

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<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 et basse continue

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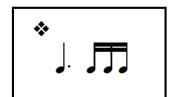
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755),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

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 is marked "Lento, quasi un recitativo". The score is divided into four systems, each with a measure number (3, 7, 11) at the beginning. The Oboe part includes various musical notations such as slurs, trills, and ornaments. The Continuo part includes figured bass notation (6, 7, 6 5, 4, 6 4, 7 3, 6 5, 6, 6 5, 6, 4, 7 #, 9 7, 8 6 5, 7 #, 6 5, 7 #). Dynamics include *p*, *mf*, *mp*, and *diminuendo*. The Continuo part also includes the instruction *in  gal*.

## 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

— # — 6 — 6 6

Detailed description: This is a musical score for a Minuet in Major, II. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each containing two staves. The first system (measures 1-5) starts with a forte (f) dynamic. The second system (measures 6-11) includes a piano (p) dynamic. The third system (measures 12-16) continues the melodic and harmonic development. The fourth system (measures 17-18) ends with a crescendo and a forte (f) dynamic. Fingerings are indicated by numbers 1-5. A sharp sign (#) is placed below the bass staff in the fourth system, indicating a key change or a specific fingering. The score is labeled 'II' and 'Menuet en majeur'.



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.

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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

28

28

*p*

*crescendo*

6 5

31

31

6 5 7 6 5 7

34

34

# 6 # 6 #

37

37

*p*

*crescendo*

*mf*

6 5 6 5

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 6 7

# IV

## Musette

Musical score for "Musette" (IV), measures 1-20. The score is in 3/4 time and features a melody in the right hand and a piano accompaniment in the left hand.

**Measure 1:** Melody starts with a forte (*f*) dynamic. Piano accompaniment begins with a bass line and chords.

**Measure 5:** Melody continues with a piano (*p*) dynamic. Piano accompaniment features a bass line and chords.

**Measure 11:** Melody continues with a mezzo-forte (*mf*) dynamic. Piano accompaniment features a bass line and chords.

**Measure 17:** Melody continues with a forte (*f*) dynamic. Piano accompaniment features a bass line and chords.

The score concludes with a "segue" instruction.

# 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.

This musical score is for a piano and voice piece, spanning measures 28 to 57. The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4.

**Measures 28-34:** The voice part begins with a melodic line featuring a trill on the first measure. The piano accompaniment provides a harmonic foundation with chords and a moving bass line. Measure numbers 28, 35, and 36 are indicated below the piano staff.

**Measures 35-41:** The voice part continues with a melodic line. The piano accompaniment features a more active bass line with eighth notes. Measure numbers 35, 36, 37, 38, 39, and 40 are indicated below the piano staff.

**Measures 42-48:** The voice part includes a melodic line with a trill. The piano accompaniment features a more active bass line with eighth notes. Measure numbers 42, 43, 44, 45, 46, and 47 are indicated below the piano staff. Dynamics *mp* and *p* are marked.

**Measures 49-56:** The voice part continues with a melodic line. The piano accompaniment features a more active bass line with eighth notes. Measure numbers 49, 50, 51, 52, 53, and 54 are indicated below the piano staff. Dynamics *crescendo* and *mf* are marked.

**Measures 57-63:** The voice part concludes with a melodic line. The piano accompaniment features a more active bass line with eighth notes. Measure numbers 57, 58, 59, 60, 61, and 62 are indicated below the piano staff.



# VI

## Musette II

*mf*

5

0

13

6 — 6 — 5

6 — 6 — 5

7

6 — 6 — 5 — 4 — 7

6 4 3

First system of the musical score. The upper staff (treble clef) contains a melodic line starting at measure 17, marked with a fermata and a trill. The lower staff (piano accompaniment) features chords and single notes, with a dynamic marking of *p* (piano) at measure 17. A finger number 7 is indicated below the first measure of the piano part.

Second system of the musical score. The upper staff continues the melody with a trill and a fermata. The lower staff shows a more active piano part with chords and moving lines. Finger numbers 6, 6, 6, 4, and 7 are indicated below the piano part. A dynamic marking of *f* (forte) is present at the end of the system.

Third system of the musical score. The upper staff continues the melody. The lower staff features a more active piano part with chords and moving lines. Finger numbers 6 and 5 are indicated below the piano part. A dynamic marking of *f* (forte) is present at the end of the system.

Fourth system of the musical score. The upper staff continues the melody. The lower staff features a more active piano part with chords and moving lines. Finger numbers 7 and 6 are indicated below the piano part. A dynamic marking of *p* (piano) is present at the beginning, and *f* (forte) at the end.

Fifth system of the musical score. The upper staff continues the melody with a trill and a fermata. The lower staff shows a more active piano part with chords and moving lines. Finger numbers 6, 6, 6, 4, and 7 are indicated below the piano part. A dynamic marking of *f* (forte) is present at the end of the system.

## 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 measures 1, 7, 13, and 19, indicating a specific performance style.

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 chords and moving lines. The melodic line is characterized by long, flowing phrases with many ties and slurs, often ending in trills or grace notes. The dynamics are marked with 'p' (piano) at measures 32, 39, and 45. The score includes various musical notations such as slurs, ties, trills, and grace notes. The piano part includes many chords and moving lines, often with ties. The melodic line is characterized by long, flowing phrases with many ties and slurs, often ending in trills or grace notes. The dynamics are marked with 'p' (piano) at measures 32, 39, and 45. The score includes various musical notations such as slurs, ties, trills, and grace notes.

25

25

32

32

39

39

45

45

51

51

## VIII

### Les Vendangeuses de Monguichet

[illegible]

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

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*

*Gravement*

*mp inégal*

*p*

*mf*

*diminuendo*

*mp*

*p*



*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*

The musical score is written for a single melodic line on a treble clef staff in 6/8 time. It consists of nine staves of music. The first staff begins with a *mf* dynamic. The second staff starts at measure 4 with a repeat sign. The third staff starts at measure 9. The fourth staff starts at measure 13 and includes a *p* dynamic. The fifth staff starts at measure 17. The sixth staff starts at measure 21 and includes a *p* dynamic. The seventh staff starts at measure 25 and includes a *f* dynamic. The eighth staff starts at measure 28 and includes a *p* dynamic. The ninth staff starts at measure 32 and includes a *f* dynamic. The score features various musical notations including eighth notes, quarter notes, half notes, and rests, as well as slurs, ties, and articulation marks like staccato and accents.

# 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, including piano (*p*) and crescendo markings. The piece concludes with a final strong (*f*) note.

5

11

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

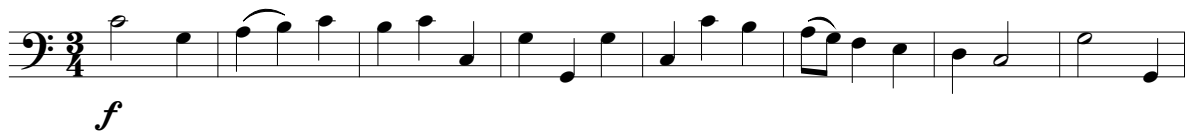
### Prélude

*Lento, quasi un recitativo*



## II

### Menuet en majeur



# III

## La Sache

*Gravement*



*mp inégal*

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 with *fp* dynamics. The third staff has measure rests at measures 17 and 18, followed by three measures with *fp* dynamics. The fourth staff has measure rests at measures 25 and 26, followed by three measures with *fp* dynamics. The fifth staff begins at measure 32.

## VII

### Menuet en mineur

Musical score for Menuet en mineur, VII. The score is written in bass clef with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff begins with a *mp inégal* dynamic. The second staff begins at measure 9 with a *p* dynamic. The third staff begins at measure 19. The fourth staff begins at measure 27 with a *p* dynamic.



# VIII

## Les Vendangeuses de Monguichet

*Gaiment*

