

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

# LES VENDANGEUSES

Cor anglais et basse continue



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AI TG 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<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

Cor anglais et basse continue

ATG 007

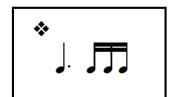
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755),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

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 on the left. The first system starts with a measure number of 1. The second system starts with a measure number of 3. The third system starts with a measure number of 7. The fourth system starts with a measure number of 11. The fifth system starts with a measure number of 15. The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). 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). The Cor anglais part includes various ornaments and slurs. The score is marked *Lento, quasi un recitativo* at the beginning.

❖ In Concert Pitch

AI TG 007

## II

### Menuet en majeur

6 5 6 5 6

6 6 6 6 6 6 6 5 6

12 12 6 6 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 harmonic accompaniment in the left hand. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 4, 7, 6, 5, and 4 below the notes. The piece concludes with a double bar line at measure 43.

### III

## La Sache

The musical score is for a piece titled "La Sache" in 4/4 time. It consists of four systems of music, each with a piano (p) and guitar (g) part. The key signature is three flats (B-flat, E-flat, A-flat).

**System 1:** The piano part is marked *Gravement* and *mp inégal*. The guitar part is marked *Gravement* and *inégal*. The piano part has a *p* dynamic at the end. The guitar part has a *6* fingering at the end.

**System 2:** The piano part is marked *mf*. The guitar part has a *6* fingering at the end.

**System 3:** The piano part is marked *diminuendo* and *mp*. The guitar part has a *7* fingering at the end.

**System 4:** The piano part is marked *p*. The guitar part has a *7* fingering at the end.

*Vif*  
*f inégal*  
*Vif*  
*inégal*

10 16

6 6 5

19 10

*p*

5 6 5 4 7 6

22 22

6 6 5 6 5 4 7

*f* *p* *f*

26 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 6 3

37

37

*p*

*crescendo*

*mf*

6 5 6 6 5

40 *diminuendo* *mp*

40 6/4 4 6 5 4 7

*Gravement* *mp inégal* *Gravement* 43

43 6/4 6 6 6 7

47

47 6/4 7 6 7

51

51 6/4 7 6 6 7

# IV

## Musette

5

*f* *p*

6 — 6 — 5

5

*mp*

6 — 6 — 5 7

11

*mf* *mp*

6 — 6 4 3 4 7 7

17

*f* *segue*

6 — 6 4 3 4 7

# V

## L'Inconstant

*f inégal*

*inégal*

6 6 5 7 6 6 5 -

7 7

6 6 5 7 6

14 14

*mf* *crescendo*

6 5

20 20

*f* *diminuendo* *mp* *crescendo*

6 6 6 7 6 4 3 5

This musical score is for a piano and voice piece, spanning measures 28 to 57. The key signature is one flat (B-flat major or D minor). The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part features a steady bass line with chords in the right hand. The voice part includes various melodic lines, some with trills and ornaments. The score is divided into systems, with measure numbers 28, 35, 42, 49, and 57 marking the beginning of each system. Dynamics include *mp* (mezzo-piano), *p* (piano), *crescendo*, and *mf* (mezzo-forte). The piano part includes fingerings such as 4, 6, 8, 6, 5, 6, 6, 4, 3, 5, 7, 6, 6, 5, 6, 6, 5.

28

28

35

35

42

42

49

49

57

57

*mp*

*p*

*crescendo*

*mf*

4 6 4 6

8 6 5 6 6 5 6 6 4 3 5

7 6 6 5 6 6 5





This musical score page contains measures 17 through 33 of a piano piece. The music is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, each with a melodic staff and a grand staff (treble and bass clefs).

- System 1 (Measures 17-20):** The melodic line begins at measure 17 with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. Measure 18 has a half note G4 with a fermata. Measures 19 and 20 continue the melodic pattern. The piano accompaniment features chords in the right hand and single notes in the left hand. A dynamic marking of *p* (piano) is present at the start of measure 17.
- System 2 (Measures 21-24):** The melodic line starts at measure 21 with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. Measure 22 has a half note G4 with a fermata. Measures 23 and 24 continue the melodic pattern. The piano accompaniment features chords in the right hand and single notes in the left hand. A dynamic marking of *f* (forte) is present at the start of measure 21.
- System 3 (Measures 25-28):** The melodic line starts at measure 25 with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. Measure 26 has a half note G4 with a fermata. Measures 27 and 28 continue the melodic pattern. The piano accompaniment features chords in the right hand and single notes in the left hand. A dynamic marking of *p* (piano) is present at the start of measure 25.
- System 4 (Measures 29-32):** The melodic line starts at measure 29 with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. Measure 30 has a half note G4 with a fermata. Measures 31 and 32 continue the melodic pattern. The piano accompaniment features chords in the right hand and single notes in the left hand. A dynamic marking of *f* (forte) is present at the start of measure 29.
- System 5 (Measures 33-36):** The melodic line starts at measure 33 with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. Measure 34 has a half note G4 with a fermata. Measures 35 and 36 continue the melodic pattern. The piano accompaniment features chords in the right hand and single notes in the left hand.

Measure numbers 17, 21, 25, 29, and 33 are indicated at the beginning of their respective systems. Dynamic markings *p* and *f* are placed at the start of measures 17, 21, 25, and 29. Fingerings (6, 7, 4, 3) are indicated below the piano accompaniment staves for measures 21, 25, 29, and 33. A fermata is placed over the final note of measures 18, 22, 26, 30, 34, and 36.

## VII

### Menuet en mineur

*mf inégal*

*inégal*

*p*

*f*

6 5 4 7 6

6 5 4 7 6

6 5 4 7 6

5 6 5 6 5

25

32

39

45

51

51

## VIII

## Les Vendangeuses de Monguichet

*Gaiment*

*f*

*Gaiment*

*p*

*f*

5

6

6

6

6

5

6

5

4

5

6

5

6

6

6

6

5

6

5

4

7

5

4

7

20

*tr*

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

5 4 3 4 3

25

*tr*

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

### Pr  lude

*Lento, quasi un recitativo*

*p in  gal*

*mf* *diminuendo*

*mp*

*mf*

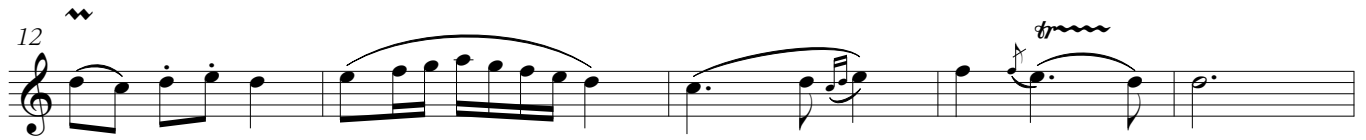
*mp* *diminuendo*

## 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* 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

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (*f*) dynamic and an *inégal* (uneven) articulation. The score is divided into measures by bar lines, with measure numbers 8, 15, 22, 29, 36, 43, 50, and 58 marked at the beginning of their respective staves. Various musical notations are used, including eighth notes, quarter notes, half notes, and rests. Trills are indicated by a 'tr' symbol with a wavy line. Crescendos and diminuendos are marked with the words *crescendo* and *diminuendo*. Dynamics range from *f* (forte) to *p* (piano). The piece concludes with a double bar line at the end of the ninth staff.

# 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 1-4), *p* (measures 13-16), *f* (measures 25-28), and *f* (measures 32-36). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs, ties, and trills.

Measures 1-4: *mf*

Measures 5-8: *p*

Measures 9-12: *p*

Measures 13-16: *p*

Measures 17-20: *p*

Measures 21-24: *p*

Measures 25-28: *f*

Measures 29-32: *p*

Measures 33-36: *f*

# VII

## Menuet en mineur

*mf inégal*

*p*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

# VIII

## Les Vendangeuses de Monguichet

*Gaïment*

*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 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 marked 'Gaïment' (lively). The first staff starts with a forte 'f' dynamic. The second staff has a measure rest at the beginning, followed by a melodic line. The third staff continues the melody. The fourth staff has a measure rest at the beginning. The fifth staff has a measure rest at the beginning. The sixth staff has a measure rest at the beginning. The seventh staff has a measure rest at the beginning. The eighth staff has a measure rest at the beginning. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also trills and grace notes indicated by 'tr' and wavy lines. Dynamics include 'f' (forte), 'p' (piano), and 'crescendo'. Performance instructions include 'diminuendo poco a poco' and 'crescendo'. The score ends with a double bar line.

# 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*





# IV

## Musette

5

12

18

*f*

*mp* *fp* *fp* *fp*

*mf* *fp*

*fp* *fp* *segue*

Detailed description: This block contains the first system of music for 'Musette'. It consists of four staves of music in bass clef, 2/4 time. The first staff starts with a forte (*f*) dynamic. The second staff has a measure rest at measure 5, followed by dynamics of mezzo-piano (*mp*), fortissimo (*fp*), fortissimo (*fp*), and fortissimo (*fp*). The third staff has a measure rest at measure 12, followed by mezzo-forte (*mf*) and fortissimo (*fp*). The fourth staff has measure rests at measures 18 and 19, followed by fortissimo (*fp*), fortissimo (*fp*), and a 'segue' marking at the end.

# V

## L'Inconstant

11

25

38

53

*f inégal*

Detailed description: This block contains the second system of music for 'L'Inconstant'. It consists of five staves of music in bass clef, 3/4 time. The first staff starts with a forte (*f*) dynamic and is marked 'inégal'. The second staff has a measure rest at measure 11. The third staff has a measure rest at measure 25. The fourth staff has a measure rest at measure 38. The fifth staff has a measure rest at measure 53. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

## VI

### Musette II

Musical score for Musette II, measures 1-31. The piece is in 2/4 time, key of B-flat major (two flats). The notation is in bass clef. Measure numbers 6, 15, 24, and 30 are indicated at the start of their respective staves. Dynamics include *mf* (measures 1-5), *fp* (measures 6-14, 15-23, 24-31), and *fp* (measures 30-31).

## VII

### Menuet en mineur

Musical score for Menuet en mineur, measures 1-28. The piece is in 3/4 time, key of B-flat minor (three flats). The notation is in bass clef. Measure numbers 9, 19, and 27 are indicated at the start of their respective staves. Dynamics include *mp inégal* (measures 1-8), *p* (measures 9-18, 27-28), and *p* (measures 19-26).



## VIII

## Les Vendangeuses de Monguichet

*Gaiement*

*f*

9

17

26

34

A series of five staves of musical notation in bass clef, key of B-flat major (two flats), and 2/4 time. The first staff begins with a forte (*f*) dynamic marking. The notation includes various note values (eighth, sixteenth, and quarter notes) and rests. Measure numbers 9, 17, 26, and 34 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of the fifth staff.