

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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A 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<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

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<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 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

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A

[www.amoris.com](http://www.amoris.com)

for Jérémy 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

### Prélude

*Lento, quasi un recitativo*

Bassoon

Continuo

*p inégal*

*mf* *diminuendo* *mp*

*mf* *diminuendo*

*mp* *diminuendo*

## II

### Menuet en majeur

The musical score is divided into four systems, each with a bass line and a grand staff (treble and bass clefs). The time signature is 3/4.

- System 1:** Bass line starts with a trill on G4. Grand staff accompaniment. Dynamics: *f*. Fingerings: 6, 5, 6, 5, 6.
- System 2:** Bass line continues with a trill on G4. Grand staff accompaniment. Dynamics: *p*. Fingerings: 4, 6, 6, 6, 5, 6, 5.
- System 3:** Bass line continues with a trill on G4. Grand staff accompaniment. Dynamics: *mf*. Fingerings: 6, 4, 6, 6.
- System 4:** Bass line continues with a trill on G4. Grand staff accompaniment. Dynamics: *crescendo* leading to *f*. Fingerings: 6, 6, 6.



23 *tr*  
*diminuendo* *mp*  
4 7

28 *f*  
6 6 6 4 7

33 *p*  
6 5 6 5 6

38 *crescendo* *mp*  
14 6 6

43 *f*  
6 6 6 4 7

# III La Sache

The musical score is written for a single melodic line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems, each with a melodic line and a piano accompaniment. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The melodic line features various articulations such as slurs, accents, and dynamic markings. The piano accompaniment includes fingering numbers (6, 7, 5, 4) and dynamic markings like *mp*, *p*, and *mf*. The score concludes with a double bar line and a 4/4 time signature.

*Gravement*  
*mp inégal*  
*Gravement*  
*p*  
*inégal*  
6 6 6 7 5

4  
*mf*  
6 6 6 7 4

8  
*diminuendo*  
*mp*  
7 6 7 4 7

12  
*p*  
7 6 6 7 4

*Vif*

*f inégal*  
*Vif*

*inégal*

4 4 4 6 6 5 4

*p*

6 5 6 5 4 7 4 4 4 6

6 5 4 5 6 5 6 5 4 7

*f* *p* *f*

5 5 5

28

*p* *crescendo*

6 5 6 5 #

31

6 5 7 6 6 5 7 #

34

# # 6 # 6 #

37

*p* *crescendo* *mf*

# 6 6 # 6 6 6 5

Musical score for measures 40-42. The system includes a bass line and a grand staff (treble and bass clefs). The bass line features a melodic line with slurs and accents. The grand staff provides harmonic accompaniment with chords and moving lines. Performance markings include *diminuendo* and *mp*. Fingering numbers 5, 6, 4, and 7 are indicated below the bass line.

Musical score for measures 43-46. The system includes a bass line and a grand staff. The bass line is marked *Gravement* and features a melodic line with slurs and accents. The grand staff accompaniment is marked *mp inégal* and *Gravement*. Fingering numbers 6, 6, 6, 7, and 4 are indicated below the bass line.

Musical score for measures 47-50. The system includes a bass line and a grand staff. The bass line features a melodic line with slurs and accents. The grand staff accompaniment consists of chords and moving lines. Fingering numbers 7, 6, 7, 4, and 4 are indicated below the bass line.

Musical score for measures 51-55. The system includes a bass line and a grand staff. The bass line features a melodic line with slurs and accents. The grand staff accompaniment consists of chords and moving lines. Fingering numbers 7, 6, 6, 6, and 7 are indicated below the bass line.

# IV

## Musette

*f* *p*

5 *mp*

11 *mf* *mp*

17 *f* *segue*

6 5 6 5 7 6 4 7 7 6 4 7 6 4 7 6 4 7

# V L'Inconstant

The musical score is written in 3/4 time and consists of four systems. The piano part is in the upper staff, and the bass part is in the lower staff. The score includes various dynamics and performance instructions:

- System 1:** Starts with a forte (*f*) dynamic and the instruction *inégal*. The piano part features chords, and the bass part has a melodic line with slurs. Fingering numbers 6, 5, 7, 6, 5 are indicated below the bass staff.
- System 2:** Continues the melodic line in the bass staff with slurs and accents. Fingering numbers 6, 5, 7, 6 are indicated below the bass staff.
- System 3:** Features a mezzo-forte (*mf*) dynamic and a *crescendo* instruction. The piano part has chords, and the bass part has a melodic line with slurs and accents. A fingering number 5 is indicated below the bass staff.
- System 4:** Features a forte (*f*) dynamic, followed by *diminuendo* and *mp* (mezzo-piano) dynamics, and ends with a *crescendo* instruction. The piano part has chords, and the bass part has a melodic line with slurs and accents. Fingering numbers 6, 6, 5, 7 are indicated below the bass staff.

This musical score consists of seven systems, each with a bass line and a piano accompaniment. The bass line includes various musical notations such as slurs, accents, and dynamic markings like *mp*, *p*, and *mf*. The piano part features chords and arpeggiated figures. Measure numbers 28, 35, 42, 40, and 57 are indicated at the start of their respective systems. Fingerings are noted with numbers 5, 6, 7, and 6. A *crescendo* marking is present in the piano part of the fourth system. The score concludes with a double bar line at the end of the seventh system.



# VI

## Musette II

Musical score for **Musette II**, **VI**. The score is written in C major and 3/4 time. It consists of four systems of music.

**System 1:** The bass line begins with a *mf* dynamic. The grand staff features a treble clef with block chords and a bass clef with a melodic line. Fingerings 6 and 5 are indicated in the bass line.

**System 2:** Continues the melodic and harmonic development. Fingerings 5 and 6 are shown.

**System 3:** The bass line has a trill on the first measure. The grand staff continues with block chords in the treble and a simple bass line. A fingering of 7 is indicated.

**System 4:** The bass line features a trill and a *tr* (trill) marking. The grand staff continues with block chords. Fingerings 6, 6, 4, and 7 are indicated.

System 1: Bass clef staff with notes and slurs, starting at measure 17. Treble clef staff with chords, starting at measure 17. Bass clef staff with notes, starting at measure 7. Dynamics: *p*.

System 2: Bass clef staff with notes and slurs, starting at measure 21. Treble clef staff with chords, starting at measure 21. Bass clef staff with notes and fingerings (6, 6, 6, 4, 7), starting at measure 6. Dynamics: *pp*.

System 3: Bass clef staff with notes and slurs, starting at measure 25. Treble clef staff with chords, starting at measure 25. Bass clef staff with notes and fingerings (6, 6, 5), starting at measure 6. Dynamics: *f*.

System 4: Bass clef staff with notes and slurs, starting at measure 20. Treble clef staff with chords, starting at measure 20. Bass clef staff with notes and fingerings (7), starting at measure 7. Dynamics: *p* and *f*.

System 5: Bass clef staff with notes and slurs, starting at measure 33. Treble clef staff with chords, starting at measure 33. Bass clef staff with notes and fingerings (6, 6, 6, 4, 7), starting at measure 6. Dynamics: *pp*.

# VII

## Menuet en mineur

*mf inégal*

*inégal*

7

*p*

13

*f*

19

*f*

6 5 6 6 7 6 5 4 6

6 5 6 6 7 6 5 4 6

6 5 6 6 5 6

6 5 6 5 6

25

25

32

32

30

30

45

45

51

51

7

6 5 4 7

6 6 7

6

6 5

6 5

7

6 5 4 7

*p*

*p*

*orn*

*orn*

*orn*

*orn*

## VIII

## Les Vendangeuses de Monguichet

*Gaiement*

The musical score is written for a single melodic line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 2/4. The piece is marked 'Gaiement' (lively) and 'f' (forte). The score is divided into four systems, each starting with a measure number (5, 10, 15). Fingerings are indicated by numbers 1-5. The piano part features chords and moving bass lines. The melodic line includes slurs, accents, and trills. The piece concludes with a sharp sign on the final note of the piano part.

5

6 5

6 6 4 6 6

5

6 5 6 5 4 7 # 6 5

*p*

10

6 6 4 6 6 6 5 6

15

6 5 4 7 #

20 *tr* *tr* *tr*

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

6 5 4 3 4 3

25 *tr*

6 6 5

30 *tr* *tr*

*crescendo* *poco* *a* *poco*

5 4 3

35 *f*

6 5 4 3 6 6 5

for Jérémy Ross

# 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* *diminuendo*

*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*

*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*

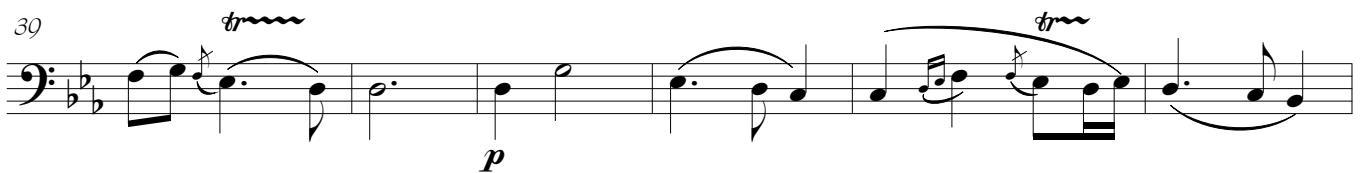
32

*f*

The musical score is written for a single bass line in a 3/4 time signature. It consists of nine staves of music. The first staff begins with a dynamic marking of *mf*. The second staff is marked with a measure rest of 4 measures. The third staff begins with a measure rest of 9 measures. The fourth staff is marked with a measure rest of 13 measures and includes a *tr* (trill) marking. The fifth staff is marked with a dynamic of *p*. The sixth staff is marked with a measure rest of 17 measures. The seventh staff is marked with a measure rest of 21 measures and includes a *tr* marking. The eighth staff is marked with a measure rest of 25 measures and a dynamic of *f*. The ninth staff is marked with a measure rest of 28 measures and a dynamic of *p*. The final staff is marked with a measure rest of 32 measures and a dynamic of *f*. The score includes various musical notations such as slurs, ties, and trills.

# VII

## Menuet en mineur



## VIII

### Les Vendangeuses de Monguichet

*Gaiement*

The musical score is written in bass clef with a 2/4 time signature. It consists of eight staves of music. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 5 and includes a *tr* (trill) marking. The third staff starts at measure 11 and ends with a *f* dynamic. The fourth staff starts at measure 17 and includes *tr* markings. The fifth staff starts at measure 22 and features dynamic markings: *diminuendo*, *poco*, *a*, and *poco*. The sixth staff starts at measure 27 and ends with 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 begins with a *f* dynamic. The score includes various musical notations such as slurs, accents, and trills.

for Jérémy Ross

# 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*

*p inégal*

7

The first part of the Prélude is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of seven measures. The first measure starts with a half note G2, followed by quarter notes A2, B2, and C3. The second measure has a half note D3, followed by quarter notes E3, F3, and G3. The third measure has a half note A3, followed by quarter notes B3, C4, and D4. The fourth measure has a half note E4, followed by quarter notes F4, G4, and A4. The fifth measure has a half note B4, followed by quarter notes C5, D5, and E5. The sixth measure has a half note F5, followed by quarter notes G5, A5, and B5. The seventh measure has a half note C6, followed by quarter notes B5, A5, and G5. The piece ends with a double bar line.

## II Menuet en majeur

*f*

9

17

25

33

41

The Menuet en majeur is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of 42 measures. The first measure starts with a half note G2, followed by quarter notes A2, B2, and C3. The second measure has a half note D3, followed by quarter notes E3, F3, and G3. The third measure has a half note A3, followed by quarter notes B3, C4, and D4. The fourth measure has a half note E4, followed by quarter notes F4, G4, and A4. The fifth measure has a half note B4, followed by quarter notes C5, D5, and E5. The sixth measure has a half note F5, followed by quarter notes G5, A5, and B5. The seventh measure has a half note C6, followed by quarter notes B5, A5, and G5. The eighth measure has a half note F5, followed by quarter notes E5, D5, and C5. The ninth measure has a half note E5, followed by quarter notes D5, C5, and B4. The tenth measure has a half note D5, followed by quarter notes C5, B4, and A4. The eleventh measure has a half note C5, followed by quarter notes B4, A4, and G4. The twelfth measure has a half note B4, followed by quarter notes A4, G4, and F4. The thirteenth measure has a half note A4, followed by quarter notes G4, F4, and E4. The fourteenth measure has a half note G4, followed by quarter notes F4, E4, and D4. The fifteenth measure has a half note F4, followed by quarter notes E4, D4, and C4. The sixteenth measure has a half note E4, followed by quarter notes D4, C4, and B3. The seventeenth measure has a half note D4, followed by quarter notes C4, B3, and A3. The eighteenth measure has a half note C4, followed by quarter notes B3, A3, and G3. The nineteenth measure has a half note B3, followed by quarter notes A3, G3, and F3. The twentieth measure has a half note A3, followed by quarter notes G3, F3, and E3. The twenty-first measure has a half note G3, followed by quarter notes F3, E3, and D3. The twenty-second measure has a half note F3, followed by quarter notes E3, D3, and C3. The twenty-third measure has a half note E3, followed by quarter notes D3, C3, and B2. The twenty-fourth measure has a half note D3, followed by quarter notes C3, B2, and A2. The twenty-fifth measure has a half note C3, followed by quarter notes B2, A2, and G2. The twenty-sixth measure has a half note B2, followed by quarter notes A2, G2, and F2. The twenty-seventh measure has a half note A2, followed by quarter notes G2, F2, and E2. The twenty-eighth measure has a half note G2, followed by quarter notes F2, E2, and D2. The twenty-ninth measure has a half note F2, followed by quarter notes E2, D2, and C2. The thirtieth measure has a half note E2, followed by quarter notes D2, C2, and B1. The thirty-first measure has a half note D2, followed by quarter notes C2, B1, and A1. The thirty-second measure has a half note C2, followed by quarter notes B1, A1, and G1. The thirty-third measure has a half note B1, followed by quarter notes A1, G1, and F1. The thirty-fourth measure has a half note A1, followed by quarter notes G1, F1, and E1. The thirty-fifth measure has a half note G1, followed by quarter notes F1, E1, and D1. The thirty-sixth measure has a half note F1, followed by quarter notes E1, D1, and C1. The thirty-seventh measure has a half note E1, followed by quarter notes D1, C1, and B0. The thirty-eighth measure has a half note D1, followed by quarter notes C1, B0, and A0. The thirty-ninth measure has a half note C1, followed by quarter notes B0, A0, and G0. The fortieth measure has a half note B0, followed by quarter notes A0, G0, and F0. The forty-first measure has a half note A0, followed by quarter notes G0, F0, and E0. The forty-second measure has a half note G0, followed by quarter notes F0, E0, and D0. The piece ends with a double bar line.

### III

## La Sache

*Gravement*



8



*Vif*

16



21



26



33



38



*Gravement*

43



49





## IV

### Musette

Musical score for 'Musette' in bass clef, 2/4 time. The score consists of four staves of music. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 5 and includes dynamic markings of *mp*, *fp*, *fp*, and *fp*. The third staff starts at measure 12 and includes dynamic markings of *mf* and *fp*. The fourth staff starts at measure 18 and includes dynamic markings of *fp*, *fp*, and ends with the word *segue*.

## V

### L'Inconstant

Musical score for 'L'Inconstant' in bass clef, 3/4 time. The score consists of five staves of music. The first staff begins with a dynamic marking of *f inégal*. The second staff starts at measure 11. The third staff starts at measure 25. The fourth staff starts at measure 38. The fifth staff starts at measure 53.

## VI

### Musette II

*mf*

7 *fp fp fp*

17 *fp fp fp*

25 *fp fp fp*

32

## VII

### Menuet en mineur

*mp inégal*

9 *p*

10

27 *p*



## VIII

## Les Vendangeuses de Monguichet

*Gaiement*