

die Solostimme vom französischen Violinschlüssel in den uns heute besser bekannten [italienischen] Violinschlüssel zu überführen, eine Aussetzung des Basso continuo hinzuzufügen, und die Schreibweise der Vorzeichen anzupassen – d.h. überflüssige Vorzeichen, wie sie in den Ausgaben des 18. Jahrhunderts üblich waren, wegzulassen und bei Vorschlagsnoten, die auf Taktstriche folgen, die fehlenden Vorzeichen zu ergänzen. Nur die Muzette bietet Anlass zu herausgeblichem Nachdenken. Wie das Beispiel-Faksimile zeigt, teilt Caix stellenweise die Basszeile in eine obere und eine untere Stimme auf, wobei sich die Ziffern nur auf die Noten der oberen Stimme beziehen. Dennoch werden diese oberen Noten vielleicht am besten von dem zweiten Streich- oder Blasinstrument gespielt, das ansonsten den Bass mitspielt. Auf diese Weise entsteht vorübergehend ein Triosonaten effekt. Für den Herausgeber ergeben sich in den Takten 18-24 besondere Schwierigkeiten, weil im Original beide Stimmen in den Altschlüssel klettern und zudem sehr weit voneinander entfernt liegen. Zudem enthalten die 4 letzten Takte nur die „Oberstimme“, die Bordunnoten des gleichen Motivs in Takt 13 und 15 fehlen hier. Unsere Lösung besteht darin, in der Partitur ein extra Notensystem für das zweite Streich- oder Blasinstrument einzuführen, die Generalbassaussetzung auf den Bordunnoten aufzubauen und die Originalziffern bei den oberen Noten anzuordnen, zu denen sie gehören. Die Spieler können wählen, ob sie den Satz in den letzten Takten ohne Tasteninstrument als einfaches Duo ausklingen lassen wollen, oder ob sie die Tasteninstrumentzeile als Rekonstruktion des Herausgebers bis zum Schluss spielen möchten.

Caix d’Hervelois hat seinen Vorrat an Verzierungszeichen in diesen Suiten auf zwei Zeichen reduziert: das kleine Pluszeichen über oder unter der Note, das einen Triller, Mordent oder eine kadenzartige Umspielung bezeichnet, und kleine Vorschlagsnoten, die normalerweise an die Hauptnote gebunden werden, von der sie ihre Zeit nehmen. Wenn diese tiefer als die Hauptnote sind, als *port de voix*, fallen sie auf den Schlag. Wenn sie Terzengruppen füllen (normalerweise absteigend), als *coulé*, nehmen sie den Schlag vorweg und nehmen ihre Zeit von der vorherigen Note. Sie erscheinen hier im zweiten und im letzten Satz, obwohl man im Fall der Allemande Correttes Regel, dass sie in allen solchen Fällen vor dem Schlag gespielt werden sollen, anfechten möchte. Darüber hinaus setzt Caix einen „accent“ (siehe Takt 10 der Allemande), also eine aufwärts zeigende Appoggiatur, die der Hauptnote folgt und von ihr ihre Zeit nimmt. Normalerweise bedeutet dies die Vorausnahme eines Trillers oder einer absteigenden Figur. Das Triller- oder *cadence*-Zeichen kann je nach Kontext anders gedeutet werden, entweder als ein einfacher Triller, der mit der oberen Note beginnt, wie ein langer, kadenzartiger Triller mit oder ohne Nachschlag, oder im Fall von kurzen Noten, als ein einfacher, doppelter oder umgekehrter Mordent. Eine genauere Kenntnis der Verzierungszeichen kann man durch das Studium zeitgenössischer Lehrwerke erhalten wie Correttes *Method pour apprendre aisement a jouer de la flute traversiere*, das 1735 von Boivin veröffentlicht wurde.

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Übersetzung: Günter und Leonore von Zadow

Introduction

The birth date assigned to the French violist Louis de Caix d’Hervelois is 1680, the place Amiens in the north of France, while the date of his death, which is equally tentative, is 1760; the former is early enough to permit him to have been a pupil of the celebrated Le Sieur de Sainte-Colombe, and more assuredly of Marin Marais, while the latter date allows him to have made a career in Paris as performer, composer and perhaps teacher during France’s golden age of the viol – and also to have seen the decline of his instrument’s popularity after 1740 in favor of the ‘cello. His major contribution as a composer was in the form of suites and sonatas for one and two bass viols over a continuo bass. He was, in fact, one of the last major contributors to the genre, his fourth and fifth collections appearing in 1740 and 1748 respectively, followed by a final collection of pieces for the pardessus de viole in 1751. He made only two departures from composing for the viol, and these but ostensibly, insofar as his first collection of suites for the German or transverse flute, published in 1726, was adapted from former works for the bass viol, while the second collection for flute, published in 1736, although newly composed, was also designated for pardessus de viole (and implicitly for oboe, violin, or recorder, as was the custom with similar collections published during the period). There is some irony in the fact that while Caix may have witnessed the decline of the bass viol in his later years, in composing for the flute and the pardessus he also contributed to the decline of the recorder, and to the popularity of the small six-string viol that sought its place among amateurs as a rival to the violin – especially in the case of society ladies who, while they could not feature themselves with instruments tucked in vulgar fashion under their chins, could feature them tucked between their legs. Caix d’Hervelois’s pieces for the bass viol not only employed many of the most demanding technical features of the French viol school, but also exuded melodic charms and programmatic qualities that enhanced the popular demand for versions of these works accessible to amateur performers on treble instruments, in effect making him a popularizer of his own works. The suite presented here is the first from the collection of 1736, a collection of four works offering the same melodic and stylistic appeal that characterized the former works that had made him so popular.

The suite consists of a prelude, an allemande, a sarabande, a musette, a movement entitled “La Badine,” a pair of minuets, and two untitled movements, the last a gigue in 6/8 time. The relationship of these nine movements to the conven-

tional suite is clear, although Caix's more casual approach to the suite is a measure of the degree to which its conventions were also breaking down. This was true even of his earliest collections where movements entitled "The Little Fingers," "The Trifle," "The Girl from Milan," and "The Country Girl" were intermixed with movements bearing the more conventional dance titles. Here the traditional courante is suppressed, and two programmatic favorites are added, the first representing the drone of the musette or bagpipes, the second depicting a quality of personality that we would translate as "the lady tease," or perhaps "the silly girl," from the eighteenth-century sense of the word "badine," hinting at the same time that the movement should likewise be played in a light and frivolous fashion.

In naming the pardessus de viole on his title page, Caix refers to the six-stringed model that achieved its greatest popularity around 1720 (tuned a fourth above the treble viol) and that was replaced toward mid-century by the five-stringed "quinton" – an instrument that remained popular down to the time of the French Revolution. Important early composers for the pardessus include Louis-Nicholas Clérambault (five books from 1710 to 1726), Michel Pignolet de Monteclair (three books from 1709 to 1728), and Thomas Marc (1724). Michel Corrette wrote a method for the instrument in 1749. Marc is typical in specifying that his suites and sonatas were also suitable for playing on the flute, violin, or oboe – a matter of commercial expediency in the interests of selling copies. But the pardessus was indeed fashionable, music was in demand, and the composers of the age complied.

In writing simultaneously for the flute, Caix makes a contribution to an already sizeable repertoire of French music for the German flute – an instrument, the adoption of which in France was marked by the publication in 1707 of Jacques Hotteterre's *Principe de la flûte traversière* (seven times republished by 1765). There can be no doubt that the instrument was played with great refinement and grace, and that as a solo instrument it was a serious rival to the violin. Leclair allowed for the flute as a substitute in his violin sonatas, even as flute collections often suggested substitutions by the violin, recorder or oboe. But for such composers as La Barre, Corrette, and Boismortier, not to mention Naudot and Blavet – both celebrated flutists as well as composers – the flute was the instrument of choice. Boismortier specifies the instrument in no less than forty-eight of his published collections.

The suite presented here derives from an elegantly engraved edition, and is based on the copy in the Bibliothèque Nationale in Paris, Vm7 6412. The interventions of the modern editor consist largely in raising the solo line from violin clef to the more familiar treble clef, supplying a realization of the continuo bass, and normalizing the accidentals – removing the redundant ones conventional in eighteenth-century editions, while inserting reminder signs before appoggiaturas following bar lines. Only the Muzette gives pause for editorial reflection. As the sample facsimile reveals, Caix sometimes divides the bass line into upper and lower parts, with figures pertaining only to the notes of the upper part. Nevertheless, those upper notes are perhaps most effectively played by the second string or wind instrument otherwise doubling the bass. Thus a trio sonata effect momentarily emerges and disappears. Editorial matters become acute in measures 18-24 where, in the original, both lines, now quite widely apart, climb into alto clef. Moreover, the final four measures feature only the "upper" line, without the drone notes that appear in the same motif in measures 13 and 15. Our solution consists of creating the part of the second string or wind instrument in the score as a semi-independent line, while building up the keyboard realization from the drone notes, and placing the original figures with the upper notes to which they belong. By implication, performers may choose to complete the movement as a simple duo without keyboard in the last measures, or to extend the keyboard line to the end as an editorial reconstruction.

Caix d'Hervelois has reduced his system of ornamentation in these suites to two signs, the small plus above or below notes calling for a trill, mordent, or compound cadential embellishment, and small-note appoggiaturas, usually slurred to principal notes from which they borrow their time values. When these appear below the principal note to follow, as a *port de voix*, they fall on the beat. When they fill in third patterns (usually descending) as a *coulé*, they anticipate the beat, borrowing their time from the preceding note. They occur here in the second and last movements, although in the case of the Allemande, one may wish to challenge the rule stated by Corrette that in all such cases they anticipate the beat. Moreover, Caix employs the "accent" (see measure 10 of the Allemande), which is an appoggiatura following and rising above the principal note to which it is connected, and from which its time is borrowed, usually in anticipation of a trill in a descending figure. The trill or *cadence* sign may be interpreted in a variety of ways according to the context, whether as a simple trill starting from the note above, as a long cadential trill with or without a turn at the end, as a trill with a long appoggiatura or delayed trill, or, in the case of short notes, as simple, double, or inverted mordents. These matters may be studied in greater detail in such treatises of the period as Corrette's *Methode pour apprendre aisement a jouer de la flûte traversiere* published by Boivin in 1735.

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