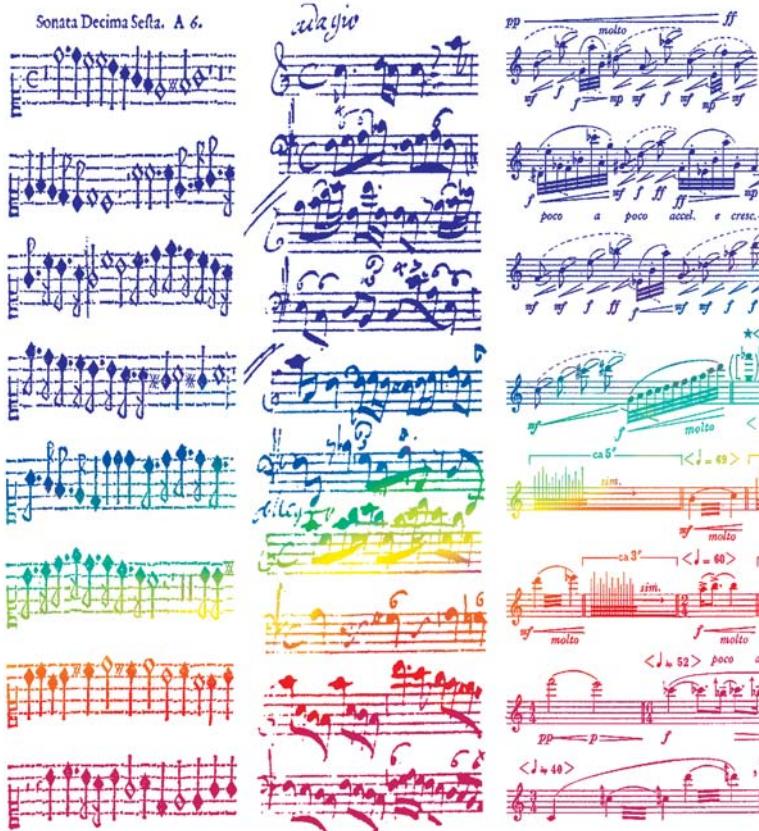


L. de Caix d'Hervelois
Suite op. 6 No. 3

Edition Moeck 2514

MOECK

FLÖTEN



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GEGEBEN
VON
ULRICH
THEME
UND
GERHARD
BRAUN

REPERTOIRE

für Sopran-
blockflöte
und
Basso continuo

Louis de Caix d'Hervelois
ca. 1680–1759
Suite G-Dur, op. 6 No. 3

Herausgegeben
von
Wolfram
Waechter

MOECK

Die Druckqualität dieser Datei entspricht nicht der Druckausgabe

DAS BLOCKFLÖTEN-REPERTOIRE · Kammermusik und Studienliteratur aus fünf Jahrhunderten
Herausgegeben von Ulrich Thieme und Gerhard Braun

LOUIS DE CAIX D'HERVELOIS
(ca. 1680 – 1759)

Suite G-Dur
op. 6 No. 3
für Sopranblockflöte (Querflöte) und Basso continuo
herausgegeben von WOLFRAM WAECHTER

Partitur und zwei Stimmen

Edition Moeck Nr. 2514

MOECK VERLAG CELLE

Vorwort

Louis de Caix d'Hervelois, um 1680 in Amiens geboren und 1759 zu Paris gestorben, war Gambenvirtuose und Kammermusiker beim Herzog von Orléans. Zwischen 1725 und 1752 gab er mehrere Bücher mit *Pièces de Viole* und *Pièces pour la Flûte* heraus, darunter 1736 als Opus 6 vier Suiten für Flöte und Generalbaß.

Was die Fragen der Artikulation sowie der Ornamentik in der hier vorliegenden *Troisième Suite* aus dieser Sammlung anlangt, so sind wertvolle Hinweise namhaften Lehrwerken zu entnehmen, insbesondere den „Principes de la Flûte“ von Louis Hotteterre und dem „Versuch einer Anweisung die Flöte traversiere zu spielen“ von Johann Joachim Quantz. Besonders verwiesen sei auf Hotteterres Ausführungen über die Praxis des Flattement sowie des inegalens Spiels. Im Eingangssatz „Prélude“ (*Lentement*) empfiehlt es sich, die in französischen Ouvertüren gebräuchliche Doppelpunktierung auszuführen. Bei der Ausführung des Nachschlags im *Gravement*, Takte 1 und 4 ist analog den Takten 5 und 9 und den entsprechenden Stellen in der Bassstimme zu verfahren, bei den Verzierungen in „La Cristine“, Takte 15 ff. analog den Takten 1 und 5 ff. Für den ersten Teil von „La Tubeuf“ (*Gaiment et marqué*) sei als Tempo etwa $\text{♩} = 80 \text{ MM}$, im anschließenden *Vite* $\text{♩} = 120 \text{ MM}$ empfohlen, woraus sich für den ganzen Satz gleichbleibende Achtel ergeben. Bei den Vortragstempeln sollte man ferner bedenken, daß das Wörterbuch „gai“ mit „fröhlich, lustig“ übersetzt, nicht mit „schnell“. Wichtig in diesem Zusammenhang erscheinen ferner die Taktziffern an den Satzanfängen, insbesondere die „2“ vor den langsamsten Sätzen.

Mit dem vorliegenden Druck wird erstmals eine vollständige Neuausgabe dieser musikalisch überaus gehaltvollen Suite herausgebracht. Der Bibliothèque Nationale in Paris sei für die Publikationserlaubnis bestens gedankt.

Revisionsbericht

Als Quelle dieser Ausgabe dient der Erstdruck einer Sammlung von vier Suiten für Traversflöte und Basso continuo von Louis de Caix d'Hervelois mit dem Titel

Sixième Œuvre contenant quatre suites pour la flûte-traversière, avec la basse, qui conviennent aussi au pardessus de viole. Dédié à Monsieur le Marquis de Saché. Par Mr de Caix d'Hervelois
Prix, 3 (unleserlich)(illegible) 10 s. en blanc. A Paris, chez l'auteur, 1736.

Sie wird unter der Signatur Vm⁷.6412 in der Bibliothèque Nationale zu Paris verwahrt; die *Troisième Suite* umfaßt die Seiten 16 bis 23. Der Erstdruck enthält der Praxis der Zeit entsprechend lediglich Flöten- und bezifferte Bassstimme. Die Flötenstimme ist im französischen Violinschlüssel notiert, bei dem g' auf der ersten Linie steht. Dies könnte ein Hinweis darauf sein, daß die Suite ebenfalls auf der Alt-Blockflöte zu spielen war. Damit wäre auch der

Foreword

Louis de Caix d'Hervelois, who was born at Amiens in 1680 and died in Paris in 1759, was a virtuoso of the viola da gamba and chamber musician to the Duke of Orléans. Between 1725 and 1752 he published several books of *Pièces de Viole* and *Pièces pour la Flûte*, including the four suites for flute and figured bass which appeared as Opus 6 in 1736.

On matters of articulation and ornamentation in the Third Suite, which is published here, useful indications can be found in some of the well-known treatises, notably “Principes de la Flûte” by Louis Hotteterre and “Versuch einer Anweisung die Flöte traversiere zu spielen” by Johann Joachim Quantz. Particular attention is drawn to Hotteterre’s remarks on the flattement and on the use of notes inégales. In the introductory movement, “Prélude” (*Lentement*), it is advisable to use the double dotting customary in the French overture. The turns in bars 1 and 4 of the *Gravement* should be played similarly to those in bars 5 and 9 and in accordance with the corresponding notes of the bass part; the ornaments in bars 15 ff. of “La Cristine” should be played similarly to those which occur in bars 1 and 5 ff. For the first part of “La Tubeuf” (*Gaiment et marqué*) and for the following *Vite* tempi of about $\text{♩} = \text{MM } 80$ and $\text{♩} = \text{MM } 120$ are recommended, which will enable the quavers to be played at the same speed throughout the movement. Regarding the tempi it should also be remembered that “gai” means “happily or merrily” and not necessarily “fast”. It is also important to consider the time signatures at the beginnings of the movements and particularly to notice the “2” which appears at the beginning of the slow movements.

The editor wishes to thank the Bibliothèque Nationale of Paris for permission to publish the suite, a work of undoubtedly musical quality, which is here republished for the first time in its entirety.

Revisional notes

The source of the present work was the first impression of a collection of four suites for transverse flute and basso continuo by Louis de Caix d'Hervelois entitled

It is kept under classification number Vm⁷.6412 in the Bibliothèque Nationale, Paris. The *Troisième Suite* comprises pages 16 to 23. As usual at the time, it consists only of a flute part and a figured bass part. The flute part is notated in the French violin clef, where g' stands on the first line of the staff. This suggests that the composer also intended the suite for the recorder. That would explain why the compass is relatively restricted, this being

relativ kleine Umfang von genau zwei Oktaven ($d' - d'''$) erklärt; denn Hotteterre gibt in seinen „Principes“ 1707 als obersten Ton auf der Traversflöte immerhin g''' an, Quantz in seinem „Versuch“ 1752 sogar a''' .

Die vorliegende Neuausgabe hält sich gewissenhaft an den Urtext, besonders auch in bezug auf Vortragszeichen (Verzierungen, Bindebögen). Lediglich einige Phrasierungszeichen wurden nachträglich eingefügt und die Wiederholungsstellen der heutigen Schreibweise angeglichen.

Zur Textrevision im einzelnen seien folgende Punkte angemerkt:

1. Im 18. Jahrhundert wird häufig an Stelle des Auflösungszeichens (\natural), mit dem eine Erhöhung ($\#$) oder eine Erniedrigung (\flat) aufgehoben werden soll, sinngemäß ein \flat bzw. $\#$ gesetzt. Dies ist auch im Erstdruck dieser Suite der Fall, und zwar sowohl in der Flötenstimme (z. B. *Prélude*, Takt 7: \flat vor cis''), als auch in der Baßstimme (z. B. *Lentement*, Takt 17: $\#$ vor B) und in der Bezifferung (z. B. *Prélude*, Takt 7: Bezifferung $\frac{7}{3}\flat$ unter Note d). Alle diese Fälle wurden stillschweigend der heute gebräuchlichen Notationsweise angeglichen.
2. Fehlende Vorzeichen etc. wurden ergänzt und durch Fußnote gekennzeichnet, im Zweifelsfall in Klammern über/unter die betreffende Note gesetzt; fehlende Bindebogen wurden gestrichelt gedruckt (Flöte: vgl. in „*La Cristine*“ Takt 32 mit Takt 48; Baß: vgl. im „*Rondement*“ Takt 38 mit Takt 42). Im Takt verdoppelte Vorzeichen wurden ggf. stillschweigend weggelassen.
3. *Lentement* Flötenstimme Takt 9: Zweites Viertel im Erstdruck a' ; die Generalbaßbezifferung verlangt c'' ; vgl. Takt 13.
4. *La Cristine* Bezifferung Takt 35: $\#$ steht im Erstdruck unter Viertelnote G, statt unter Achtelnote d (siehe Ziff. 1).
5. *Sarabande* Flötenstimme Takt 42: + über der Sechzehntelnote c'' gehört sehr wahrscheinlich über die punktierte Viertelnote d'' ; vgl. Takt 2, 7 u. a.
6. *Vite* Bezifferung Takt 44/45: \flat unter c' steht im Erstdruck unter G in Takt 45.
7. An folgenden Stellen ist im Erstdruck die Generalbaßstimme im Altschlüssel notiert: *Prélude* Takt 25, 3. Achtel bis Takt 30; *Rondement* Takt 23/24 und *Gravement* Takt 1, 3. Viertel bis Takt 7.
8. *Vite* An folgenden Stellen sind im Erstdruck die Sechzehntelnoten der rechten Hand zusätzlich zur Baßstimme in der Generalbaßstimme angegeben: Takte 29, 33, 45 und 49, jeweils einschließlich des 1. Viertels im darauffolgenden Takt.

Nürnberg, Frühjahr 1978

exactly two octaves ($d' - d''''$), which is remarkable in view of the fact that the highest note of the transverse flute is given as g''' by Hotteterre in his “Principes” of 1707 and, indeed, as a''' by Quantz in his “Versuch” of 1752.

This new edition is faithful to the original text, especially as regards ornaments, slurs, and marks of expression. I have merely added a few phrasing marks and substituted modern repeat signs for those of the original.

The following individual comments would appear appropriate:

1. In the 18th century a sharp ($\#$) or flat (\flat) is often cancelled, not by a natural (\natural), but by the opposite sign, i. e. a sharp by \flat and a flat by $\#$. That was done in the first impression of this suite, not only in the flute part (e.g. *Prélude*, bar 7: \flat before $c\#''$), but also in the bass part (e.g. *Lentement*, bar 17: $\#$ before B) and in the figuring (e.g. *Prélude*, bar 7: $\frac{7}{3}\flat$ below note d). In all such cases the notation has been altered to conform to the modern practice without any remark to that effect.
2. Missing accidentals have been supplied and attention is drawn to them by footnotes. In cases of doubt the accidental has been placed in parentheses above or below the appropriate note. Missing slurs have been supplied as interrupted lines (flute part: compare bars 32 and 48 of “*La Cristine*”; bass part: compare bars 38 and 42 of “*Rondement*”). Accidentals that have already appeared once within a bar have been omitted without any remark to that effect.
3. *Lentement* Flute part, bar 9: In the first impression the second crochet is a' ; the figuring of the bass requires c'' , however; compare bar 13.
4. *La Cristine* Figuring of bar 35: First impression has $\#$ below crochet G, instead of below quaver d (see fig. 1).
5. *Sarabande* Flute part, bar 42: + above semiquaver c'' very probably belongs to the dotted crochet d'' ; compare bars 2, 7, and others.
6. *Vite* Figuring of bars 44/45: \flat below c' is below G in bar 45 in first impression.
7. At the following places the figured bass part of the first impression is notated in the alto clef: *Prélude*, bar 25, third quaver, to bar 30; *Rondement*, bars 23/24, and *Gravement*, bar 1, third crochet, to bar 7.
8. *Vite* In the first impression the right hand of the continuo part has semiquaver notes additional to those of the bass part at the following places: bars 29, 33, 45, and 49, including the first crochet of the following bar in each case.

Nürnberg, Spring 1979

Wolfram Waechter

Suite G-Dur

op. 6 No. 3

- 1736 -

PRELUDE

Lentement

Louis de Caix d'Hervelois (ca. 1680–1759)

Flauto

Basso continuo

Generalbassaussetzung: Siegfried Petrenz

1)

6

1)

6 7 3 5

6 7 3 5

6 7 3 5

7 5

Mouvement gai

Musical score for a six-string instrument, likely a Banjo or Mandolin, featuring five staves of music. The score includes measure numbers 23, 29, 35, and 41.

Measure 23: The first staff shows a series of eighth-note chords. The second staff begins with a chord followed by eighth-note patterns. The bass staff has a bass note with a sixteenth-note pattern below it. Measure numbers 23, 7, and + are indicated above the staff.

Measure 29: The first staff shows eighth-note chords. The second staff shows eighth-note chords. The bass staff has a bass note with a sixteenth-note pattern below it. Measure numbers 29, 5, and 6 are indicated above the staff.

Measure 35: The first staff shows eighth-note chords. The second staff shows eighth-note chords. The bass staff has a bass note with a sixteenth-note pattern below it. Measure numbers 35, 6, and 5 are indicated above the staff.

Measure 41: The first staff shows eighth-note chords. The second staff shows eighth-note chords. The bass staff has a bass note with a sixteenth-note pattern below it. Measure number 41 is indicated above the staff.

LA REMY

Vite

Piano sheet music in G major, 2/4 time. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 1: Treble staff - eighth notes. Bass staff - eighth notes. Measure 2: Treble staff - sixteenth-note patterns. Bass staff - eighth notes. Measure 3: Treble staff - eighth notes. Bass staff - eighth notes. Measure 4: Treble staff - sixteenth-note patterns. Bass staff - eighth notes. Measure 5: Treble staff - eighth notes. Bass staff - eighth notes. Measure 6: Treble staff - sixteenth-note patterns. Bass staff - eighth notes. Measure 7: Treble staff - eighth notes. Bass staff - eighth notes. Measure 8: Treble staff - sixteenth-note patterns. Bass staff - eighth notes. Measure 9: Treble staff - eighth notes. Bass staff - eighth notes. Measure 10: Treble staff - sixteenth-note patterns. Bass staff - eighth notes. Measure 11: Treble staff - eighth notes. Bass staff - eighth notes. Measure 12: Treble staff - sixteenth-note patterns. Bass staff - eighth notes.

Piano sheet music in G major (2 staves) and bass (2 staves). Measure 26: Treble staff has eighth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 27: Treble staff has sixteenth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 28: Treble staff has eighth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 29: Treble staff has sixteenth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 30: Treble staff has eighth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 31: Treble staff has sixteenth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 32: Treble staff has eighth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 33: Treble staff has sixteenth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 34: Treble staff has eighth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 35: Treble staff has sixteenth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 36: Treble staff has eighth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 37: Treble staff has sixteenth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 38: Treble staff has eighth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 39: Treble staff has sixteenth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 40: Treble staff has eighth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 41: Treble staff has sixteenth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 42: Treble staff has eighth-note pairs (6, 5); Bass staff has eighth notes (6, 5). Measure 43: Treble staff has sixteenth-note pairs (6, 5); Bass staff has eighth notes (6, 5).

Rondement

Rondement

(49)

5 (53)

10 (58)

15 (63)

Fin

Fin

25

7 6 5 # — 6 6 4 6 6 6 5

30

6 6 6 6 3 6 3 7 6 5

34

9 3 6 6 5 6 f

39

4 #

Lentement

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and includes various dynamics (e.g., forte, piano, sforzando), articulations (e.g., slurs, grace notes), and time signatures (e.g., 2/4, 3/4, 6/8). The notation is written in black ink on white paper. The staves are separated by vertical bar lines, and the music spans from measure 1 to measure 16.

Gravement

6 6 6 6 6 5

5 6 6 6 3 5

6 6 6 5 6 #

*) 6 6 5

10 6 6 5 6 #

15 4 #

12' +

Vivement et marqué

LA CRISTINE

6 4 #
6 7 # 5
7 6+ 5
6 5
6 4 #
6 5 b
6 4 #
6 5 b
6 4 #
6 5 b
7 6 6 6
6 5
6 4 #
6 5 b

Sheet music for a band instrument, page 13, featuring six staves of musical notation. The music is in common time and includes various dynamics, articulations, and time signatures. The staves are as follows:

- Staff 1:** Treble clef, mostly quarter notes and eighth-note pairs. Measure 25: 6 7 3, 6 7^b. Measure 26: b 4 3. Measure 27: # 7 3. Measure 28: 6 #. Measure 29: 6 4 #. Measure 30: 6 5 b.
- Staff 2:** Bass clef, mostly eighth notes. Measure 25: 6 7 3. Measure 26: b 4 3. Measure 27: # 7 3. Measure 28: 6 #. Measure 29: 6 4 #. Measure 30: 6 5 b.
- Staff 3:** Treble clef, mostly eighth-note pairs. Measure 25: 6 7 3. Measure 26: b 4 3. Measure 27: # 7 3. Measure 28: 6 #. Measure 29: 6 4 #. Measure 30: 6 5 b.
- Staff 4:** Bass clef, mostly eighth notes. Measure 25: 6 7 3. Measure 26: b 4 3. Measure 27: # 7 3. Measure 28: 6 #. Measure 29: 6 4 #. Measure 30: 6 5 b.
- Staff 5:** Treble clef, mostly eighth-note pairs. Measure 25: 6 7 3. Measure 26: b 4 3. Measure 27: # 7 3. Measure 28: 6 #. Measure 29: 6 4 #. Measure 30: 6 5 b.
- Staff 6:** Bass clef, mostly eighth notes. Measure 25: 6 7 3. Measure 26: b 4 3. Measure 27: # 7 3. Measure 28: 6 #. Measure 29: 6 4 #. Measure 30: 6 5 b.

Sarabande

The musical score consists of six staves of music for a three-part instrument, likely a harpsichord or organ. The music is in common time and has a key signature of one sharp. Measure numbers are indicated at the beginning of several staves: (17), 24, 30, 33 (49), 36 (52), and (+5). Performance markings include circled '+' signs above certain notes and measure endings labeled '1.' and '2.'.

LA TUBEUF

Gaiment et marqué

Musical score for 'LA TUBEUF' featuring two staves of music. The top staff is for treble clef instruments and the bottom staff is for bass clef instruments. The music is in common time, with various key changes indicated by sharps and flats. Measure numbers 1 through 22 are present below the staves. The score includes dynamic markings like '+' and 'p' (piano).

16

Vite

8)

(28) 6 b

33 6 6 5

*) 6 6

*) *)

38 6 7 #

43 4 3