

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LA GRACIEUSE

Hautbois d'amour et basse continue



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A TG 002

## 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



## La Gracieuse

Hautbois d'amour et basse continue

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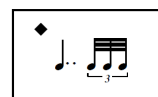
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755), 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 title *La Gracieuse* means ‘The Graceful Lady’, many of whom he and other artists of the period portrayed so magnificently. ‘*La Déclaration d’amour*’, by Jean-François de Troy (1679-1752), another such artist well-known for his portraits, is the painting represented on the cover of my recording of this work.

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♦ rather than notate it in the precise manner of today♦ (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. *La Gracieuse* 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

*La Gracieuse*- Caix d'Hervelois A TG 001 Oboe & b.c.  
Caix d'Hervelois A TG 002 Oboe d'amore & b.c.  
Caix d'Hervelois A TG 003 Cor anglais & b.c.  
Caix d'Hervelois A TG 004 Bassoon & b.c.

*La Gracieuse* is recorded by

Jennifer Paull, Oboe d'amore  
Christine Sartoretti, Harpsichord  
Stefano Canuti, Bassoon

### The Oboe d'amore Collection Volume I

(A SC VI)

Also published by **Amoris International**

*Les Vendengeuses* - 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.



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# LA GRACIEUSE

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 recitativo*

❖ Oboe d'amore

Continuo

The musical score is written for Oboe d'amore and Continuo. The Oboe d'amore part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of 'Lento, quasi recitativo'. The Continuo part is written in two staves, treble and bass clef, with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The Oboe d'amore part features several trills and a five-measure rest. The Continuo part includes a series of chords and single notes, with some measures containing multiple notes. The score is divided into measures, with some measures containing multiple notes. The Oboe d'amore part ends with a double bar line. The Continuo part ends with a double bar line.

❖ In Concert Pitch

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## II

### Menuet I

*f inégal*

*inégal*

6 6 6 4 # 6 6 6

7 *p*

6 4 # 6 6 6 4 # 6

14

6 6 6 4 # 6 6

21 *p*

6 6 6



27

*subito f*

4 # 6 6 6 6 4 #

33

6 6 6

38

*subito p*

6 6 6

43

*poco ritardando*

4 # 6 6 6 6 4 #

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23 *trill* *rallentando* *meno mosso* *p*

23 *rallentando* *p* *meno mosso*

30 *trill* *trill* *pp* *mesto*

30 *pp* *mesto*

36

36

41 *crescendo* *trill* *mf*

41

47 *trill* *trill*

47

# IV

## Menuet II

*p inégal*

*inégal*

*crescendo* *f*

*mf*

*p*

6 6 6 6 4 # 6 6 6

6 4 # 6 6 6 4 # 6

6 6 6 6 4 # 6

6 6 6 6 4 # 6

25

25

6 6 6 4 # 6 6 6

*f*

31

31

6 4 # 6 6

*mf*

37

37

6 6 6

*p*

43

43

4 # 6 6 6 6 4 #

# V

## Napolitaine

First system of the musical score. The treble staff features a melody with grace notes and slurs. The piano accompaniment is in the bass staff, consisting of chords and single notes. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). A measure rest is indicated by a horizontal line.

— 6 6  
4

Second system of the musical score. The treble staff continues the melody. The piano accompaniment includes chords and single notes. The key signature and time signature remain the same. Measure numbers 6 and 7 are indicated at the start of the system.

6 6 6 7 6 6 7 3

Third system of the musical score. The treble staff features a more complex melody with slurs. The piano accompaniment continues with chords and single notes. The key signature and time signature remain the same. Measure numbers 12 and 13 are indicated at the start of the system.

— 6 6  
4

Fourth system of the musical score. The treble staff continues the melody. The piano accompaniment includes chords and single notes. The key signature and time signature remain the same. Measure numbers 16 and 17 are indicated at the start of the system.

6 6 6 7 6 6 7 3

21

21

6 5 3 6 # # 6 5 6 6

27

27

6 5 # # 6 5 # 7 7 #

32

32

37

37

6 6 6 6 7

42

42

48

48

54

54

60

60



66

66

6 6 5 6 6 #

73

73

7 6 6 # 6 6 5 #

78

78

6 6 4 3 6 6 4

82

*meno mosso*

82

6 6 6 7 6 6 5 4 3 #

# VI

## Menuet III

Menuet III, VI, in 3/4 time, featuring piano and forte dynamics and various musical ornaments.

The score is written for piano and features the following measures and dynamics:

- Measures 1-6: *f égal* (piano), *égal* (piano). Dynamics: *p* (piano).
- Measures 7-12: *f* (piano). Dynamics: *f* (piano).
- Measures 13-18: *p* (piano), *f* (piano). Dynamics: *p* (piano), *f* (piano).
- Measures 19-24: *f* (piano). Dynamics: *f* (piano).

The score includes various musical ornaments and dynamics, such as *f égal*, *égal*, *p*, *f*, and *p*.

25 *f* *p*

6 6 6 4 # 6 6 6

31 *mf*

6 4 # 6 6

37 *tr* *tr* *mp*

6 6 6

43 *poco rallentando*

4 3 6 6 6 6 4 3

## VII

### La Gracieuse

The musical score is for a piece titled "La Gracieuse" in 3/4 time, featuring a piano and a violin. The key signature has three sharps (F#, C#, G#).

**First System (Measures 1-4):** The piano part begins with a *p* (piano) dynamic. The right hand plays a series of chords, while the left hand plays a simple bass line. The violin part enters with a melodic line.

**Second System (Measures 5-8):** The piano part continues with chords and a bass line. The violin part features a melodic line with a trill in measure 7.

**Third System (Measures 9-13):** The piano part continues with chords and a bass line. The violin part features a melodic line with a trill in measure 11.

**Fourth System (Measures 14-17):** The piano part continues with chords and a bass line. The violin part features a melodic line with a trill in measure 15.

19

19

*mf*

6 6 #6 4 3

24

24

#

29

29

*f* *p*

6 #6 4 3 6 5 # 6 5

34

34

*f* *p*

6 5 6 # 6 5

30

30

5 6 6 6 6 4 3

trill

45

45

*f*

5 5

trill

49

49

*poco ritenuto*

6 6 6

trill

# LA GRACIEUSE

Oboe d'amore

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 recitativo*

3

5

7

9

## II

### Menuet I

*f inégal*

6 *p*

12

17

22 *p*

27 *subito f*

33

38 *subito p*

43 *poco ritardando*

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece consists of 43 measures. The notation includes various dynamics: *f inégal* (measures 1-5), *p* (measures 6-11), *subito f* (measures 27-32), and *subito p* (measures 38-43). The piece concludes with a *poco ritardando* marking. Ornaments (trills) are placed above notes in measures 12, 17, 22, 33, 38, and 43. The score is divided into systems of five measures each, with measure numbers 6, 12, 17, 22, 27, 33, 38, and 43 indicating the start of a new system.



### III

## Plainte

musical score for "Plainte" in 3/4 time, featuring various musical notations such as notes, rests, slurs, and dynamic markings.

6 *mf*

12

17 *più mosso*  
*mf*

23 *rallentando* *meno mosso*  
*p*

29 *pp* *mesto*

36 *crescendo*

43 *mf*

48

# IV

## Menuet II

*p inégal*

5 *crescendo* *f*

10

16 *mf*

21 *p*

26 *f*

32 *mf*

37 *p*

42

# V

## Napolitaine

4

9

14

19

24

29

35

41

47

52

56

61

66

71

76

79

83

*meno mosso*

Detailed description: This musical score is for a single melodic line in G major, spanning measures 47 to 83. The notation is on a single staff with a treble clef. The key signature has one sharp (F#). The melody is characterized by frequent use of dotted rhythms and slurs. Trills are indicated by a 'tr' symbol with a wavy line above the notes. Measure 47 begins with a half note G4, followed by quarter notes A4, B4, and C5. Measures 52-55 show a descending sequence of dotted half notes: F#4, E4, D4, and C4. Measures 56-60 feature a series of eighth and quarter notes, including a trill on G4 in measure 58. Measures 61-65 continue with a mix of dotted half notes and eighth-note patterns. Measures 66-70 show a descending dotted half note sequence: E4, D4, C4, and B3. Measures 71-75 include a trill on G4 and a dotted half note F#4. Measures 76-78 feature a trill on G4 and a dotted half note F#4. Measures 79-82 show a series of eighth and quarter notes, including a trill on G4 in measure 81. Measure 83 ends with a dotted half note G4. The tempo marking 'meno mosso' is placed below the final measure.

# VI

## Menuet III

Menuet III, VI, in 3/4 time. The score consists of nine staves of music. The key signature is one flat (B-flat). The dynamics and articulations are as follows:

- Staff 1: *f* égal, *p*
- Staff 2: *f*
- Staff 3: *p*
- Staff 4: *f*
- Staff 5: *f*
- Staff 6: *p*
- Staff 7: *mf*
- Staff 8: *mp*
- Staff 9: *rallentando*

The score includes various musical notations such as slurs, ties, and trills. The final measure of the piece is marked with a double bar line.

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# LA GRACIEUSE

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 recitativo*



## II

### Menuet I

*inégal*



*poco ritardando*

### III

#### Plainte

Musical score for 'Plainte' (III) in E major (three sharps) and 3/4 time. The score consists of six staves of music. The first staff begins with a bass clef and a key signature of three sharps. The tempo is marked 'pp' (pianissimo) and 'mesto' (somber). The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The second staff starts at measure 8. The third staff starts at measure 17 and includes a series of sixteenth-note runs. The fourth staff starts at measure 25. The fifth staff starts at measure 35. The sixth staff starts at measure 45 and ends with a double bar line.

### IV

#### Menuet II

Musical score for 'Menuet II' (IV) in E major (three sharps) and 3/4 time. The score consists of three staves of music. The first staff begins with a bass clef and a key signature of three sharps. The tempo is marked 'inégal' (uneven). The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The second staff starts at measure 9. The third staff starts at measure 17 and includes a series of sixteenth-note runs.







## VII

### La Gracieuse

9

19

27

36

45

*poco ritenuto*

The musical score is written for a bass clef instrument in 3/4 time, with a key signature of three sharps (F#, C#, G#). The piece is titled 'VII La Gracieuse'. The score consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The second staff starts at measure 9. The third staff starts at measure 19. The fourth staff starts at measure 27. The fifth staff starts at measure 36. The sixth staff starts at measure 45 and ends with a double bar line. The tempo marking 'poco ritenuto' is placed below the final staff.