

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

ATG 002

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<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. *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 ATG 001 Oboe & b.c.  
Caix d'Hervelois ATG 002 Oboe d'amore & b.c.  
Caix d'Hervelois ATG 003 Cor anglais & b.c.  
Caix d'Hervelois ATG 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

(ASC VI)

Also published by **Amoris International**

*Les Vendengeuses* - 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.

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

for Tristan Lorenzo

# 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 part features a melodic line with various ornaments (trills, mordents, grace notes) and a five-fingered scale. The Continuo part provides harmonic support with chords and a bass line. The score is divided into four systems, each with a measure number (3, 6, 9, 12) at the beginning. Fingerings are indicated by numbers 1-5 below the notes. The key signature is one sharp (F#) and the time signature is 4/4.

❖ In Concert Pitch

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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 #



23 *trill* *rallentando* *meno mosso*  
*p*  
6 5 # 6 6 4 6 6

30 *trill* *pp* *mesto*  
*pp* *mesto*  
6 5

36 # 6 5 #

41 *crescendo* *mf*  
# # # 6

47 *trill* *trill*  
6 6 6



25

6 6 6 4 # 6 6 6

31

6 4 # 6 6

37

6 6 6

43

4 # 6 6 6 6 4 #

# V Napolitaine

Musical score for the first system, measures 1-5. The piece is in G major (one sharp) and 3/4 time. The melody features trills and slurs. The piano accompaniment consists of chords and single notes. A fingering of 6 6 4 is indicated at the end of the system.

Musical score for the second system, measures 6-11. The melody continues with trills and slurs. The piano accompaniment features chords and single notes. Fingering numbers 6, 6, 6, 7, 6, 6, 7, 4, 3 are indicated below the piano part.

Musical score for the third system, measures 12-15. The melody includes sixteenth-note passages and slurs. The piano accompaniment consists of chords and single notes. A fingering of 6 6 4 is indicated at the end of the system.

Musical score for the fourth system, measures 16-21. The melody continues with trills and slurs. The piano accompaniment features chords and single notes. Fingering numbers 6, 6, 6, 7, 6, 6, 7, 4, 3 are indicated below the piano part.

21

6 6 # 4 6 5 6 6

27

6 — 6 5 # # 6 6 # 7 7 #

32

6 6 6 6 7

37

— 6 6 6 6 7

42

6 6 6 5 6 7 6 6

48

6 # 7 6 5 # 6 5 #

54

6 6 4 3 6 6 4

∞

6 6 5 7 6 7 6 6



00

60

6 5 6 6 #

73

73

7 6 6 # 6 5 #

78

78

6 6 4 3 6 6 4

82

82

meno mosso

meno mosso

6 6 6 7 6 6 5 4 3

# VI

## Menuet III

*f égal*

*égal* *p*

6 6 6 4 # 6 6 6

7 *f*

7 6 6 6 4 #

13 *p* *f*

13 6 6 6 6 4 # 6

10 *tr* *tr* *tr*

10 6

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* *poco rallentando*

4 3 6 6 6 6 4 3

# VII

## La Gracieuse

The musical score is written for a single melodic line and piano accompaniment. The key signature is A major (three sharps) and the time signature is 3/4. The score is divided into four systems, each with a melodic line and a grand staff (treble and bass clefs).

- System 1:** The melodic line begins with a piano (*p*) dynamic. The piano accompaniment features a steady bass line with some chords in the right hand. Fingering numbers 5 and 6 are indicated in the bass clef.
- System 2:** The melodic line includes a trill ornament. The piano accompaniment continues with similar harmonic support. Fingering numbers 6 and 5 are shown.
- System 3:** The melodic line features a fermata over a note. The piano accompaniment maintains the harmonic structure. Fingering numbers 5 and 6 are present.
- System 4:** The melodic line includes another trill ornament and ends with a forte (*f*) dynamic. The piano accompaniment concludes with a final chord. Fingering numbers 6 and 3 are indicated.

19 *tr* *mf*

6 6 #6 4 3

24 *tr* *tr* *tr* *tr* *tr*

29 *f* *p*

6 #6 4 3 6 5 # 6 6 5

34 *f* *p*

6 5 6 # 6 5

30

30

5 6 6 6 4 3

45

45

*f*

5 5

49

49

*poco ritenuto*

*poco ritenuto*

6 6 6

for Tristan Lorenzo

# 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 on a single treble clef staff in 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece is divided into measures, with measure numbers 6, 12, 17, 22, 27, 33, 38, and 43 marked at the beginning of their respective lines. The score includes various dynamic markings: *f inégal* (measures 1-5), *p* (measures 6-11), *p* (measures 22-26), *subito f* (measures 27-32), *subito p* (measures 38-42), and *poco ritardando* (measures 43-47). Articulations such as accents, slurs, and trills are used throughout the piece. The piece concludes with a double bar line at the end of measure 47.



### III

## Plainte

Musical score for "Plainte" in 3/4 time, featuring various dynamics and articulations. The score is divided into measures 6, 12, 17, 23, 29, 36, 43, and 48.

Dynamics include *mf*, *p*, *pp*, and *mf*.

Articulations include *tr* (trills), *tr* (trills), and *tr* (trills).

Performance instructions include *più mosso*, *rallentando*, *meno mosso*, and *crescendo*.

Fingerings are indicated by numbers 5 and 7.

IV  
Menuet II

*p inégal*

5 *crescendo f*

10

16 *mf*

21 *p*

26 *f*

32 *mf*

37 *p*

42

V  
Napolitaine

The musical score for 'Napolitaine' is written in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is characterized by slurs and ornaments (trills) over eighth and sixteenth notes. The second staff starts at measure 4 and includes trills. The third staff starts at measure 9 and features a series of slurs. The fourth staff starts at measure 14 and includes trills. The fifth staff starts at measure 19 and features a series of slurs. The sixth staff starts at measure 24 and includes trills. The seventh staff starts at measure 29 and features a series of slurs. The eighth staff starts at measure 35 and includes trills. The ninth staff starts at measure 41 and features a series of slurs. The piece concludes with a final note on the ninth staff.

47

52

56

61

66

71

76

79

83

*meno mosso*

# VI

## Menuet III

*f* *égal* *p*

6 *f*

11 *p*

17 *f*

22 *f*

27 *p*

33 *mf*

38 *mp*

43 *rallentando*

Detailed description of the musical score: The score is for a Minuet in G minor, VI, in 3/4 time. It consists of nine staves of music. The first staff begins with a dynamic of *f* and the instruction *égal*. The piece features a variety of dynamics including *p*, *f*, *mf*, and *mp*. Articulations such as slurs, accents, and trills are used throughout. The key signature changes from G minor to G major at measure 43, and the tempo marking *rallentando* appears at the end of the piece.

# VII

## La Gracieuse

*p*

6 *f*

12 *f* *mf*

16 *f* *mf*

23 *f* *p*

28 *f* *p*

34 *f* *p*

40 *f*

44 *f*

49 *poco ritenuto*

for Tristan Lorenzo

# 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*

Musical notation for the Prélude, measures 1-5. The piece is in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a series of quarter and eighth notes, including a chromatic line. Measure 5 starts with a fermata over a half note.

II

## Menuet I

*inégal*

Musical notation for Menuet I, measures 1-39. The piece is in G major (one sharp) and 3/4 time. It features a repeating eighth-note pattern in the right hand and a more varied bass line. Measure numbers 8, 17, 24, 33, and 39 are indicated at the start of their respective lines. The piece concludes with a fermata over a half note.

*poco ritardando*



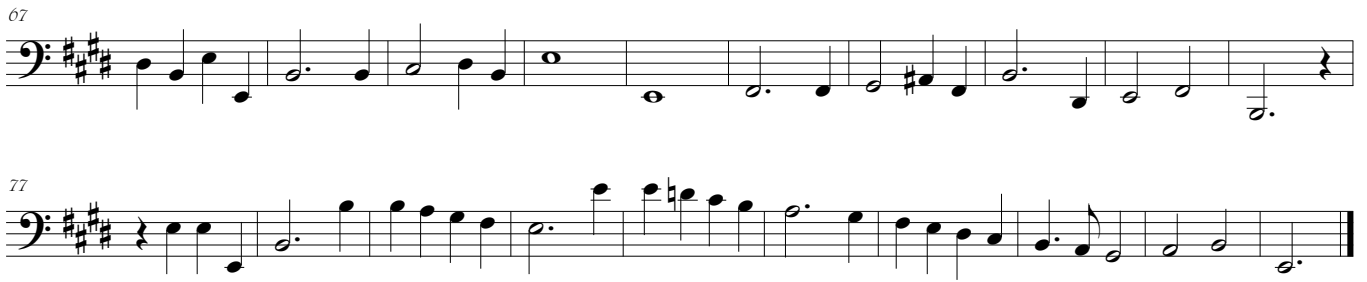




## V Napolitaine



67



77

Musical notation for measures 67-77. The piece is in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and a double bar line at the end of measure 77.

VI  
Menuet III



9

17

22

29

36

41

*égal*

*poco rallentando*

Musical notation for measures 8-41. The piece is in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests, slurs, and a double bar line at the end of measure 41. The tempo marking *égal* is placed below measure 8, and *poco rallentando* is placed below measure 41.

# VII

## La Gracieuse



*poco ritenuto*