

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

# LA GRACIEUSE

Basson et basse continue



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ATG 004

## 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

Basson et basse continue

ATG 004

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

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*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*

The musical score is written for Bassoon and Continuo. The Bassoon part is in the bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a tempo marking of *Lento, quasi recitativo*. The Continuo part is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The score consists of four systems of music. The first system includes fingerings (4, 7, 6, 7, 6, 6) and ornaments (trills and mordents) above the Bassoon staff. The second system includes fingerings (6, 4, 3, 7, 4, 6, 7, 6) and ornaments. The third system includes fingerings (7, 6, 7, 4, 6) and ornaments. The fourth system includes fingerings (6, 6, 6, 6, 4, 6, 5, 4) and ornaments. The score concludes with a double bar line.

# II Menuet I

*f inégal*  
*inégal*

*p*

*p*

6 6 6 4 4 6 6 6 6

6 4 6 6 6 4 6

6 6 6 4 6 6 6

6 6 6 6 6 6 6



27 *subito f*

4 4 6 6 6 6 4 4

33

6 6 6

38 *subito p*

6 6 6

43 *poco ritardando*

4 4 6 6 6 6 4 4

### III Plainte

The musical score is titled "III Plainte" and is set in 3/4 time. It consists of four systems of music. The first system begins with a *mf* dynamic marking. The piano accompaniment is in the right and left hands, with the right hand playing chords and the left hand playing a simple bass line. The melodic line is in the bass clef, featuring eighth and sixteenth notes, with some slurs and fingerings (7 and 5) indicated. The second system includes a *tr* (trill) marking over a note. The piano accompaniment continues with chords and a bass line. The third system starts at measure 12 and includes a *tr* marking. The piano accompaniment features chords and a bass line. The fourth system starts at measure 17 and includes a *più mosso* tempo change and a *mf* dynamic marking. The piano accompaniment continues with chords and a bass line. The melodic line in the bass clef includes a sharp sign (#) over a note in the final measure.

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

5 6 6 4 6 6

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

6 5

36

5 6

41 *crescendo* *mf*

6

47

6 6 6

# IV Menuet II

The musical score is written for piano and grand piano. It consists of four systems of music, each with a piano staff (top) and a grand piano staff (bottom). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various dynamics and articulations:

- System 1:** Starts with *p inégal* in the piano staff and *inégal* in the grand piano staff. The piano staff has a fermata over the first measure. The grand piano staff has fingerings 6, 6, 6, 6, 4, 4, 6, 6, 6.
- System 2:** Starts with *crescendo* and *f* in the piano staff. The grand piano staff has fingerings 6, 4, 4, 6, 6, 6, 4, 4.
- System 3:** Starts with *mf* in the piano staff. The grand piano staff has fingerings 6, 6, 6, 6, 4, 4, 6.
- System 4:** Starts with *p* in the piano staff. The grand piano staff has fingerings 6, 6.

25

*f*

6 6 6 4 # 6 6 6

31

*mf*

6 4 # 6 6

37

*p*

6 6 6 6

43

4 4 6 6 6 6 4 4

# V Napolitaine

First system of musical notation, measures 1-5. The bass line features a melodic line with trills and slurs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fingering of 6 6 4 is indicated at the end of the system.

Second system of musical notation, measures 6-11. The bass line continues with melodic lines and trills. The piano accompaniment features a more active right hand with chords and moving lines. Fingering numbers 6, 6, 6, 7, 6, 5, 4, 3 are shown below the bass line.

Third system of musical notation, measures 12-15. The bass line has a more complex melodic line with slurs. The piano accompaniment continues with chords and moving lines. A fingering of 6 6 4 is indicated at the end of the system.

Fourth system of musical notation, measures 16-21. The bass line continues with melodic lines and trills. The piano accompaniment features a more active right hand with chords and moving lines. Fingering numbers 6, 6, 6, 7, 6, 5, 4, 3 are shown below the bass line.

21

Musical score for measures 21-26. The system includes a bass line and a grand staff (treble and bass). The bass line features a melodic line with slurs and accents. The grand staff provides harmonic accompaniment with chords and moving lines. Measure numbers 21, 22, 23, 24, 25, and 26 are indicated at the start of their respective measures.

27

Musical score for measures 27-31. The system includes a bass line and a grand staff. The bass line continues the melodic development with slurs and accents. The grand staff accompaniment includes chords and moving lines. Measure numbers 27, 28, 29, 30, and 31 are indicated at the start of their respective measures.

32

Musical score for measures 32-36. The system includes a bass line and a grand staff. The bass line features a melodic line with slurs and accents, including a trill in measure 34. The grand staff accompaniment includes chords and moving lines. Measure numbers 32, 33, 34, 35, and 36 are indicated at the start of their respective measures.

37

Musical score for measures 37-41. 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 includes chords and moving lines. Measure numbers 37, 38, 39, 40, and 41 are indicated at the start of their respective measures.

42

6 6 6 6 5 6 7 6 6

48

6 # 7 6 5 # 6 5 #

54

6 6 4 3 6 6

60

6 6 4 3 6 5 7 6 7 6 6



00

6 6 5 6 6

73

7 6 6 # 6 6 #

78

6 6 4 3 6 6 4

82

*meno mosso*

6 6 6 7 6 6 4 3

# VI

## Menuet III

The musical score for Menuet III, VI, is presented in three systems. Each system consists of a piano (p) part and a bass (b) part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes dynamic markings such as *f* (forte), *p* (piano), and *égal* (even). Fingerings are indicated by numbers 4 and 6. The first system starts with a *f* *égal* marking in the bass and a *égal* marking in the piano. The second system begins with a *f* marking in the bass. The third system features a *p* marking in the piano and a *f* marking in the bass. The score concludes with a double bar line and repeat signs in both parts.

25

*f* *p*

6 6 6 4 4 6 6 6

31

*mf*

6 4 4 6 6

37

*mp*

6 6 6 6

43

*rallentando*  
*poco rallentando*

4 3 6 6 6 6 4 3

# VII

## La Gracieuse

The musical score is presented in four systems, each consisting of a flute staff and a piano grand staff. The piano part includes chord diagrams for the left hand.

- System 1:** Flute staff starts with a slur over two notes. Piano part begins with a *p* dynamic. Chord diagrams for the left hand are shown as  $\begin{matrix} 6 \\ 5 \end{matrix}$  under the first and third measures.
- System 2:** Flute staff features a trill in the fourth measure. Piano part continues with chord diagrams  $\begin{matrix} 6 \\ 5 \end{matrix}$  under the first, second, and third measures.
- System 3:** Flute staff begins with a slur. Piano part starts with a *f* dynamic. Chord diagrams  $\begin{matrix} 6 \\ 5 \end{matrix}$  are shown under the first and second measures.
- System 4:** Flute staff includes trills and slurs. Piano part continues with chord diagrams  $\begin{matrix} 6 \\ 5 \end{matrix}$  under the first, second, and fifth measures, and  $\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$  under the sixth measure.

10 *f* *mf*

6 6 #6 4 3

24 *f* *f* *f*

6 #

20 *f* *p*

6 #6 4 3 5 # 6 5

34 *f* *p*

5 6 # 5

30

6  
5

6

6

6

6

6

4  
3

45

f

6

5

6

49

poco ritenuto

poco ritenuto

6

6

6

for Tristan Lorenzo

# LA GRACIEUSE

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 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*



### III

## Plainte

Musical score for "III Plainte" in 3/4 time. The score consists of nine staves of music. The first staff begins with a *mf* dynamic and includes a 7-measure slur and a 5-measure slur. The second staff starts at measure 6 with a *tr* (trill) and a *tr* (trill) marking. The third staff starts at measure 12 with a 7-measure slur and a 5-measure slur. The fourth staff starts at measure 17 with the instruction *più mosso* and a *mf* dynamic. The fifth staff starts at measure 23 with a *tr* (trill), *rallentando*, *meno mosso*, and *p* dynamic. The sixth staff starts at measure 29 with a 5-measure slur, *tr* (trill), and *pp mesto* dynamic. The seventh staff starts at measure 36 with a *crescendo* marking. The eighth staff starts at measure 43 with a *tr* (trill) and *mf* dynamic. The ninth staff starts at measure 48 with a 7-measure slur and a 5-measure slur.

IV  
Menuet II

*p inégal*

5  
*crescendo* *f*

10

16  
*mf*

21  
*p*

26  
*f*

32  
*mf*

37  
*p*

42

Detailed description: This is a musical score for a Minuet in G major, Op. 92, No. 4 by Johann Sebastian Bach. The score is written for the left hand in bass clef. It consists of 48 measures. The key signature has one flat (F major). The tempo is marked 'inégal'. The dynamics are marked as follows: *p* (piano) at the beginning, *crescendo* leading to *f* (forte) at measure 5, *mf* (mezzo-forte) at measure 16, *p* at measure 21, *f* at measure 26, *mf* at measure 32, and *p* at measure 37. The score includes various musical notations such as slurs, ties, and ornaments. The piece concludes with a double bar line at measure 48.

V  
Napolitaine

The musical score is written in bass clef and consists of nine staves of music. The notation includes various rhythmic values, slurs, and trills. The first staff begins with a trill on a note. The second staff has a measure starting with a fermata. The third staff features a series of slurs over eighth notes. The fourth staff includes a trill and a fermata. The fifth staff has a trill and a fermata. The sixth staff features a trill and a fermata. The seventh staff includes a trill and a fermata. The eighth staff has a trill and a fermata. The ninth staff features a trill and a fermata.

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*

The musical score is written in bass clef with a 3/4 time signature and a key signature of two flats (B-flat major). It consists of nine staves of music. The first staff begins with a dynamic of *f égal* and ends with *p*. The second staff starts at measure 6 with a dynamic of *f*. The third staff starts at measure 11 with a dynamic of *p*. The fourth staff starts at measure 17 with a dynamic of *f*. The fifth staff starts at measure 22 with a dynamic of *f*. The sixth staff starts at measure 27 with a dynamic of *p*. The seventh staff starts at measure 33 with a dynamic of *mf*. The eighth staff starts at measure 38 with a dynamic of *mp*. The ninth staff starts at measure 43 with a dynamic of *rallentando*. The score includes various musical notations such as slurs, accents, and trills.

# 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*

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second staff starts at measure 6 with a forte (*f*) dynamic. The third staff starts at measure 12 with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The fourth staff starts at measure 16 with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The fifth staff starts at measure 23 with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The sixth staff starts at measure 28 with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The seventh staff starts at measure 34 with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The eighth staff starts at measure 40 with a forte (*f*) dynamic. The ninth staff starts at measure 44 with a forte (*f*) dynamic. The tenth staff starts at measure 49 with a *poco ritenuto* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

for Tristan Lorenzo

# LA GRACIEUSE

Basso Continuo

Louis de Caix d'Herveois

(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 a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The notation is written on a bass clef staff. Measure 1 starts with a whole rest. The melody consists of quarter and eighth notes, with some notes beamed together. Measure 5 ends with a fermata over a half note.

II

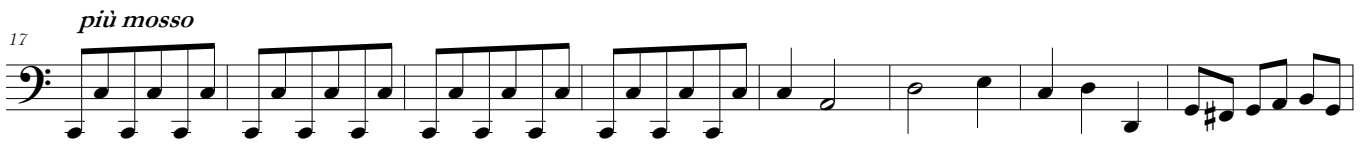
## Menuet I

*inégal*

Musical notation for Menuet I, measures 1-40. The piece is in a 3/4 time signature with a key signature of two flats. The notation is written on a bass clef staff. Measure 1 starts with a half note. The melody is characterized by a mix of eighth and sixteenth notes, creating a rhythmic pattern. Measure 8 is marked with a fermata. Measure 17 has a fermata over a half note. Measure 24 has a fermata over a half note. Measure 33 has a fermata over a half note. Measure 39 has a fermata over a half note. The piece concludes with a fermata over a half note. The tempo marking *poco ritardando* is placed at the end of the piece.

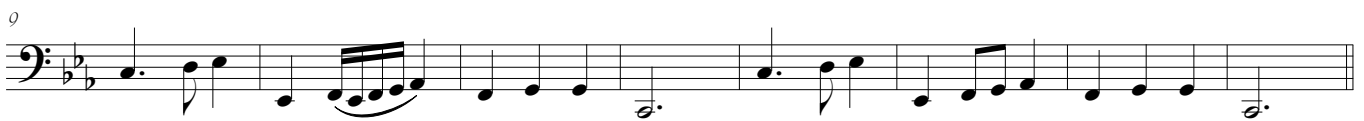
### III

## Plainte



### IV

## Menuet II





24



33



40



V  
Napolitaine



8



18



28



39



49



50



67



77

Musical notation for measures 67-77 in bass clef, 3/4 time, B-flat major. Measure 67 starts with a bass clef and a key signature of two flats. The piece concludes with a double bar line and repeat sign at measure 77.

## VI Menuet III

*égal*



79

17

22

29

36

41

*poco rallentando*

Musical notation for measures 79-40 in bass clef, 3/4 time, B-flat major. The piece begins with the tempo marking 'égal'. It features various rhythmic patterns, including eighth and sixteenth notes, and concludes with a double bar line and repeat sign at measure 41. The tempo marking 'poco rallentando' is placed at the end of the piece.

## VII

### La Gracieuse

