

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LA GRACIEUSE

Hautbois et basse continue



AMORIS INTERNATIONAL

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ATG 001

## 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 'piccoloboë'. 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 et basse continue

ATG 001

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

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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 Oboe and Continuo. The Oboe part begins with a 5-measure rest, indicated by a bracket and the number '5'. The Continuo part provides a harmonic accompaniment with various chords and single notes. Fingerings are indicated by numbers 1-5 and accidentals. The score is divided into systems, with measures 3, 6, 9, and 12 marked at the beginning of each system. The Oboe part features several trills and slurs. The Continuo part includes a dashed line in the bass line between measures 6 and 7, suggesting a continuation of a note.

# II Menuet I

The musical score is for a Minuet in G minor, Op. 99, No. 1 by Johann Sebastian Bach. It is in 3/4 time and consists of 24 measures. The score is presented in two systems, each with a treble and bass clef staff. The first system (measures 1-6) is marked *f inégal*. The second system (measures 7-13) is marked *p*. The third system (measures 14-20) features *tr* (trill) markings. The fourth system (measures 21-24) is marked *p* and includes *tr* markings. Fingerings are indicated by numbers 1-5 below the notes. The bass line includes several sixths (6) and a fourth with a sharp (4 #).



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 #

### III Plainte

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment.

- System 1:** The vocal line begins with a *mf* dynamic. It features a melody with eighth and sixteenth notes, including a 7-measure slur and a 5-measure slur. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with fingerings 6, 6/4, 6, and 6.
- System 2:** The vocal line includes a *trillo* (trill) over a note. The piano accompaniment continues with chords and single notes, with fingerings 6, 6, 6/4, and 6.
- System 3:** The vocal line features a 7-measure slur and a 5-measure slur, followed by a *trillo*. The piano accompaniment continues with chords and single notes, with fingerings 6 and 6.
- System 4:** The tempo changes to *più mosso*. The vocal line starts with a *mf* dynamic. The piano accompaniment also begins with *più mosso*. The system concludes with fingerings 6, 6, 6, 7, #, and 6.

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

6 5 # 6 6 4 6 6

30 *trill*  
*pp mesto*

6 6 5

36

# 6 5 #

41 *crescendo* *mf*

# # 6

47 *trill*

6 6 6

# 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

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

The first system of the musical score for 'Napolitaine' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with some grace notes and slurs. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support with chords and a bass line. At the end of the system, there is a measure rest symbol followed by the numbers '6' and '4'.

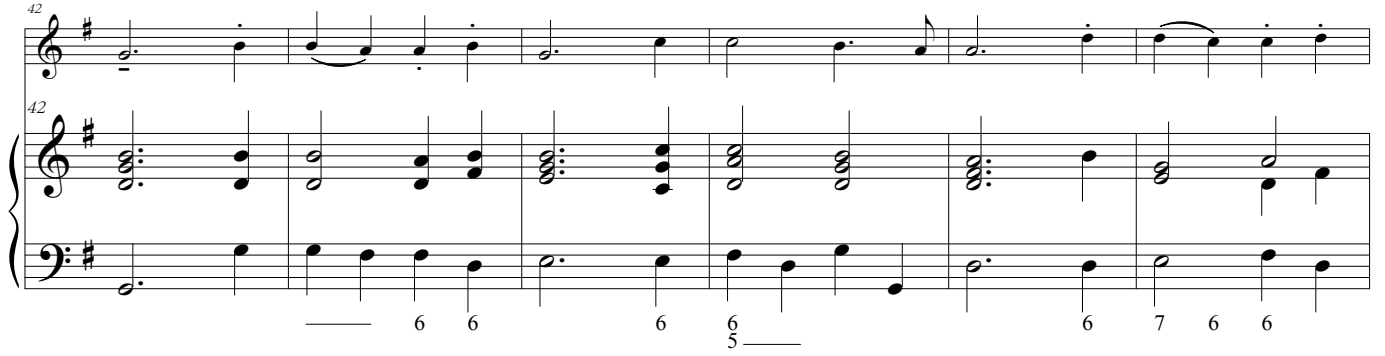
The second system of the musical score continues the vocal and piano parts. The vocal line has a measure rest at the beginning, followed by a melodic phrase with slurs and grace notes. The piano accompaniment continues with chords and a bass line. At the end of the system, there is a measure rest symbol followed by the numbers '6', '6', '6', '7', '6', '6', '5', '7', '4', and '3'.

The third system of the musical score continues the vocal and piano parts. The vocal line features a melodic phrase with slurs and grace notes. The piano accompaniment continues with chords and a bass line. At the end of the system, there is a measure rest symbol followed by the numbers '6' and '4'.

The fourth system of the musical score continues the vocal and piano parts. The vocal line has a measure rest at the beginning, followed by a melodic phrase with slurs and grace notes. The piano accompaniment continues with chords and a bass line. At the end of the system, there is a measure rest symbol followed by the numbers '6', '6', '6', '7', '6', '6', '5', '7', '4', and '3'.



42



48



54



60





00

60 61 62 63 64 65 66

6 5 6 6 #

73

73 74 75 76 77 78

7 6 6 # 6 5 #

78

78 79 80 81 82

6 6 4 3 6 6 4

82

*meno mosso*

82 83 84 85 86 87 88

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*

6 4 # 6 6 6 4 #

13 *p* *f*

6 6 6 6 4 # 6

10 *tr* *tr*

6 6

Detailed description: This is a musical score for a Minuet in G minor, VI. The piece is in 3/4 time and consists of 14 measures. The notation is presented in a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into four systems. The first system (measures 1-6) starts with a forte (*f*) dynamic and a tempo marking of *égal*. The piano part features a steady accompaniment with chords and moving lines. The second system (measures 7-12) includes a forte (*f*) dynamic marking. The third system (measures 13-14) features a piano (*p*) dynamic marking followed by a forte (*f*) dynamic marking. The final measure (14) ends with a trill (*tr*) in the right hand. Fingerings are indicated by numbers 1-5 below the notes. The bass line includes several sixths (6) and a fourth with a sharp (4 #).

25 *f* *p*

6 6 6 4 # 6 6 6

31 *mf*

6 4 # 6 6

37 *mp*

6 6 6

43 *rallentando* *poco rallentando*

4 3 6 6 6 6 4 3



10 *tr* *mf*

6 6 #6  
4  
3

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

#

20 *f* *p*

6 #6  
4  
3 6/5 # 6 6/5

34 *f* *p*

6/5 6 # 6/5



for Tristan Lorenzo

# LA GRACIEUSE

Oboe

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*

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

*mf*

6 *mf*

12 *mf*

17 *più mosso*  
*mf*

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

29 *pp* *mesto*

36 *crescendo*

43 *mf*

48 *mf*

Detailed description: This is a musical score for a piece titled 'Plainte' (Complaint), marked as 'III'. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of nine staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff includes a *mf* dynamic and a fermata. The third staff features a *mf* dynamic and includes 7th and 5th fingerings. The fourth staff is marked *più mosso* and *mf*. The fifth staff is marked *mf*, *rallentando*, *meno mosso*, and *p*. The sixth staff is marked *pp* and *mesto*. The seventh staff is marked *crescendo*. The eighth staff is marked *mf*. The ninth staff is marked *mf* and includes 7th and 5th fingerings. The score is filled with various musical notations including eighth and sixteenth notes, slurs, and dynamic markings.

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*

# VI

## Menuet III

*f* *égal* *p*

6 *f*

11 *p*

17 *f*

22 *f*

27 *p*

33 *mf*

38 *mp*

43 *rallentando*

Musical score for Menuet III, VI, in 3/4 time. The score consists of nine staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a dynamic of *f* and the instruction *égal*. The first staff (measures 1-5) features a melody with a dotted quarter note and an eighth note, followed by a half note and a quarter note. The second staff (measures 6-10) continues the melody with a dynamic of *f*. The third staff (measures 11-16) features a dynamic of *p*. The fourth staff (measures 17-21) features a dynamic of *f*. The fifth staff (measures 22-26) features a dynamic of *f*. The sixth staff (measures 27-32) features a dynamic of *p*. The seventh staff (measures 33-37) features a dynamic of *mf*. The eighth staff (measures 38-42) features a dynamic of *mp*. The ninth staff (measures 43-47) features a dynamic of *rallentando*. The piece concludes with a double bar line.

# VII

## La Gracieuse

*p*

6 *f*

12 *mf*

16 *f* *mf*

23 *mf*

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*

5

II

## Menuet I

8

17

24

33

39

*poco ritardando*





24



Musical staff 24-32: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and quarter notes, with a dotted quarter note at the end of the line.

33



Musical staff 33-39: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, with a dotted quarter note at the end of the line.

40



Musical staff 40-47: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, with a dotted quarter note at the end of the line.

V  
Napolitaine



Musical staff 1-7: Bass clef, key signature of one sharp (F-sharp). The staff contains a sequence of quarter notes and rests, with a dotted quarter note at the end of the line.

8



Musical staff 8-17: Bass clef, key signature of one sharp. The staff contains a sequence of quarter notes and rests, with a dotted quarter note at the end of the line.

18



Musical staff 18-27: Bass clef, key signature of one sharp. The staff contains a sequence of quarter notes and rests, with a dotted quarter note at the end of the line.

28



Musical staff 28-38: Bass clef, key signature of one sharp. The staff contains a sequence of quarter notes and rests, with a dotted quarter note at the end of the line.

39



Musical staff 39-48: Bass clef, key signature of one sharp. The staff contains a sequence of quarter notes and rests, with a dotted quarter note at the end of the line.

49



Musical staff 49-58: Bass clef, key signature of one sharp. The staff contains a sequence of quarter notes and rests, with a dotted quarter note at the end of the line.

59



Musical staff 59-67: Bass clef, key signature of one sharp. The staff contains a sequence of quarter notes and rests, with a double bar line at the end of the line.

67

77

VI  
Menuet III

9

17

22

29

36

41

*poco rallentando*

# VII

## La Gracieuse



*poco ritenuto*