

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LA GRACIEUSE

Cor anglais et basse continue



AMORIS INTERNATIONAL

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A TG 003

## 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

Cor anglais et basse continue

ATG 003

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 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*

❖ Cor anglais

Continuo

The musical score is written for Cor anglais and Continuo. The Cor anglais part is in the treble clef with a key signature of two flats (G minor) and a 4/4 time signature. It features a melodic line with various ornaments (trills, mordents, grace notes) and a 5-measure rest in the first measure. The Continuo part is in the bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 below the notes. The score is divided into four systems, each with a measure number (3, 6, 9, 12) at the beginning of the Cor anglais staff. The Continuo part includes figured bass notation (e.g., 4 4 7, 6 7 6 6 6) below the notes.

# II Menuet I

*f inégal*  
*inégal*

*p*

6 6 6 4 4 6 6 6

6 4 6 6 6 4 6

6 6 6 4 6 6 6

6 6 6 6 6 6 6

*tr* *tr* *tr* *p*

6 6 6 6 6 6 6



27 *subito f*

33

38 *subito p*

43 *poco ritardando*

### III Plainte

The musical score is written in 3/4 time and consists of four systems. The first system begins with a melody in the right hand marked *mf* and a piano accompaniment in the left hand. The second system features a melody with a *tr* (trill) and a piano accompaniment. The third system continues the melody with a *tr* and a piano accompaniment. The fourth system starts at measure 17, marked *più mosso* and *mf*, with a piano accompaniment also marked *più mosso*. The score includes various musical notations such as slurs, ties, and fingerings (6, 4, 6, 6, 4, 6, 6, 6, 6, 6, 6, 7, #, 6).

23 *f* *rallentando* *meno mosso*

23 *rallentando* *p* *meno mosso*

6 5 # 6 6 4 6 6

30 *pp* *mesto*

30 *mesto*

6 5

36

36

# 5

41 *crescendo* *mf*

41

# # 6

47

47

6 6 6 #

# IV Menuet II

*p inégal*

*inégal*

*crescendo* *f*

*mf*

*p*

6 6 6 6 4 4 6 6 6 4 4 6

6 4 4 6 6 6 4 4 6

6 6 6 6 4 4 6

6 6 6 6 4 4 6

25

25

*f*

6 6 6 4 4 6 6 6

This system contains measures 25 through 30. The upper staff features a melodic line with eighth and sixteenth notes, including a trill in measure 29. The lower staff provides a harmonic accompaniment with chords and a bass line. Fingerings are indicated by numbers 4, 6, and 8. A forte (*f*) dynamic marking is present in measure 29.

31

31

*mf*

6 4 4 6 6 6

This system contains measures 31 through 36. The upper staff continues the melodic development with a trill in measure 32 and a fermata in measure 35. The lower staff accompaniment includes chords and a bass line. Fingerings are indicated by numbers 4, 6, and 8. A mezzo-forte (*mf*) dynamic marking is present in measure 32.

37

37

*p*

6 6 6

This system contains measures 37 through 42. The upper staff features a melodic line with a trill in measure 37 and a fermata in measure 40. The lower staff accompaniment includes chords and a bass line. Fingerings are indicated by numbers 6 and 8. A piano (*p*) dynamic marking is present in measure 39.

43

43

4 4 6 6 6 6 4 4

This system contains measures 43 through 48. The upper staff continues the melodic line with a trill in measure 43 and a fermata in measure 47. The lower staff accompaniment includes chords and a bass line. Fingerings are indicated by numbers 4, 6, and 8.

# V Napolitaine

Musical notation for the first system, measures 1-4. The system consists of a single melodic line in the treble clef and a piano accompaniment in grand staff (treble and bass clefs). The melodic line features trills (tr~) on measures 2 and 4. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A fingering '6 6 4' is indicated at the end of the system.

Musical notation for the second system, measures 5-8. The system consists of a single melodic line in the treble clef and a piano accompaniment in grand staff. The melodic line includes accents (^) on measures 5, 6, and 7. The piano accompaniment continues with harmonic accompaniment. A fingering '6 6 6 7 6 5 4 3' is indicated at the end of the system.

Musical notation for the third system, measures 9-12. The system consists of a single melodic line in the treble clef and a piano accompaniment in grand staff. The melodic line features a complex rhythmic pattern with sixteenth notes and slurs. The piano accompaniment provides harmonic accompaniment. A fingering '6 6 4' is indicated at the end of the system.

Musical notation for the fourth system, measures 13-16. The system consists of a single melodic line in the treble clef and a piano accompaniment in grand staff. The melodic line includes accents (^) on measures 13, 14, and 15. The piano accompaniment continues with harmonic accompaniment. A fingering '6 6 6 7 6 5 4 3' is indicated at the end of the system.

21

27

32

37

42

6 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 4 3 6 5 7 6 7 6 6



00

6 5 6

73

7 6 6 # 6 5 #

78

6 6/4/3 6 6/4

82

*meno mosso*

6 6 6 7 6 5 4 3

# VI

## Menuet III

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

- System 1:** Treble clef starts with *f égal*. Bass clef starts with *égal*. A *p* marking appears in the treble staff. Fingering numbers 6, 6, 6, 4, 4, 6, 6, 6 are shown in the bass staff.
- System 2:** Treble clef starts with *f*. Bass clef continues with the accompaniment. Fingering numbers 6, 4, 4, 6, 6, 6, 4, 4 are shown.
- System 3:** Treble clef starts with *p* and *f*. Bass clef continues with the accompaniment. Fingering numbers 6, 6, 6, 6, 4, 4, 6 are shown.
- System 4:** Treble clef features trills and ornaments. Bass clef continues with the accompaniment. Fingering numbers 6, 6 are shown.

25 *f* *p*

6 6 6 4 4 6 6 6

31 *mf*

6 4 4 6 6 6

37 *mp*

6 6 6 6

43 *poco rallentando*

4 3 6 6 6 6 4 3

# VII

## La Gracieuse

The musical score is written in 3/4 time and consists of four systems of music. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system includes a trill in the treble staff. The third system begins with a forte (*f*) dynamic. The fourth system also includes a trill and a forte (*f*) dynamic. Fingerings are indicated by numbers 5 and 6 below notes in the bass staff. Trills are marked with a wavy line above the notes.

19 *tr* *mf*

6 6 #6 4 3

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

#

29 *f* *p*

6 #6 4 3 5 # 6 5

34 *f* *p*

5 6 # 6 5

30

30

6 5

6

6

6 4 3

*trill*

45

45

6 5

6

*trill*

49

49

6

6

6

*poco ritenuto*

*poco ritenuto*

*trill*

for Tristan Lorenzo

# LA GRACIEUSE

Cor anglais

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*

The musical score is written for Cor anglais in 4/4 time, B-flat major. It consists of five staves of music. The tempo is 'Lento, quasi recitativo'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'tr' and 'trm'. The first staff starts with a treble clef and a key signature of two flats. The music is characterized by a slow, recitative-like feel with frequent rests and melodic lines. The score is numbered 1, 3, 5, 7, and 9 at the beginning of each staff.

## 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 and markings include:

- mf* (mezzo-forte)
- più mosso* (faster)
- rallentando* (slowing down)
- meno mosso* (less fast)
- p* (piano)
- pp* (pianissimo)
- mesto* (solemn)
- crescendo* (increasing volume)

The score includes several slurs, accents, and fingerings (7 and 5).

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*

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 *f* *poco ritenuto*

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*

5

II

## Menuet I

*inégal*

8

17

24

33

39

*poco ritardando*

### III Plainte

8

17 *più mosso*

25 *meno mosso*

35

45

*pp* *mesto*

### IV Menuet II

*inégal*

9

17



24



33



40



V  
Napolitaine



8



18



28



39



49



50



67

77

VI  
Menuet III

*égal*

9

17

22

29

36

41

*poco rallentando*

# VII

## La Gracieuse

