

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LA GRACIEUSE

Cor anglais et basse continue



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AI 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 '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

Cor anglais et basse continue

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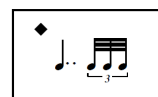
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755), 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*

❖ Cor anglais

Continuo

The musical score is written for two instruments: Cor anglais and Continuo. The Cor anglais part is in the upper staff, and the Continuo part is in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo/mood is marked 'Lento, quasi recitativo'. The score consists of five systems of music. The Cor anglais part features various ornaments (trills, mordents, grace notes) and slurs. The Continuo part provides a harmonic foundation with chords and single notes. Fingerings are indicated by numbers 1-5 below the notes. The score ends with a double bar line.

## II

### Menuet I

*f inégal*  
*inégal*

7

7

14

14

21

21

*p*

6 6 6 4 6 6 6 6

6 4 6 6 6 4 6 6

6 6 6 4 6 6 6 6

6 6 6 4 6 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 #

### III

## Plainte

The musical score is written for a piano and a melodic instrument, likely a violin or flute. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into four systems, each with a piano part (left) and a melodic part (right).

**System 1:** The piano part features a series of chords and single notes, with fingerings 6, 6 4, 6, and 6. The melodic part begins with a *mf* dynamic, followed by a series of eighth and sixteenth notes, including a 7th and 5th fingering.

**System 2:** The piano part continues with chords and single notes, with fingerings 6, 6, 6 4, and 6. The melodic part includes a trill, a series of eighth notes, and a 6th fingering.

**System 3:** The piano part continues with chords and single notes, with fingerings 6, 6, and 6. The melodic part includes a 7th and 5th fingering, a trill, and a series of eighth notes.

**System 4:** The piano part continues with chords and single notes, with fingerings 6, 6, 6, 7, #, and 6. The melodic part begins with a *più mosso* tempo change, followed by a series of eighth and sixteenth notes, including a 6th fingering.

23 *rallentando* *meno mosso*

23 *rallentando* *p* *meno mosso*

6 5 6 6 4 6

30 *pp* *mesto*

30 *mesto*

6 5

36

36

5 6

41 *crescendo* *mf*

41

6 5

47

47

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 6 6 4 6 6 6 6 4 6

6 6 6 6 4 6 6 6 6 4 6

6 6 6 6 4 6 6 6 6 4 6

25

25

6 6 6 4 6 6 6

31

31

6 4 6 6 6

37

37

6 6 6 6 6

43

43

4 6 6 6 6 4 6

# V

## Napolitaine

First system of the musical score. The vocal line (treble clef) features a melody with trills and grace notes. The piano accompaniment (grand staff) consists of chords and single notes. A measure rest is indicated by a horizontal line with the number 6 below it.

Second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a sequence of chords. Measure rests are indicated by horizontal lines with the number 6 below them.

Third system of the musical score. The vocal line includes a melodic line with a trill. The piano accompaniment consists of chords and single notes. A measure rest is indicated by a horizontal line with the number 6 below it.

Fourth system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a sequence of chords. Measure rests are indicated by horizontal lines with the number 6 below them.

21

21

26

31

27

27

28

29

30

31

32

32

33

34

35

36

37

37

38

39

40

41

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

60

6 6 4 3 6 5 7 6 7 6 6



66

6 5 6

73

7 6 6 # 6 5 #

78

6 6 4 3 6 4

82

*meno mosso*

*meno mosso*

6 6 6 7 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 6

13

*p*

*f*

6 6 6 6 4 6 6

10

*tr*

19

6 6 6 6 6 6

25 *f* *p*

6 6 6 4 6 6 6

31 *mf*

6 4 6 6

37 *mp*

6 6 6

43 *poco rallentando*

4 3 6 6 6 6 4 3

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19

19

*mf*

6 6 #6 4 3

24

24

*mf*

# 6 4 3

29

29

*f p*

6 #6 4 3 6 5 # 6 6 5

34

34

*f p*

6 5 6 # 6 5 6 5

30

30

6 5 6 6 6 4 3

45

45

*f*

6 5 6 5

49

49

*poco ritenuto*

6 6 6 6

# 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*

## 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 3/4 time, featuring 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* (forte, unequal), *p* (piano), *subito f* (suddenly forte), and *subito p* (suddenly piano). It also features articulations such as slurs, trills, and ornaments. The piece concludes with a *poco ritardando* (slightly slowing down) marking.



### III

## Plainte

musical score for "Plainte" in 3/4 time, featuring various musical notations such as dynamics, articulation, and fingerings.

Measures 1-5: *mf* (mezzo-forte). Measure 1 has a fermata. Measures 4 and 5 contain 7th and 5th fingerings respectively.

Measures 6-11: Measure 6 has a fermata. Measure 7 has a trill. Measure 11 has a trill.

Measures 12-16: Measure 12 has a 7th fingering. Measure 13 has a 5th fingering. Measure 14 has a trill. Measure 15 has a trill. Measure 16 has a trill.

Measures 17-22: Measure 17 is marked *più mosso* and *mf*. Measure 22 has a trill.

Measures 23-28: Measure 23 has a trill. Measures 24-28 are marked *rallentando* and *meno mosso*. Measure 24 has a *p* (piano) dynamic.

Measures 29-35: Measure 29 has a 5th fingering. Measure 30 has a trill. Measure 31 has a trill. Measure 32 has a trill. Measure 33 has a trill. Measure 34 has a trill. Measure 35 is marked *pp* (pianissimo) and *mesto*.

Measures 36-42: Measure 36 has a trill. Measure 37 has a trill. Measure 38 has a trill. Measure 39 has a trill. Measure 40 has a trill. Measure 41 has a trill. Measure 42 is marked *crescendo*.

Measures 43-47: Measure 43 has a trill. Measure 44 has a trill. Measure 45 has a trill. Measure 46 has a trill. Measure 47 has a trill. Measure 48 has a trill.

Measures 48-53: Measure 48 has a 7th fingering. Measure 49 has a 5th fingering. Measure 50 has a trill. Measure 51 has a trill. Measure 52 has a trill. Measure 53 has a trill.

# 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*

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 score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, often beamed together. There are several trills marked with a double wavy line above the note. Slurs are used to group phrases of notes. Measure numbers 47, 52, 56, 61, 66, 71, 76, 79, and 83 are placed at the beginning of their respective lines. The tempo instruction 'meno mosso' is written below the final measure (83).

# VI

## Menuet III

Menuet III, VI, is a piece in 3/4 time, written in B-flat major. The score consists of nine staves of music, each beginning with a measure number. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-5): *f égal* (measures 1-3), *p* (measures 4-5).
- Staff 2 (Measures 6-10): *f* (measures 6-10).
- Staff 3 (Measures 11-16): *p* (measures 11-16).
- Staff 4 (Measures 17-21): *f* (measures 17-21).
- Staff 5 (Measures 22-26): *f* (measures 22-26).
- Staff 6 (Measures 27-32): *p* (measures 27-32).
- Staff 7 (Measures 33-37): *mf* (measures 33-37).
- Staff 8 (Measures 38-42): *mp* (measures 38-42).
- Staff 9 (Measures 43-47): *rallentando* (measures 43-47).

## VII

### La Gracieuse

musical score for a piece titled "La Gracieuse" (VII). The score is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of 49 measures, divided into systems of five measures each. The score includes various musical notations such as notes, rests, beams, and ornaments. Dynamics are indicated by *p* (piano), *f* (forte), and *mf* (mezzo-forte). The piece concludes with the instruction *poco ritenuto*.

Measures 1-5: *p*

Measures 6-10: *f*

Measures 11-15: *f*, *mf*

Measures 16-20: *f*, *mf*

Measures 21-25: *f*, *p*

Measures 26-30: *f*, *p*

Measures 31-35: *f*, *p*

Measures 36-40: *f*, *p*

Measures 41-45: *f*, *p*

Measures 46-49: *poco ritenuto*

# 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

8

17 *più mosso*

25 *meno mosso*

35

45

*pp mesto*

Composed in 3/4 time, bass clef. The score consists of six staves. The first staff starts with a treble clef and a key signature of one flat (B-flat). The second staff begins at measure 8. The third staff begins at measure 17 and is marked *più mosso*. The fourth staff begins at measure 25 and is marked *meno mosso*. The fifth staff begins at measure 35 and ends with a comma. The sixth staff begins at measure 45 and ends with a double bar line. The tempo markings *più mosso*, *meno mosso*, and *pp mesto* are placed above the staves.

### IV

#### Menuet II

*inégal*

9

17

Composed in 3/4 time, bass clef. The score consists of three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff begins at measure 9. The third staff begins at measure 17 and ends with a double bar line. The tempo marking *inégal* is placed above the first staff.





V  
Napolitaine

8

18

28

39

49

59

This section contains seven staves of musical notation in bass clef with a key signature of two flats. The first staff (measures 1-7) shows the beginning of the piece with a melodic line. The second staff (measures 8-17) continues the melody. The third staff (measures 18-27) includes a key signature change to one flat in measure 22. The fourth staff (measures 28-38) continues the melody. The fifth staff (measures 39-48) continues the melody. The sixth staff (measures 49-58) continues the melody. The seventh staff (measures 59-67) ends with a double bar line and repeat sign.



## VI

### Menuet III

*égal*

9

17

22

29

36

41

*poco rallentando*

Two staves of music in bass clef, 3/4 time, key of B-flat major. The first staff (measures 1-8) is marked *égal*. The second staff (measures 9-16) continues the melody. The third staff (measures 17-21) features a melodic line with eighth notes and quarter notes. The fourth staff (measures 22-28) continues the melody. The fifth staff (measures 29-35) features a melodic line with eighth notes and quarter notes. The sixth staff (measures 36-40) continues the melody. The seventh staff (measures 41-48) continues the melody, ending with a double bar line. The tempo marking *poco rallentando* is placed below the final staff.

## VII

### La Gracieuse

9

19

27

36

45

*poco ritenuto*

The musical score is written for a single melodic line in bass clef with a 3/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some slurs and ties. The second staff starts at measure 9. The third staff starts at measure 19 and includes a whole rest in measure 24. The fourth staff starts at measure 27 and features a key change to two flats (B-flat and E-flat) at measure 31. The fifth staff starts at measure 36. The sixth staff starts at measure 45 and ends with a fermata and the instruction 'poco ritenuto'.