

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

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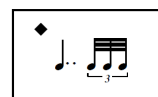
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755),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

❖ Oboe d'amore

Continuo

The musical score is written for Oboe d'amore and Continuo. The Oboe d'amore part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of 'Lento, quasi recitativo'. The Continuo part is in bass clef with the same key signature and time signature. The score consists of five systems of music. The Oboe d'amore part features various musical notations including trills, slurs, and fingerings. The Continuo part features various musical notations including chords, single notes, and fingerings. The score is written in a style that is both clear and detailed, with a focus on the musical notation and the specific instructions for the performers.

❖ In Concert Pitch

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## II

### Menuet I

*f inégal*

*inégal*

6 6 6 4 # 6 6 6

7 *p*

6 4 # 6 6 6 4 # 6

14

6 6 6 4 # 6 6

21 *tr* *tr* *p*

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 for a piece titled "Plainte" in 3/4 time, marked with a key signature of three sharps (F#, C#, G#). The score is divided into four systems, each with a piano accompaniment and a melodic line.

**System 1:** The piano accompaniment consists of chords in the right hand and single notes in the left hand. The melodic line begins with a *mf* dynamic, featuring a 7th and 5th fingering. The piano part has fingerings 6, 6, 4, 6, and 6.

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

**System 3:** The melodic line features a 7th and 5th fingering, a trill, and a 6th fingering. The piano part has fingerings 6 and 6.

**System 4:** The tempo changes to *più mosso*. The melodic line starts with a *mf* dynamic and includes a 7th fingering. The piano part has fingerings 6, 6, 6, 7, #, and 6.

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

23 *rallentando* *meno mosso* *pp* *mesto*

6 5 # 6 6 4 6 6

30 *trill* *pp* *mesto*

30 *pp* *mesto*

6 6 5

36

36

# 6 5 #

41 *crescendo* *mf*

41 *crescendo* *mf*

# # 6

47 *trill* *trill*

47 *trill* *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

25

6 6 6 4 # 6 6 6

*f*

31

31

6 4 # 6 6

*mf*

37

37

6 6 6

*p*

43

43

4 # 6 6 6 6 4 #

# V

## Napolitaine

Measures 1-5 of the musical score for Napolitaine. The piece is in 6/4 time and the key signature has three sharps (F#, C#, G#). The melody in the treble clef features a series of eighth and sixteenth notes, with trills marked above measures 2 and 4. The piano accompaniment in the grand staff consists of chords and single notes in both the treble and bass staves.

— 6 6  
4

Measures 6-11 of the musical score for Napolitaine. The melody continues with eighth and sixteenth notes and trills. The piano accompaniment features a more active bass line with eighth notes and chords. Fingering numbers (6, 7, 5, 4, 3) are indicated below the bass staff.

6 6 6 7 6 6 7 4 3

Measures 12-15 of the musical score for Napolitaine. The melody includes sixteenth-note runs. The piano accompaniment continues with chords and single notes. A measure rest is present in measure 14. Fingering numbers (6, 6) are indicated below the bass staff.

— 6 6  
4

Measures 16-20 of the musical score for Napolitaine. The melody concludes with a series of eighth and sixteenth notes. The piano accompaniment features a final sequence of chords and single notes. Fingering numbers (6, 7, 5, 4, 3) are indicated below the bass staff.

6 6 6 7 6 6 7 4 3

21

#6 6 # # 6 5 6 6

27

6 5 # # 6 5 # 7 7 #

32

6 5 # # 6 5 # 7 7 #

37

6 6 6 6 7

42

42

48

48

54

54

60

60



66

6 6 5 6 6 6 #

73

7 6 6 # 6 6 5 #

78

6 6 4 3 6 6 4

82

*meno mosso*

6 6 6 7 6 6 5 4 3 6

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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*

4 3 6 6 6 6 4 3

# La Gracieuse

14

14

*f*

6 6 6 4 3 6

19

19

*mf*

6

6

#6  
4  
3

24

24

#

29

29

*f*

*p*

6

#6  
4  
3

6 5

#

6

5

34

34

*f*

*p*

6

#

5

30

30

5 6 6 6 6 4 3

trill

45

45

*f*

5 5

trill

49

49

*poco ritenuto*

*poco ritenuto*

6 6 6

# 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 for a single melodic line in treble clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece consists of 43 measures. The notation includes various dynamics such as *f* (forte), *p* (piano), *subito f* (suddenly forte), and *subito p* (suddenly piano). It also features *inégal* (unequal) rhythms, ornaments (trills and mordents), and a *poco ritardando* (slightly slowing down) instruction at the end. The score is divided into systems of five measures each, with measure numbers 6, 12, 17, 22, 27, 33, 38, and 43 marking the beginning of new systems.



### III

## Plainte

musical score for "Plainte" in 3/4 time, featuring various musical notations including 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 fermata.

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

Measures 17-22: *più mosso* (faster). Measure 17 has *mf*. Measure 22 has a sharp sign.

Measures 23-28: *rallentando* (slowing down) and *meno mosso* (less motion). Measure 23 has a trill. Measure 24 has *p* (piano). Measure 28 has a sharp sign.

Measures 29-35: Measure 29 has a 5th fingering. Measure 31 has a trill. Measure 33 has a trill. Measure 35 has *pp* (pianissimo) and *mesto* (sorrowful).

Measures 36-42: Measure 36 has a sharp sign. Measure 42 has *crescendo* (increasing volume).

Measures 43-47: Measure 43 has a trill. Measure 45 has *mf*. Measure 47 has a sharp sign.

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

# 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 indicated at the start of their respective lines. The tempo instruction 'meno mosso' appears at the bottom right of the page.

# VI

## Menuet III

Menuet III, VI, in 3/4 time. The score consists of nine staves of music. The key signature is one flat (B-flat). The dynamics and articulations are as follows:

- Staff 1: *f* égal, *p*
- Staff 2: *f*
- Staff 3: *p*
- Staff 4: *f*
- Staff 5: *f*
- Staff 6: *p*
- Staff 7: *mf*
- Staff 8: *mp*
- Staff 9: *rallentando*

The score includes various musical notations such as slurs, ties, and trills, indicating a complex and expressive piece.

## VII

### La Gracieuse

Sheet music for 'La Gracieuse' (VII), featuring a single melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece is marked with various dynamics and articulations.

Measures 1-5: *p* (piano)

Measure 6: *f* (forte)

Measures 12-15: *f* (forte)

Measures 16-22: *mf* (mezzo-forte)

Measures 23-27: *f* (forte)

Measures 28-33: *p* (piano)

Measures 34-39: *f* (forte)

Measures 40-43: *f* (forte)

Measures 44-48: *poco ritenuto* (poco ritenuto)

Measures 49-50: *poco ritenuto* (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

Musical score for 'Plainte' (III) in bass clef, 3/4 time, key of D major (F# and C#). The score consists of six staves. The first staff starts with a whole note D4. The second staff starts with a half note D4. The third staff begins with a sixteenth-note triplet pattern. The fourth staff includes the instruction *pp mesto*. The fifth staff continues the melody. The sixth staff concludes the piece with a double bar line.

### IV

#### Menuet II

Musical score for 'Menuet II' (IV) in bass clef, 3/4 time, key of D major (F# and C#). The score consists of three staves. The first staff begins with the instruction *inégal*. The second staff features a triplet of eighth notes. The third staff includes a trill ornament over a sixteenth note. The piece ends with a double bar line.







## VII

### La Gracieuse

9

19

27

36

45

*poco ritenuto*

The musical score is written for a bass clef instrument in 3/4 time, with a key signature of three sharps (F#, C#, G#). The piece is titled 'VII La Gracieuse'. The score consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The second staff starts at measure 9. The third staff starts at measure 19. The fourth staff starts at measure 27. The fifth staff starts at measure 36. The sixth staff starts at measure 45 and ends with a double bar line. The tempo marking 'poco ritenuto' is placed below the final staff.