

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LA GRACIEUSE

Basson et basse continue



AMORIS INTERNATIONAL

www.amoris.com

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[❖] 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

❖ 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

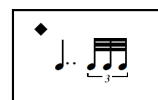
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755),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



www.amoris.com

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

Bassoon

Lento

Continuo

4 4 7 6 7 6 6 6

3 3 6 4 3 7 4 6 7 6

6 6 7 4 4 6

6 6 6 6 4 4 6 5 4 6

AI TG 004

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. It consists of four systems of music, each with a piano accompaniment and a solo instrument part.

System 1: The piano part features a steady bass line with chords. The solo part begins with a *mf* dynamic, playing eighth notes and a descending scale. Fingering numbers 6, 6/4, 6, and 6 are indicated below the piano part.

System 2: The piano part continues with chords. The solo part includes a trill marked with a wavy line. Fingering numbers 6, 6, 6/4, and 6 are indicated below the piano part.

System 3: The piano part continues with chords. The solo part includes a trill marked with a wavy line. Fingering numbers 6 and 6 are indicated below the piano part.

System 4: The piano part continues with chords. The solo part begins with a *più mosso* tempo change and a *mf* dynamic. Fingering numbers 6, 6, 6, 7, #, and 6 are indicated below the piano part.

[illegible]

IV

Menuet II

p inégal

inégal

crescendo *f*

mf

p

25

f

6 6 6 4 # 6 6 6

31

mf

6 4 # 6 6

37

p

6 6 6 6

43

4 6 6 6 6 4

V

Napolitaine

First system of the musical score. The bass staff (bottom) contains a melody with eighth and sixteenth notes, including trills. The piano accompaniment (treble and bass staves) features chords and single notes. A measure rest of 6 measures is indicated at the end of the system.

Second system of the musical score. The bass staff continues the melody with trills. The piano accompaniment consists of chords and moving lines. A measure rest of 6 measures is indicated at the end of the system.

Third system of the musical score. The bass staff features a more active melody with sixteenth-note runs. The piano accompaniment provides harmonic support with chords and single notes. A measure rest of 6 measures is indicated at the end of the system.

Fourth system of the musical score. The bass staff continues with the melodic line, including trills. The piano accompaniment features chords and moving lines. A measure rest of 6 measures is indicated at the end of the system.

21

21

#6 5 3 6 5 6 6

27

27

6 — 5 # # 6 5 # 7 7 #

32

32

37

37

— 6 6 6 6 7

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 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 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

19

6 6 6 6 6 6 6

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 6 6

43

rallentando *poco rallentando*

4 3 6 6 6 6 4 3

VII

La Gracieuse

5

5

6

6

5

9

9

6

5

6

14

14

6

6

6

6

4

3

p

f

f

The musical score is for a piece titled "La Gracieuse" in 3/4 time. It features a piano accompaniment and a flute melody. The score is divided into four systems, each with a measure number (5, 9, 14) at the beginning. The piano part consists of chords and single notes, while the flute part has a melodic line with various ornaments and dynamics. The first system starts with a piano (*p*) dynamic. The second system has a measure number of 5. The third system starts with a forte (*f*) dynamic. The fourth system has a measure number of 14 and includes a forte (*f*) dynamic. The score ends with a final measure in the fourth system.

19

19

mf

6

6

#6
4
3

24

24

#

29

29

f

p

6

#6
4
3

5

6

5

34

34

f

p

5

6

5

30

30

6 5 6 6 6 6 4 3

45

45

f

6 5 6 5

49

49

poco ritenuto

6 6 6

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 "Plainte" in 3/4 time. The score consists of nine staves of music. The first staff begins with a *mf* dynamic. The second staff includes a *tr* (trill) marking. The third staff features a *tr* marking and a *7* (seventh) fingering. The fourth staff is marked *più mosso* and *mf*. The fifth staff includes *rallentando*, *meno mosso*, and *p* markings. The sixth staff is marked *pp* *mesto*. The seventh staff includes a *crescendo* marking. The eighth staff is marked *mf*. The ninth staff includes a *tr* marking and a *7* (seventh) fingering.

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

The musical score is written in bass clef with a 6/8 time signature. It consists of nine staves of music. The notation includes various musical symbols such as trills (tr), slurs, ties, and dynamic markings (f, p). The key signature is one sharp (F#). The score is divided into measures by bar lines, with measure numbers 4, 9, 14, 19, 24, 29, 35, and 41 indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often grouped with slurs or trills, and includes some rests and ties.

47

52

56

61

66

71

76

79

83

meno mosso

Detailed description: This musical score is written for a bass clef instrument. It consists of nine staves of music, numbered 47 through 83. The notation includes various musical symbols such as slurs, ties, and ornaments (wavy lines above notes). The key signature has one sharp (F#). The tempo marking 'meno mosso' is located at the bottom right of the page.

VI

Menuet III

f égal *p*

6 *f*

11 *p*

17 *f*

22 *f*

27 *p*

33 *mf*

38 *mp*

43 *rallentando*

VII

La Gracieuse

p

6

f

12

16

f *mf*

23

28

f *p*

34

f *p*

40

44

f

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 is marked *pp mesto*. The sixth staff begins at measure 45 and ends with a double bar line.

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, E-flat). The second staff begins at measure 9. The third staff begins at measure 17 and ends with a double bar line.



V

Napolitaine

8

18

28

39

49

59



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 87-96) is marked *égal*. The second staff (measures 97-106) continues the melody. The third staff (measures 107-116) features a more complex melodic line with slurs. The fourth staff (measures 117-126) continues the melody. The fifth staff (measures 127-136) features a more complex melodic line with slurs. The sixth staff (measures 137-146) continues the melody. The seventh staff (measures 147-156) features a more complex melodic line with slurs. The eighth staff (measures 157-166) 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 contains measures 1 through 8. The second staff, starting at measure 9, contains measures 9 through 18. The third staff, starting at measure 19, contains measures 19 through 26. The fourth staff, starting at measure 27, contains measures 27 through 35. The fifth staff, starting at measure 36, contains measures 36 through 44. The sixth staff, starting at measure 45, contains measures 45 through 48 and ends with a double bar line. The tempo marking 'poco ritenuto' is placed below the final measure of the sixth staff.