

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LA GRACIEUSE

Hautbois et basse continue



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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[❖] 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

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♦ 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

The musical score is for the Act I Prélude of the opera 'La Gracieuse' by Louis de Caix d'Hervelois. It is written for Oboe and Continuo. The tempo is 'Lento, quasi recitativo'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into five systems. The Oboe part features a melodic line with various ornaments (trills, mordents, grace notes) and a five-measure rest in the first system. The Continuo part provides a harmonic accompaniment with figured bass notation. The first system of the Continuo part includes the figures: 4, #, 7, 6, 7, 6, 6, 6. The second system includes: #, 6, 5, 4, 3, 7, 4, #, 6, 7, 6. The third system includes: 7, 6, #, 7, 4, 4, 6. The fourth system includes: #6, 4, 2, 6, #6, 4, 3, 6, 5, 4, #. The fifth system includes: #6, 4, 2, 6, #6, 4, 3, 6, 5, 4, #. The score concludes with a double bar line.

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

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

musical score for "Plainte" in 3/4 time, featuring a piano accompaniment and a melody with various ornaments and fingerings.

The score is divided into four systems, each with a treble and bass staff for the piano and a single staff for the melody.

System 1: The melody begins with a *mf* dynamic. It features a 7th fret ornament and a 5th fret ornament. The piano accompaniment consists of chords and single notes.

System 2: The melody continues with a 6th fret ornament and a 4th fret ornament. The piano accompaniment includes chords and single notes.

System 3: The melody features a 7th fret ornament and a 5th fret ornament. The piano accompaniment includes chords and single notes.

System 4: The melody begins with a *più mosso* tempo change and a *mf* dynamic. It features a 7th fret ornament and a 5th fret ornament. The piano accompaniment includes chords and single notes.

The score concludes with a final chord in the piano accompaniment.

23 *rallentando* *meno mosso* *p*

23 *rallentando* *meno mosso*

6 5 # 6 6 4 6 6

30 *pp mesto*

30 *pp mesto*

6 6 5

36

36

6 5

41 *crescendo* *mf*

41 *crescendo* *mf*

6

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 4 # 6

6 6 6 6 4 # 6

6 6 6 6 4 # 6

25

25

f

6 6 6 4 # 6 6 6

31

31

mf

6 4 # 6 6

37

37

p

6 6 6 6

43

43

4 # 6 6 6 6 4 #

V

Napolitaine

First system of the musical score. The melody is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features eighth and sixteenth notes with grace notes. The piano accompaniment is in bass clef, featuring chords and single notes. A measure rest is present in the piano part. The system concludes with a fermata over a measure containing a 6/4 time signature.

Second system of the musical score. The melody continues with grace notes and slurs. The piano accompaniment consists of chords and single notes. The system ends with a fermata over a measure containing a 6/5, 7/4, and 3 time signature.

Third system of the musical score. The melody features sixteenth-note runs and slurs. The piano accompaniment includes chords and single notes. The system concludes with a fermata over a measure containing a 6/4 time signature.

Fourth system of the musical score. The melody continues with grace notes and slurs. The piano accompaniment consists of chords and single notes. The system ends with a fermata over a measure containing a 6/5, 7/4, and 3 time signature.

21

21

#6 5 3 6 # 6 5 6 6

27

27

6 — 6 5 # # 6 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 6 # 6 5 #

54

6 6 4 3 6 6 4

60

6 6 5 7 6 7 6 6

00

60 6 6 5 6 6

73

73 7 6 6 # 6 6 5 #

78

78 6 6 4 3 6 6 4

82

meno mosso

82 6 6 6 7 6 6 5 4 3

VI

Menuet III

Menuet III, VI, in 3/4 time, featuring piano and forte dynamics and fingerings.

The score is written for piano and features the following dynamics and fingerings:

- First System:** *f égal* (piano), *égal* (piano), *p* (piano). Fingerings: 6, 6, 6, 4, #, 6, 6, 6.
- Second System:** *f* (piano). Fingerings: 6, 4, #, 6, 6, 6, 4, #.
- Third System:** *p* (piano), *f* (piano). Fingerings: 6, 6, 6, 6, 4, #, 6.
- Fourth System:** *f* (piano). Fingerings: 6, 6, 6, 6, 4, #, 6.

25 *f* *p*

6 6 6 4 # 6 6 6

31 *mf*

6 4 # 6 6

37 *tr* *tr* *mp*

6 6 6 6

43 *rallentando* *poco rallentando*

4 3 6 6 6 6 4 3

AI TG 001

19

19

mf

6 6 #6 4 3

24

24

#

29

29

f *p*

6 #6 4 3 6 5 # 6 6 5

34

34

f *p*

6 5 6 # 6 5

30

30

6 5 6 6 6 4 3

45

45

f

6 5

49

49

poco ritenuto

6 6 6

LA GRACIEUSE

Oboe

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 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 several ornaments, including mordents and trills, and a *poco ritardando* (slightly slowing down) marking at the end. The notation includes eighth notes, quarter notes, and half notes, with some measures containing beamed sixteenth notes.

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 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 fast). 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* (somber).

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

Detailed description: 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 music features a variety of rhythmic values including eighth, quarter, and half notes, as well as rests. Slurs are used to group notes, and many notes are marked with staccato (stacc.) or accents. There are also some trills indicated by a 'tr' symbol. The tempo instruction 'meno mosso' appears at the bottom of the page, below measure 83.

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. The final measure of the piece is marked with a double bar line.

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 piece begins with a piano (*p*) dynamic. The melody is characterized by grace notes, slurs, and various dynamic markings including *p*, *f*, *mf*, and *poco ritenuto*. A five-measure rest is indicated in measure 23. The piece concludes with a fermata in the final measure.

6

12

16

23

28

34

40

44

49

p

f

mf

f

p

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



poco ritardando

17

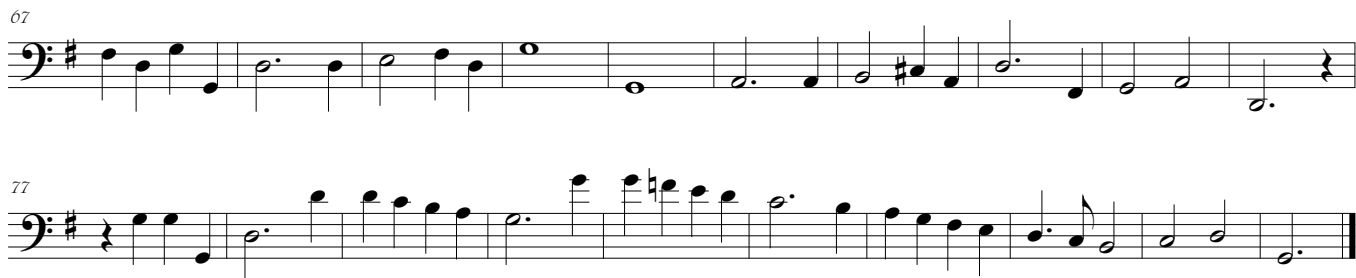




V

Napolitaine

Seven staves of musical notation in bass clef, key of D major. The first staff starts at measure 1 and ends with a double bar line. The second staff starts at measure 8 and continues the melody. The third staff starts at measure 18 and includes a slur over a triplet of eighth notes. The fourth staff starts at measure 28 and continues the melody. The fifth staff starts at measure 39 and continues the melody. The sixth staff starts at measure 49 and continues the melody. The seventh staff starts at measure 59 and includes a repeat sign (//) before the final measure. The piece concludes with a double bar line.



VI

Menuet III

9

17

22

29

36

41

poco rallentando

Seven staves of musical notation in bass clef, key of D major (one sharp), 3/4 time signature. The music is a minuet, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The notation includes a key signature change to D major at the end of the piece. 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, 3/4 time, and the key of D major (indicated by two sharps). The piece is titled 'VII La Gracieuse'. The score is divided into six systems, with measure numbers 9, 19, 27, 36, and 45 marking the beginning of each system. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and dynamic markings. The piece concludes with a 'poco ritenuto' marking.