

INTRODUCTION

Élisabeth-Claude Jacquet de La Guerre (1665–1729) was an admired composer of vocal music and had herself studied singing. Her extant vocal music consists of two printed collections of sacred cantatas and one of secular cantatas, as well as nine airs preserved in several printed collections. The works that appeared in print were certainly not Jacquet de La Guerre's only compositions for voice; she is reported to have written a *Te Deum* to celebrate the recovery of Louis XV from smallpox in 1721, but the music for this work is lost. The present volume brings together all of her extant secular vocal music.

Although Jacquet de La Guerre's two collections of sacred cantatas were published by royal music printer Christophe Ballard, her collection of secular cantatas, *Semélé, L'île de Delos, Le Sommeil d'Ulysse, Cantates françoises, auxquelles on a joint Le Raccommodement comique*, was engraved by Henri de Baussen and sold by Pierre Ribou, Henri Foucault, and the composer. No date appears on the title page, but, for reasons to be set forth below, a publication date of 1715 can be inferred.

In addition to this collection of cantatas, several short airs by Jacquet de La Guerre appeared in print during her lifetime. René Trépagne de Menerville, the composer's cousin by marriage, included in his *Les amusemens de Monsieur le duc de Bretagne* (1712) four airs "de la composition de Mademoiselle Jacquet Delaguerre, si celebre par son talent, qui l'a produit à la Cour, devant Sa Majesté, dès l'âge de cinq ans." Between 1710 and 1724, Christophe Ballard and Jean-Baptiste-Christophe Ballard included several airs by Jacquet de La Guerre in their popular series *Recueils d'airs sérieux et à boire*.

When in 1715 Jacquet de La Guerre published her collection of secular cantatas, she had already published two books of sacred cantatas and had been an important figure in Parisian musical life for three decades.¹ Born in 1665, she received her early musical training at court, where she learned to sing and to play the organ and harpsichord. She had been a protégée of Mme de Montespan, who was an active patron of the arts and whose circle included Racine, Quinault, and Boileau. In 1684, Élisabeth married Marin de La Guerre, organist at Saint-Louis des Jésuites and later at Saint-Séverin and Sainte-Chapelle.² It is likely that she wrote several dramatic works for performance at court in the mid-1680s—the marquis de Dangeau reported in his journal that at the age of twenty [1685] Jacquet de La Guerre took part in a "petit Opéra" for which she had written all of the airs—but these works have been lost.³ Jacquet de La Guerre's earliest extant compositions are her *Pièces de clavecin*, engraved by Henri de Baussen, dedicated to the king, and published in 1687. A ballet, *Jeux à l'honneur de la Victoire*, was performed at court in 1691; unfortunately, only the *livret* of this work survives.⁴ A *tragédie en musique*, *Céphale et Procris*, with text by Duché de Vancy, was performed at the Académie Royale de Musique in 1694. It was not successful but was nevertheless published in *partition réduit* by Ballard in the same year.⁵ A number of instrumental works, the composition of which cannot be dated, survive in manuscript.

When she decided to compose cantatas, Jacquet de La Guerre was taking up a genre that was becoming increasingly popular in France at the beginning of the eighteenth century. The cantata (literally, a piece that is "sung," as opposed to a sonata, a piece that is played) originated in Italy around 1620. Composers such as Luigi Rossi, Giacomo Carissimi, and Barbara Strozzi created multi-sectional works for solo voice and basso continuo in which recitative and arioso passages alternated with arias. Most of the

¹ For a biography of Jacquet de La Guerre, see Catherine Cessac, *Élisabeth Jacquet de La Guerre: une femme compositeur sous le règne de Louis XIV* (Arles: Actes Sud, 1985).

² Further on Marin de La Guerre, see Catherine Cessac, *Élisabeth Jacquet de La Guerre*, pp. 99–103, and idem, "Les La Guerre: une dynastie d'organistes à la Sainte-Chapelle de 1633 à 1739," *Histoire, humanisme et hymnologie. Mélanges offerts au Professeur Édith Weber*, ed. Pierre Guillot and Louis Jambou (Paris: Presses de l'Université de Paris-Sorbonne, 1997), pp. 77–90.

³ Cessac, *Élisabeth Jacquet de La Guerre*, pp. 35–36, mentions a *petit opéra* by Jacquet de La Guerre that was performed at court in July 1685 and a pastorate performed the same year. Further on the journal of the marquis de Dangeau, see Chantal Masson, "Journal du marquis de Dangeau, 1684–1720," *Recherches sur la musique française classique* 2 (1961–62): 198; James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau*, rev. and expanded edition (Portland, Oregon: Amadeus Press, 1997), pp. 347–48; and David Tunley, *The Eighteenth-Century French Cantata*, 2nd ed. (Oxford: Clarendon Press, 1997), pp. 5–6.

⁴ Paris, Bibliothèque nationale de France, ms. fr. 2217. On the date of *Jeux à l'honneur de la Victoire* and Élisabeth's other musical compositions at court, see Catherine Cessac, "Les *Jeux à l'honneur de la Victoire* d'Élisabeth Jacquet de La Guerre: premier opéra ballet," *Revue de musicologie* 81 (1995): 237, 240.

⁵ For a full list of Jacquet de La Guerre's works, including those not known to be extant, see Cessac, *Élisabeth Jacquet de La Guerre*, pp. 191–92. A list of works also appears in Edith Borroff, "Élisabeth-Claude Jacquet de La Guerre," *The New Grove Dictionary of Women Composers* (London: Macmillan, 1985), pp. 236–38, and in Catherine Cessac, "Élisabeth Jacquet de La Guerre," *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 12:743–44. More complete biographical information will appear in the introduction to vol. 1 of the present edition.

SEMELE

Cantate Avec Symphonie

Semelé, pp. 1–20

[SYMPHONIE]

Marquez

The musical score is written for a Symphonie and a Basse-Continue. The Symphonie part is in treble clef, and the Basse-Continue part is in bass clef. The score is in C major and 4/4 time. The Basse-Continue part includes figured bass notation (numbers and symbols) below the staff. The score is divided into measures, with measure numbers 1, 4, 8, 12, and 16 indicated at the start of each system.

Figured Bass notation (Basse-Continue):

- Measure 1: #6, 6, 6, 6, 6, #, 7, 6
- Measure 4: 5, b, #6, #4, 6, #4, 6, #5, b, 6
- Measure 8: 6, b7, b7, 7, b7, 3
- Measure 12: 6, b6, 6, 5, 4, 3, #, #, 6, 7, #
- Measure 16: #, 7, #, #4, 6, b, #, 3, 7, b7, 9, 6, 6, 6, 4, #

M. 2.5, Instrument: dot lacking. M. 10.6, Instrument: *d''*.

L'ISLE DE DÉLOS

2^e Cantate Avec Symphonie

Semelé, pp. 21–53

[SIMPHONIE]

Marquez