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PREFACE

Elisabeth-Claude Jacquet de La Guerre was active as a composer through most of her life, and the surviving works that can be attributed to her constitute a substantial *oeuvre*, impressive for both its range and quality. Almost all of these surviving works were published, some by royal music printer Christophe Ballard, and some by the French form of self-publication, of which Jacquet de La Guerre was an early exponent. Her published works include two collections of harpsichord music, two collections of sacred cantatas, a collection of sonatas for violin and *basse continue*, a collection of secular cantatas, and a *tragédie en musique*. Several of her songs, including two from her *tragédie*, appeared in the collections of airs published by Ballard, and four settings of verse by her cousin René Trépagne appeared without attribution in a small volume honoring the Dauphin. Jacquet de La Guerre also left works that survive only in manuscript: there are two sonatas for violin and *basse continue*, four sonatas for two violins and *basse continue*, and a menuet for harpsichord.¹

We know, however, that what survives does not represent Jacquet de La Guerre's entire *oeuvre*. In the dedication to her 1687 collection of *pièces de clavecin*, the composer mentions several works that she had already composed—she was only 22. Among these, the most successful would seem to have been a pastoral that she had set to music. Of this work, she writes,

Your Majesty, having learned that I had set a pastorale to music, had the interest to listen to it as something that a person of my sex had not previously attempted. Five consecutive performances with scenery and dances (created by the princesses of the court themselves), so much applause that Your Majesty gave me, the gratification that I received from it, the honor that Madame the Dauphine [Marie-Anne Christine Victoire of Bavaria (1660–1690)] paid me in asking for a performance of it at her home—I recognize it (and I believe I cannot be blamed for taking pride in such a glorious reception): All these rewards were the indisputable signs of the unexpected success of my first effort.²

One is tempted to identify this work with the work mentioned by the marquis de Dangeau in his journal:

Sunday, 1 July [1685]: There was presented at Monseigneur's a little opera of which all the airs had been composed by the little Miss Jacques. She is, I believe, only twenty years old.³

An anonymous chronicle (preserved in Paris, Bibliothèque nationale de France, ms. fr. 10265), contains the following entry for 18 July 1685, which may be a report about the same work:

Last week Monseigneur entertained the King and the entire court two different times. There was a little work sung in the bathing room of the apartment of Madame Montespan, of which all the airs were composed by a young lady of 15 years, who has made herself known, for more than four years, for having a natural talent for music. The verses were written by her cousin, who is only seventeen years old.⁴

¹Further concerning Jacquet de La Guerre's extant compositions, see the biographical essay by Mary Cyr in Elisabeth-Claude Jacquet de La Guerre, *Harpsichord Works*, ed. Arthur Lawrence, The Collected Works, 1 (New York: The Broude Trust, 2008), pp. xiii–xxix.

²"V. M. ayant appris que j'avois mis une Pastorale en Musique, a eü la curiosité de l'entendre, comme une chose que Personne de mon sexe n'a encore tentée. Cinq représentations consécutives meslées d'ornemens, et de danses, formées par des Princesses même de la Cour, Tant d'applaudissemens que V. M. m'a donnez, la Gratification que j'en ay receüe, L'honneur que Madame la Dauphine m'a fait de demander aussi cette piece chez Elle. Je l'avouïray (Et je croy pouvoir sans blâme faire Vanité d'une réception si glorieuse) Tous ces avantages ont été des marques indubitables du succès inespéré de mon coup d'essay." Jacquet de La Guerre, *Les Pièces de Claveßin, Premier Livre* (Paris: author, 1687; copy in Paris, private collection of Catherine Cessac), pp. [iv]–[v]. In the Venice exemplar of the print (Biblioteca del Conservatorio "Benedetto Marcello," Stampe Ant. 137, acquisition no. 6423), the words "et la reputation que le bruit de cette Nouveauté m'a acquise jusques dans les païs estrangers" ("and the fame that the new work brought me even in foreign countries") appears instead of "Je l'avouïray (Et je croy pouvoir sans blâme faire Vanité d'une réception si glorieuse)". For facsimiles of both forms of the dedication, see Élisabeth-Claude Jacquet de La Guerre, *Les Pièces de Claveßin de Mad^{de} de La Guerre, Premier Livre*, ed. Catherine Cessac and Arthur Lawrence, Critical Facsimiles®, 9 (New York: The Broude Trust, 2009), pp. xv–xviii and 103–4. The dedication is also reproduced in Jacquet de La Guerre, *Harpsichord Works*, pp. xxxiv–xxxv, and is translated *ibid.*, pp. xxxvi–xxxvii.

³"Dimanche, 1^{er} juillet [1685], à Versailles ... Il y eut chez Monseigneur un petit opéra dont la petite mademoiselle Jacques [*sic*] a fait tous les airs; elle n'a, je crois, que vingt ans." [Philippe de Courcillon,] marquis de Dangeau, *Journal du marquis de Dangeau publié en entier pour la première fois par Mm. Soulié, Dussieux, de Chennevières, Mantz, de Montaignon avec les additions inédites du duc de Saint-Simon publiées par M. Feuillet de Conches* (Paris: Firmin Didot Frères, 1854–60), vol. 1 (1684–1686), p. 200. The original diary, once in the Bibliothèque de l'Arsenal, was destroyed during World War II; the copy, with annotations by Saint-Simon, on which the nineteenth-century edition was based is in Paris, Archives des Affaires étrangères, Mémoires et documents, n° 96–130. This entry is also published in Chantal Masson, "Journal du marquis de Dangeau, 1684–1720," *Recherches sur la musique française classique* 2 (1961–1962): 198.

⁴"La semaine passée Monseig[neu]r par deux différentes fois [a] régala le Roy & toute la Cour. Il y eût un petit opera chanté dans la sale [*sic*] des bains de l'appartement de Madame Montespan, dont les airs avoient esté faits par une jeune Damoiselle de 15 ans, qui s'estoit fait conn[âit]re, il y a plus de 4 ans, pour

8001.9.

Jeux
À l'honneur
De la Victoire.
Ballet.



LA MUSETTE,
OU
LES BERGERS DE SURESNE
Divertissement Pastoral

MARCHE

BASSE-CONTINUE

1

6

11

16

6

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b

#

[6]

5

#

[b]

M. 8.2, Bc: no figure. M. 20.3, Bc: no figure.