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Elizabeth-Claude Jacquet de La Guerre's "Le Passage de la Mer Rouge": An edition with commentary and notes on performance

Guthrie, Diane Upchurch, D.M.A.

The University of North Carolina at Greensboro, 1992

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ELIZABETH-CLAUDE JACQUET DE LA GUERRE'S

LE PASSAGE DE LA MER ROUGE:

AN EDITION WITH COMMENTARY

AND NOTES ON PERFORMANCE

by

Diane Upchurch Guthrie

A Dissertation Submitted to
the Faculty of the Graduate School at
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of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
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Approved by


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c 1992 by Diane Upchurch Guthrie

APPROVAL PAGE

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GUTHRIE, DIANE UPCHURCH, D.M.A. Elizabeth-Claude Jacquet de La Guerre's *Le Passage de la Mer Rouge*: An Edition with Commentary and Notes on Performance. (1992) Directed by Drs. Eleanor McCrickard, William McIver, and Greg Carroll. 185 pp.

During the twentieth century, the renewed interest in Baroque music and the growing appeal of vocal chamber works have brought about increased research pertaining to the *cantate française*. Unfortunately, performances of these charming works are limited because of the unavailability of modern editions and performers' hesitancy to deal with the ambiguities of French Baroque performance practice.

This study is therefore intended to be a contribution to the survey of the eighteenth-century French solo cantata. The primary objective is to present a modern edition of the *cantate française, Le Passage de la Mer Rouge* (1708) by Elizabeth-Claude Jacquet de La Guerre (ca. 1664-1729). Several supplementary chapters enhance the performer's understanding of the cantata.

Chapter I deals with the cultural and social setting from which the work emerged. La Guerre's compositions reflect the musical tastes of her patron, Louis XIV, as well as the musical milieu of the popular Parisian salons.

Chapter II includes a brief history of the *cantate française*. A general discussion of La Guerre's first two books, entitled *Cantates françaises sur des sujets tirez de*

l'Écriture (1708 and 1711), concludes with a more detailed description of the stylistic and formalistic features exhibited in *Le Passage de la Mer Rouge* from Book I.

Chapter III addresses French Baroque performance practice as related to an authentic performance of *Le Passage de la Mer Rouge*. Interpretive suggestions, based on the study of contemporary treatises and modern analyses of those treatises, are offered under the following headings:

(1) instrumentation and scoring, (2) realization of the continuo, (3) rhythmic interpretation, (4) ornamentation, and (5) tempo and expression markings.

Chapter IV provides a modern edition of *Le Passage de la Mer Rouge*. Two versions of the edition are included. Version A remains as close to the original print as possible but includes an additional staff line for the convenience of the harpsichordist. Version B makes greater use of modern conventions and includes a simple realization of the continuo. Several pages of the source are presented in facsimile. A complete translation of the text is included.

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In addition, I am very grateful to the following instrumentalists who assisted me in three successful performances of the present edition, *Le Passage de la Mer Rouge*:

Mary Frances Boyce, Baroque violin; Carol Marsh, viola da gamba; and Lynn Gardner, harpsichord. Penelope Jensen of the Baroque Performance Institute at Oberlin and Chapel Hill, North Carolina, who coached my performance of the cantata, was especially helpful with the execution of *agréments* and the French Baroque vocal style.

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PREFACE

The early decades of the eighteenth century witnessed an enormous vogue for the French solo chamber cantata, the *cantate française*. Nearly every French composer of the period, many of them amateurs, contributed to this genre. An estimated eight to nine hundred of these small intimate works, including the smaller diminutive form, the *cantaille*, were produced before 1750.¹ Although a major contribution to the French vocal repertory, this important genre did not figure prominently in history books and anthologies for nearly two hundred years following the decline of its popularity.² *Grove's Dictionary of Music and Musicians*, for

¹David Tunley, ed. *The Eighteenth-Century French Cantata* (New York: Garland, 1990), 1: ix.

²The following major music history books include discussions of Italian and German cantatas, but do not mention the *cantate française*: Charles Burney, *A General History of Music, from Earliest Times to the Present Period* (London, 1776-1789); Sir John Hawkins, *A General History of the Science and Practice of Music* (London: Payne and Son, 1776); Henry Prunières, *A New History of Music: The Middle Ages to Mozart* (1934-36), trans. and ed. Edward Lockspeiser (New York: Macmillan, 1943); Paul Henry Lang, *Music in Western Civilization* (New York: W. W. Norton, 1941); Homer Ulrich and Paul Pisk, *A History of Music and Musical Style* (New York: Harcourt, 1963); and Claude Palisca, *Baroque Music* (Englewood Cliffs, NJ: Prentice-Hall, 1968). One paragraph pertaining to the French cantata is included in Manfred Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton, 1947), 161-62; and two sentences are included in Donald Grout and Claude Palisca, *A History of Western Music*, 4th

example, does not mention the French genre in its discussion of the "cantata" until the fifth edition (1954).³ Even then, the French cantata is afforded only a short paragraph.

During the twentieth century, the renewed interest in Baroque music and the growing appeal of vocal chamber music have brought about an increasing amount of research pertaining to the Baroque solo cantata. Recent studies by David Tunley, James R. Anthony, and Gene Vollen are largely responsible for the revival of the *cantate française*.⁴ Still, most of these charming entertainments remain relatively unknown primarily because present-day performers have been slow to program them. Even though most of these

ed. (New York: W. W. Norton, 1988), 422. The most substantial entry concerning the *cantate française* is found in *The New Oxford History of Music, VI: Concert Music 1630-1750*, ed. Gerald Abraham (Oxford: Oxford University Press, 1986), 172-83. Examples of the *cantate française* are non-existent in the following major anthologies: *Historical Anthology of Music*, ed. Archibald T. Davison and Willi Apel (Cambridge: Harvard University Press, 1950); *Masterpieces of Music before 1750*, ed. Carl Parrish and John F. Ohl (New York: W. W. Norton, 1951); and *Norton Anthology of Western Music*, ed. Claude Palisca (New York: W. W. Norton, 1988).

³Eric Blom, ed. (London: Macmillan, 1954), 2: 45-46. The *cantate française* is given a separate entry under "cantata" in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan, 1980), 3: 713-15.

⁴David Tunley, *The Eighteenth-Century French Cantata* (London: Dennis Dobson, 1974); James R. Anthony, *French Baroque Music from Beaujoyeulx to Rameau* (New York: W. W. Norton, 1974); Gene E. Vollen, *The French Cantata: A Survey and Thematic Catalog* (Ann Arbor, MI: UMI Research Press, 1982).

cantatas were written by minor composers, a great many examples in the repertory are worthy of study and performance. Given a hearing, many of these works would readily appeal to both the modern performer and the audience. Unfortunately, performances of the *cantate française* continue to be limited by the unavailability of modern editions⁵ and the present-day performer's hesitancy to deal with the ambiguities of Baroque performance practice.

This study, therefore, is intended to be a contribution to the survey of the eighteenth-century French cantata. The primary objective is to present a modern edition of the *cantate française, Le Passage de la Mer Rouge* (1708) composed by Elizabeth-Claude Jacquet de La Guerre (ca. 1664-1729).⁶

⁵Only a small number of *cantates françaises* is available in modern edition. The following volumes have been published in the series, *Recent Researches in the Music of the Baroque Era*, ed. Robert L. Marshall (Madison, WI: A-R Editions, 1964-): Louis-Nicolas Clérambault, *Two Cantatas for Soprano and Chamber Ensemble* (vol. 27), ed. Donald Foster (Madison: A-R Editions, 1979); and Michel Pignolet de Montéclair, *Cantatas for One and Two Voices* (vols. 29-30), ed. James R. Anthony and Diran Akmajian (Madison, WI: A-R Editions, 1978).

⁶Although some modern publishers insist on spelling La Guerre's first name with an "s," I have chosen to spell it with a "z" in keeping with La Guerre's own practice. All three books of cantatas, in fact, contain the printed inscription, "La très-humble & très-obeissante Servante, & très-fidelle Sujette, Elizabeth Jacquet de La Guerre" (The very humble and very obedient Servant and very faithful Subject, Elizabeth . . .). Unless otherwise noted, all translations are by the author.

Interest in preparing the present edition of *Le Passage de la Mer Rouge* was prompted by both my personal desire as a vocalist to perform little-known compositions and by my genuine affection for small vocal chamber works. Initially, my curiosity in La Guerre and her works was stimulated by Edith Borroff's book *An Introduction to Elisabeth-Claude Jacquet de La Guerre*.⁷ Encouragement by Borroff to promote La Guerre's cantatas further influenced my decision to prepare the present edition, which subsequently led me to perform *Le Passage de la Mer Rouge* on three occasions.⁸

Recent publications by Minkoff and Garland include facsimiles of La Guerre's fifteen cantatas, but only two are available in modern edition: *Jepthé* (from Book II, 1711) in Borroff's book⁹ and *Sémele* (from Book III, 1715) in James Briscoe's *Historical Anthology of Music by Women*.¹⁰ Several factors contributed to the choice of *Le Passage de la Mer Rouge* (from Book I) for the present study. The structure and style of the cantata closely parallel the typical

⁷(Brooklyn: Institute of Medieval Music, 1966).

⁸*Le Passage de la Mer Rouge* was performed at Methodist College, Fayetteville, NC (Sept. 22, 1991), at the University of North Carolina at Greensboro (Sept. 29, 1991), and at Pfeiffer College, Meisenheimer, NC (Oct. 8, 1991).

⁹Borroff, 61-86.

¹⁰(Bloomington: Indiana University Press, 1987), 66-76.

cantate française of the period, offering an excellent representative example for studying the early development of the genre. *Le Passage de la Mer Rouge* is nevertheless one of the very few examples of cantatas based on scriptural texts. Making the cantata even more attractive was its subject matter (Moses leading the Israelites through the Red Sea), which presumes a more dramatic setting.

I have included two versions of the present edition. The first includes the continuo line as set forth by La Guerre and also provides an additional staff for the accomplished harpsichordist wishing to sketch in reminders for his or her realization. The second version includes a simple realization, more suitable for the less experienced performer.

A convincing performance of *Le Passage de la Mer Rouge* depends on the performer's grasp of the cultural and social setting from which the work emerged, the structure and style of both the text and the music, and the principles related to French Baroque performance practice. To this end, I have included several supplementary sections designed to enhance the performer's understanding and thus the performance of the cantata. With these aspects in mind, along with a general discussion of La Guerre's life and works, I offer the present edition of *Le Passage de la Mer Rouge*.

CHAPTER I

ELIZABETH-CLAUDE JACQUET DE LA GUERRE
AND HER PATRON, LOUIS XIV

The reign of Louis XIV (1638-1715), who titled himself "The Sun King," remains one of the most striking examples of absolutism in western history. Any study of music from that period of French history must also be a study of the institutions from which it emerged. The absolute power of the king touched every phase of life in France either directly or indirectly. The king's dominating control was especially apparent in the cultural arts.

Music at the Court of Louis XIV

The Court of Louis XIV at Versailles remains unsurpassed in its pageantry and splendor. The entire seventy-two year reign, however, cannot be treated as a continuous span of one ideology. To develop even a rudimentary understanding of the political and social condition as it related to the musical climate in France, one will find it helpful to divide the reign of Louis XIV into three periods: the early years (1643-1661); the rise to power (1661-1684); and the declining years (1684-1715).¹

¹The most comprehensive source consulted for this discussion was Robert Isherwood, *Music in the Service of the King: France in the Seventeenth Century* (Ithaca, NY: Cornell University Press, 1873). The following sources were also

The Early Years (1643-1661)

Louis XIV acceded to the French throne in 1643. Due to his tender age of five years, control was left in the hands of his mother Queen Anne, acting as regent, and Cardinal Mazarin,² serving as chief minister. Mazarin was faithful to the policies of his predecessor, Cardinal Richelieu,³ who "repressed the anarchist tendencies of the French nobility," and "sought to raise French prestige in Europe and to extend the national frontiers."⁴ During his rule, Mazarin sponsored numerous musical entertainments which Robert Isherwood contends were designed to distract the courtiers from his own devious schemes and to strengthen the *gloire* of the monarchy.⁵ Mazarin's tradition of court diversions and the subsequent appointment of Jean-Baptiste Lully (1632-87) as *compositeur de la musique instrumentale*

helpful: Maurice Ashley, *Louis XIV and the Greatness of France*, 2d ed. (London: Hodder and Stoughton, 1948); Nancy Mitford, *The Sun King* (New York: Harper & Row, 1966); John B. Wolf, *Louis XIV* (New York: W. W. Norton, 1968); Wilfrid Mellers, *François Couperin and the Classical Tradition*, 2d rev. ed. (London: Faber and Faber, 1987), Ch. 2-4; and James R. Anthony, *French Baroque Music from Beaujoyeulx to Rameau* (New York: W. W. Norton, 1974).

²Jules Cardinal Mazarin (1602-1661), French statesman and cardinal of the Roman Catholic Church, became chief minister of France in 1642, replacing Cardinal Richelieu.

³Armand Jean du Plessis, Duc de Richelieu (1585-1642), became a cardinal in 1622 and served as chief minister of France from 1624-1642.

⁴Ashley, 3.

⁵Isherwood, 115.

in 1653 strongly influenced the musical milieu of the French court for many years thereafter.

While Mazarin attended to matters of state, including wars abroad and at home, the young king found his pleasure in dancing and listening to music. Like his father before him, Louis demonstrated a natural ability for dancing and was encouraged by the court to participate in the *ballet de cour*. The daily events of the king were celebrated in the verses of the *ballets de cour*, particularly those composed by Isaac Benserade, with the same attention given to important achievements. Early on, through these flattering experiences and through the observation of Mazarin's methods of political expediency, Louis began to realize the inherent value of music. As Isherwood summarizes so well:

Beyond the obvious desire for flattery lay the conviction that glorification of the monarch was at the same time glorification of the French nation, and that display of royal splendor was a service to the state.⁶

The Rise to Power (1661-1684)

With the death of Cardinal Mazarin in 1661, Louis ascended to power and launched a policy of centralizing political, religious, and economic power. Having observed Mazarin's political machinations, the young king refused to name a prime minister, choosing instead to serve as absolute

⁶Isherwood, 117.

ruler. He distrusted the nobility and denied them any responsible positions in the state, thus allowing them to devote their idle hours to conspiracy and ruin. Persuaded by the past record of the arts' contribution to his glory and admiration, Louis expanded his policy of centralization to include the fine arts. Artistic academies were established under his personal supervision. Isherwood suggests the following:

The keystone of his political system was monarchical centralization and control for the purpose of establishing France's independence and her supremacy in Europe. In this total, rationally conceived policy the arts played an essential role. The king had to control the arts and supervise them . . . because [they] performed the vital function of creating an image of power and glory for both foreign and domestic consumption and because in combination they provided the setting for his deliberately ceremonial life-style and the entertainments with which he fed the helpless court nobility.⁷

During the middle period, music flourished with elaborate court functions, calling for operas, ballets, and other *divertissements*. The academies, made up of artists who were accepted by audition only, dictated policies, often to the exclusion of creativity. By 1672 Lully had gained the confidence of Louis XIV and was appointed director of the *Académie royale de musique* (which was in effect the *Opéra*), a position Lully used throughout his career to influence

⁷Isherwood, 150.

France's musical establishment.⁸ The *tragédies lyriques* of Lully, which furnished the principal entertainment of the court, established a French national style of opera. These spectacular dramatic works further projected the *gloire* of French absolutism by including heroes representing the king.

Louis XIV sponsored a variety of other entertainments called *divertissements* to occupy and charm the courtiers and nobility. The palace at Versailles became the scene for most of these elaborate balls, banquets, and performances. Despite the high costs required to mount these events and the financial drain of France's continual involvement in war abroad, the court maintained an atmosphere of affluence which served to strengthen the king's mystique. The grand tradition of ceremonies at the court reached its peak during Louis XIV's reign. Flamboyant ceremonies, involving spectacle and sound, were conducted on the slightest pretense.

Louis maintained an impressive stable of musicians whose ultimate duty was to reflect the king's tastes in presenting these *spectacles*. Composers and performers alike clamored for the monarch's patronage. Composers were often willing to lay aside their individual creativity if it meant winning Louis' stamp of approval. Elizabeth-Claude Jacquet de La Guerre, whose talents at the harpsichord were early

⁸According to Ashley, p. 69, by 1672 it was forbidden to give performances accompanied by more than two airs and two instruments without the prior consent of Lully.

recognized and encouraged by Louis XIV, was in fact a product of this glorious reign. Moreover, she was granted permission to dedicate her compositions to him, a rare privilege she continued to enjoy throughout the king's lifetime.

The Declining Years (1684-1715)

The last period of Louis XIV's reign is of primary interest to this study since it covers the period during which Elizabeth-Claude Jacquet de La Guerre composed and published the majority of her compositions. Among the works dedicated to the king during the latter years of his reign were twelve cantatas, including *Le Passage de la Mer Rouge*.

Although Louis XIV was still to reign another thirty years, several factors turned his attentions away from the glittering *spectacles* associated with his court. Soon after the death of Queen Maria Theresa in 1683, the king secretly married the Marquise de Maintenon (1635-1719).⁹ The religious Madame de Maintenon disapproved of the grandiose productions, favoring more solemn recitals in the drawing

⁹Mme Françoise d'Aubigné, the widow of the poet Scarron, came to the court in 1673 to serve as governess to the King's illegitimate children. Her life-long commitment to education resulted in the founding in 1686 of Saint Cyr, a school for young women. The actual date of Mme de Maintenon's marriage to the king is unknown. According to Mitford, Mme de Maintenon burned all relevant documents after the king's death. Most writers, however, suggest the fall of 1683 or early in 1684. For a more detailed discussion of Maintenon and her influence at the French Court, see Ashley, pp. 76-79, and Mitford, pp. 69-81 and 116-123.

rooms at Versailles. The preference for more intimate chamber works over court opera was further underscored by the death of Lully in 1687. Moreover, a general depression, brought on by the heavy expenditures of unsuccessful wars, made it financially difficult to support the extravagant *fêtes* of the past. As a result, the number of festive events at the Royal Court dropped dramatically.

For musicians, the change in courtly tastes posed a serious problem. But just as the *spectacles* of the past had spoken to the young king, smaller chamber forms could speak to the older one.

While the last years of Louis XIV's reign witnessed a decline in musical life at court, music in Paris began to thrive as evidenced by the proliferation of concerts. The performance of small Italian chamber works became increasingly popular at the influential Parisian salons. David Tunley contends that "the salons boasted a markedly cosmopolitan outlook" that was "at times openly contemptuous of Louis XIV's court."¹⁰ La Guerre, who had chosen to remain in Paris when the court moved to Versailles, was consequently subjected to the internal currents of the Parisian salons.

Elizabeth-Claude Jacquet de La Guerre was highly acclaimed both as a prodigy of the court and as an active

¹⁰David Tunley, *The Eighteenth-Century French Cantata* (London: Dennis Dobson, 1974), 5.

composer and performer in Parisian circles. It is therefore appropriate to comment on her life and works in order to more fully explore the musical era from which the *cantate française, Le Passage de la Mer Rouge*, emerged.

Elizabeth-Claude Jacquet de La Guerre:
Life and Works

Although the exact birthdate of Elizabeth Jacquet is unknown, recent writers have accepted the year 1664.¹¹ Claude Jacquet (ca. 1630-1702), an organist at Saint-Louis-en-Île, recognized his young daughter's extraordinary talent and became her first harpsichord teacher.¹² Claude Jacquet was one of a long line of harpsichord builders and musicians and was well-respected as a pedagogue of organ and harpsichord.¹³ Elizabeth's mother, Anne de la Touche was related to the Daquin family of Parisian musicians. Under her father's encouraging tutelage, Elizabeth's artistic abilities flourished. It is certain that the young

¹¹Contemporary writings of the period disagree widely on the year of Elizabeth's birth. The year 1664 is strongly supported by the extensive research of Edith Borroff, *An Introduction to Elisabeth-Claude Jacquet de La Guerre* (Brooklyn, NY: Institute of Mediæval Music, 1966), 9-10; and by Carol Henry Bates, "The Instrumental Music of Elizabeth-Claude Jacquet de La Guerre" (Ph.D. diss., University of Indiana, 1975), 1.

¹²The following biographical discussion is based primarily on the writings of Borroff and Bates.

¹³Simone Wallon, "Jacquet und Jacquet de La Guerre," in *MGG*, ed. Friedrich Blume (Kassel: Bärenreiter, 1949-1967), 6: 1644-1647.

girl played the harpsichord for Louis XIV sometime during his most splendid years. According to a report in the *Mercure galant* (1687), a popular magazine of the period, "The King honored her with his praise, and told her that she should cultivate the marvelous talent Nature had given her."¹⁴ An excerpt from the dedication of *Pièces de clavecin* (1707) further suggests the favorable relationship La Guerre enjoyed with the king from her early childhood:

What happiness for me, Sire, if my last work received again from Your Majesty that glorious welcome in which I have enjoyed since the cradle, for Sire, permit me to recall it to you, You did not distain my childhood: You took pleasure in seeing born a talent which I consecrated in you; and You honored me even then with your praises, of which I did not yet know all the worth.¹⁵

According to Bates, the king's encouragement prompted Elizabeth to apply herself to her music more fervently, and in 1673 she gave her first performance at Versailles.¹⁶ Soon after her debut, the young girl was invited by the king's mistress Mme de Montespan to entertain her many court visitors. For several years Elizabeth remained in the

¹⁴*Mercure galant*, March 1687 (p. 177), translated in Bates, 2. According to Bates, this comment referred to Elizabeth's first meeting with King Louis XIV, occurring by age five.

¹⁵The entire dedication is quoted and translated in Borroff, 114.

¹⁶Bates, 2.

service of Mme de Montespan, who, along with the governess Mme de Maintenon, supervised her formal education.¹⁷

Elizabeth's musical talents were soon recognized by the entire musical community. After all, as Borroff points out, "Who would not second the praises of the king? --especially a king known to be discerning and musically knowledgeable."¹⁸ The following enthusiastic account from the *Mercure galant* in July of 1677 bears witness to the young girl's early recognition:

For four years a prodigy has appeared here [in Paris]. She sings at sight the most difficult music. She accompanies herself, and others who wish to sing, at the harpsichord, which she plays in a manner that cannot be imitated. She composes pieces, and plays them in all keys asked of her. I have told you that for four years she has been appearing with these extraordinary qualities, and she still is only ten years old.¹⁹

Elizabeth continued to attract the notice of the *Mercure galant* and to earn praise from influential persons in Paris for her remarkable performances on the harpsichord.

¹⁷Bates, 2-3.

¹⁸Borroff, 6.

¹⁹*Mercure galant*, July 1677 (pp. 107-108), quoted and translated in Borroff, 6. It should be noted that few writers accept the *Mercure's* assertion that Elizabeth was ten years old. Borroff and Bates suggest thirteen or fourteen as a more accurate age. André Tessier implies Elizabeth tried to pass for younger than her actual age. See André Tessier, "Elisabeth Jacquet de La Guerre" in *Grove's Dictionary of Music and Musicians*, 5th ed., ed. Eric Blom (London: Macmillan, 1954), 5: 14-15.

In 1678 the *Mercure galant* gives an account of a performance of a small opera, *Andromede* (1678), composed by Louis de Mollier (ca. 1615-1688). Mollier, a versatile musician and former dancer, enjoyed a long and prosperous association with the king. Fashionable entertainments presented in his home in Paris showcased numerous works to invited guests of distinction. According to the *Mercure*, Elizabeth, "the marvel of our century, the little Mlle Jacquier," played the harpsichord at six successive performances of the opera at Mollier's salon.²⁰

Not only did the king continue to commend Elizabeth's abilities at the harpsichord, but he also encouraged the young girl to compose works in his honor. Under the faithful patronage of Louis XIV, Elizabeth began devoting her creative energies to composition with greater intensity. One can assume the king heard many of her first efforts.²¹ (See Appendix A for a complete list of La Guerre's works.)

²⁰*Mercure galant*, December, 1678 (pp. 126-28), quoted and translated in Borroff, 7.

²¹The dedication of the ballet *Les Jeux à l'honneur de la victoire* (n.d.) reads in part as follows: "From the most tender age (this memory will be eternally precious to me), presented to your illustrious court, where I have had the honor to be for several years, I learned, Sire, to consecrate to you all my waking hours. You deigned at that time to accept the firstfruits of my gifts, and it has pleased you to receive several productions," translated in Bates, 6.

Given the extent of Louis' control over the arts, one must question Elizabeth's decision to remain in Paris when the court moved to Versailles in 1682. The fact that she enjoyed both the privilege of remaining in Paris and the privilege of dedicating her works to Louis XIV, however, further substantiates Elizabeth's high standing with the monarch. Her timely decision undoubtedly worked to her advantage. Elizabeth was able to avoid the belabored protocol of the court and in later years, as Louis' musical tastes became less lavish, she was able to avoid the ensuing conflicts at the court without relinquishing her position with the king. In addition, many of her compositions were strongly influenced by the cosmopolitan climate of the Paris salon.

In 1684 Elizabeth married Marin de La Guerre (1658-1704), an organist and harpsichord teacher, who also must have encouraged her musical endeavors. Her creative efforts matured substantially during the years following their marriage. On July 1, 1685, Mademoiselle de la Guerre²² made her debut as a composer at Versailles. The title of the work La Guerre presented on that occasion is unknown.²³

²²Only ladies of nobility were customarily referred to as "Madame." See Bates, 5, note 14.

²³According to Michel Brenet, the work may have been the ballet *Jeux à l'homme de la victoire*. Borroff and Tessier, however, maintain that this ballet was written at a later time to commemorate the victory of the Mons in 1691. See Bates, 6.

The king was nevertheless, very pleased with the production and requested additional performances.²⁴

In 1687 La Guerre's first book of harpsichord pieces was published and dedicated to the king. According to the *Mercure galant* (1687), "This great Prince received it with that obliging air so typical of him, and told her that he had no doubt at all that the work was perfectly beautiful."²⁵ It should be noted that such a dedication required the consent of the king and was a privilege usually granted only after Louis had heard the work. This rare privilege that La Guerre continued to enjoy until the king's death is but one more indication of the monarch's enduring admiration for her compositions and Elizabeth's close association with the court.

Quite obviously, Louis XIV was not the only one at the court impressed by La Guerre's talents. On March 15, 1694, her opera *Cephale et Procris* was produced at the Royal Academy of Music. The opera, a five-act *tragédie lyrique* composed in the Lullian manner, was the first opera composed by a woman to be presented at the Paris Opéra.²⁶ Prior to

²⁴According to the Marquis de Dangeau, additional performances were given on July 23 and August 9. Chantal Masson, *Journal du Marquis de Dangeau 1684-1720*, RMFC 2 (1961-62): 198, cited in Bates, 6.

²⁵*Mercure galant*, March, 1687 (p. 238), quoted in Brenet, 109.

²⁶Bates, 8.

its production, a poem written by Louis de Lully²⁷ appeared in the December 1691 issue of the *Mercure galant*. The poetic tribute addressing La Guerre as "the foremost female musician in the world" is given in part as follows:

Requesting news of the goings-on at the Opera
From the mortals so recently having descended here
 below,
They gladly recited to me some of the nicest tidings,
And told me that up there you were causing quite a
 stir,

That people were praising at the Court as well as in
 the city,
And although people knew you were a clever woman,
They were astonished over such a great work.²⁸

La Guerre's compositions from this period also include several small chamber works. The performance of numerous Italian chamber works in Paris during the latter decades of the seventeenth century captured the fancy of nearly every French composer. Four trio sonatas and two works for solo violin (composed before 1695) were among La Guerre's first efforts to emulate the Italian imports. The sonatas, together with works by Marc-Antoine Charpentier, Jean-Féry

²⁷In 1688 Louis de Lully (1664-1735), the second son of Jean-Baptiste Lully, became *Surintendant de la Musique de la Chambre* and *Compositeur de la Chambre du Roi*. Like his father, he was an opera composer.

²⁸*Mercure galant*, December 1691 (pp. 233-39), translated in Bates, 8.

Rebel, and François Couperin *le grand*, provide some of the earliest examples of French sonatas.²⁹

Following the death of her husband in 1704, La Guerre became involved in her musical endeavors to an even greater extent. La Guerre presented harpsichord recitals both at court and in her home on the Rue Regrattier in Paris. Her public recitals were enthusiastically received: La Guerre was greatly admired as a harpsichordist and was particularly famous for her imaginative improvisations.³⁰ During this period of her life, La Guerre also became associated with the Théâtre de la Foire.³¹ She played the harpsichord for numerous productions and contributed several songs to the repertory.³² Although she may have devoted much of her

²⁹Adrian Rose, "Elizabeth-Claude Jacquet de La Guerre and the secular *cantate française*," *EM* 13 (November 1985): 530.

³⁰Titon du Tillet, *Le Parnasse français* (Paris, 1732), 636, translated in Borroff, 17-18.

³¹Popular farces and acrobatic displays were performed at the Théâtres de la Foire (Fair Theatres) beginning during the Middle Ages. In 1697, when the King closed the Italian Comedy (Ancien Théâtre Italien), the Fair Theatres took up the Italian tradition of satire and parody. Little by little, prose, poetry, and music were added to the acrobatic spectacles. By 1715, these popular entertainments had taken the name of *opéra-comique*. Among the most important playwrights were Alain Le Sage and D'Orneval, who collaborated in publishing a collection of ten volumes of plays called *Théâtre de la Foire ou l'opéra comique* (1724-37). See Anthony, 150-152.

³²Only a short duet scene and a few songs have survived. All are listed by Wallon, p. 1646. The duet with continuo, *Le Raccomodement comique de Pierrot et de Nicole*, was performed at the *Théâtre de la Foire* as part of Alain Le

time to teaching, her godchild Louis-Claude Daquin is her only student of record.³³

Most of La Guerre's publications were composed during her time of bereavement and the years that followed.³⁴ Among her compositions were a double volume containing fourteen *Pièces de clavecin* (1707), six *Sonates pour le violon et pour le clavecin* (1707), and three collections of *cantates françaises* (1708, 1711, and ca. 1715). With the exception of Book III of the cantatas, all of these works were dedicated to her patron. All small forms, the compositions from this period demonstrate La Guerre's growing preference for the Italian-inspired chamber works, as well as her astute assessment of the changing musical tastes both at the court and in the Parisian salons.

In 1717, La Guerre retired from public performance, spending the remainder of her life in quiet seclusion. Her reputation, nevertheless, remained undimmed even after her death on July 27, 1729. That same year a medal bearing La

Sage's two-act *opéra comique*, *La Ceinture de Vénus* (1715). See Bates, 16.

³³Louis-Claude Daquin was a child prodigy who at age six, performed for the king. In 1706, at age twelve, he became organist at Sainte-Chapelle. See Bates, 18.

³⁴Elizabeth and Marin had a son who died at the age of ten. Although the actual date of the child's death is not known, it is assumed that he died several years before Marin. According to Titon du Tillet (*Le Parnasse français*, p. 636), by the age of eight, the young boy displayed an extraordinary talent at the harpsichord. See Bates, 13.

Guerre's likeness and the inscription, "With the great musicians I competed for the prize," was issued in her honor (see Plate I on p. 19). According to Borroff, La Guerre's greatest tribute was the recognition given her in Titon du Tillet's *Le Parnasse françois* in 1732.³⁵ The biographical entry included in this monumental work acknowledges La Guerre as one of the great musicians of her time: "One can say that never had a person of her sex showed such talents as she for the composition of music, and for the admirable manner in which she performed it at the harpsichord and on the organ."³⁶

As Bates points out, "the child prodigy, celebrated performer, and versatile composer, Elizabeth had indeed competed for recognition and had gained praise from her contemporaries."³⁷ Together, her compositions constitute a small but remarkable collection of French instrumental and vocal material worthy of study, not only for their own excellence but because they are representative of the works

³⁵Borroff, 17.

³⁶The complete entry from *Le Parnasse* (pp. 635-36) is quoted and translated in Borroff, 17-19. It should be noted that La Guerre's portrait (an engraving of the medal described above) was also included in *Le Parnasse*, which Borroff says was an honor given to only four other musicians in the entire work.

³⁷Bates, 20.

emerging during the *préramiste* period.³⁸ The cantatas, in particular, demonstrate La Guerre's willingness to explore new forms and styles during the changing currents of the period. For the present-day vocalist, the study and performance of her cantata *Le Passage de la Mer Rouge* offer a glimpse of the period from which the *cantate française* emerged.

³⁸James Anthony uses the term *préramiste* to label the period between the death of Lully (1687) and the debut of Rameau's operas (1733). See Anthony, 3.



Plate I: Likeness of Elizabeth-Claude Jacquet de La Guerre
from the 1729 Medal

Source: Titon du Tillet, *Le Parnasse françois*
(Paris, 1732), page 636.

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CHAPTER II

THE CANTATAS OF ELIZABETH-CLAUDE JACQUET DE LA GUERRE

The French solo cantata emerged at the beginning of the eighteenth century with virtually no antecedents in French music; rather, it began as a direct imitation of the imported Italian models which had gained popularity in Parisian salons during the latter decades of the seventeenth century. The 1703 edition of Brossard's *Dictionnaire de musique* actually lists "cantate" as an Italian term and only just coming into use as a French form.¹ Although cantatas and cantata-like works were likely composed in France in the late 1600s, the first published works titled "*Cantatas françoises*" did not appear until 1706.²

The great number of contributions by French composers to the *cantate française* during the succeeding years was obviously brought about by their desire to adapt the Italian

¹Sébastien de Brossard, *Dictionnaire de musique contenant une explication Termes Grecs, Latins, Italiens, & François, les plus usitez dans la Musique* (Paris: Ballard, 1703; reprint, Amsterdam: Antiqua, 1964).

²Two volumes of these works, one by Jean-Baptiste Morin (1677-1745) and the other by Jean-Baptiste Stuck (1680-1755), were published almost simultaneously by Christophe Ballard in 1706. For a comprehensive listing of the publication dates of French cantatas printed between 1706 and 1767, see Gene E. Vollen, *The French Cantata: A Survey and Thematic Catalog* (Ann Arbor, MI: UMI Research Press, 1982), 15.

counterpart to fit the French language and musical style (*le réunion des deux goûts*).³ The decline of Louis XIV's interest in opera and the ensuing change in musical tastes at court, already discussed in the previous chapter, further contributed to the rise of the *cantate française*. It is not surprising, therefore, that La Guerre, whose close association with the musical milieu of both Paris and the French court had already been established, was also attracted to the *cantate française*. La Guerre's cantatas were, in fact, among the earliest published examples.

La Guerre's first two books, entitled *Cantates françoises sur des sujets tirez de l'Écriture* (1708 and 1711), comprise a continuing publication that includes twelve cantatas (Plates I and II on pp. 55-56 show reprints of both title pages). In order, the six cantatas included in Book I are *Esther, Le Passage de la Mer Rouge* (The Crossing of the Red Sea), *Jacob et Rachel, Jonas, Susanne,* and *Judith*. Book II also contains six cantatas: *Adam, Le Temple rebasti* (The Temple Rebuilt), *Le Déluge, Joseph, Jephté,* and *Samson*.

Early in its development, the majority of *cantate française* texts utilized secular topics. Texts were generally based upon mythological and allegorical subjects and

³Included among the most prolific and talented composers of *cantates françaises* are Morin, Stuck, Nicolas Bernier (1665-1734), André Campra (1660-1744), Louis-Nicolas Clérambault (1676-1749), Michel Pignolet de Montéclair (1666-1737), and La Guerre.

were usually amorous in nature.⁴ By choosing biblical subjects for the cantatas, La Guerre not only showed her originality, but she demonstrated, once again, her keen understanding of the king's taste at that point in time.⁵ The moralistic tone of the cantatas based on subjects from the Old Testament was undoubtedly well-suited to the aging Louis and his pious wife, the Mme de Maintenon. A single dedicatory letter addressed to the king in the 1708 collection serves both publications (see Plate IV, p. 57). The dedication reads in part as follows:

Sire, even if the long habit of offering my works to your Majesty had not made of it a duty; hence-

⁴The subject matter of the *cantates françaises* can be divided into several categories. The vast majority are based on mythological or allegorical subjects. Secular cantatas on topical subjects are also found, for example, Nicolas Bernier's *Le Caffé* (n.d.). Only a small number of cantatas are based on subjects taken from the Scriptures. (Many writers erroneously refer to this type as "sacred" cantatas, implying they were performed in a liturgical setting. In this study, "spiritual" cantata will be used.) For a detailed discussion of these categories, see Vollen, 16-23.

⁵It should be noted that La Guerre's Book I and Book II were the first published collections of spiritual cantatas. Only two other collections of spiritual cantatas are mentioned by Tunley (pp. 117-118) and Vollen (pp. 17-18). Sébastien de Brossard (1654-1730) wrote a collection of six spiritual cantatas which exists only in manuscript. Although his cantatas are similar to those of La Guerre, they are not dated. It is, therefore, impossible to tell if Brossard's cantatas are modeled after La Guerre's or if they predate them. Two other sets of spiritual cantatas by René Drouart de Bousset (1703-1760) were composed in 1735 and 1740. Spiritual parodies were sometimes produced by replacing the original libretti of secular cantatas with texts of a pious nature. See Vollen, 18.

forth, I could not excuse myself from offering him this last work. I have made a setting of music worthy, I dare say, of Your Majesty. These are the considerable deeds of Holy Scripture that I lay before your eyes.⁶

A third book containing three secular cantatas based on mythological subjects was published by La Guerre sometime after 1715.⁷ Because the collection was dedicated to Maximillian Emmanuel rather than to the king, most writers agree that it was published after Louis XIV's death in 1715.⁸ The choice of mythological texts for this volume more closely aligned La Guerre with other French writers of the genre. In this respect, the cantatas of Book III are highly typical. A discussion of these secular cantatas is beyond the scope of this study.⁹

⁶For a complete translation of the dedicatory letter, see Appendix C, p. 181.

⁷In order, the cantatas of Book III are *Semelé*, *L'Ile de Delos*, and *Le Sommeil*. Also included in Book III is the duet *Le Racommodement comique de Pierrot et de Nicole*.

⁸Bates, 17. The Elector of Bavaria Maximillian Emmanuel II (1662-1726) spent the early years of the eighteenth century in exile at the French court. An amateur musician, he was allowed to participate in the musical activities at court.

⁹The reader is directed to the excellent article, "Elizabeth-Claude Jacquet de La Guerre and the Secular Cantate française" by Adrian Rose in *Early Music* 11 (1983): 468-79.

The Cantate Française: Structure and Style

Initially, the *cantate française* was regarded as a poetic form to be set to music.¹⁰ Jean-Baptiste Rousseau (1671-1741) wrote twenty-seven texts that provided the model: three recitatives and three airs, the last of which expressed a moral or truism.¹¹ Naturally, there were many modifications of Rousseau's model.¹² More extended texts often included additional recitatives and arias. The musical settings of these texts depended to a great extent on the formal structure of the poetry. Occasionally a composer's organization differed somewhat from the poetic form. The most common alterations involved rearranging the text lines or dividing the text into additional airs and recitatives. These alterations were based on the composer's interpretation of the text. Introductory preludes and short instrumental interludes were often added to create dramatic interest.

¹⁰Lacombe, "Cantate," *Dictionnaire Portatif des Beaux-Arts* (Paris, 1766), p. 131, defines the cantata as a literary form before discussing its musical application. See Vollen, p. 57, for a translation of Lacombe's entry.

¹¹Jean-Jacques Rousseau gives Rousseau complete credit for writing the first poetic French cantatas in "Cantate," *Encyclopedie*, Denis Diderot, ed. (Paris, 1751), 2: 261-62. The entire entry is translated in Vollen, 57. For a detailed discussion of Rousseau's contribution to the genre, see Tunley, 19-24.

¹²Vollen offers some interesting tables listing various permutations of three recitative-aria pairs. See pp. 76-78.

The vast majority of eighteenth-century French cantatas were composed for solo voice. Some were written for two and even three voices, but no choral cantatas are found in the French genre.¹³ The preferred voice was soprano although a few examples were composed for bass, baritone, countertenor, or contralto.¹⁴ Accompaniment was provided by either continuo alone or continuo *avec symphonie*¹⁵ (which was usually performed by violin or flute). Other instruments, such as the trumpet and the musette, were employed depending on the dramatic situation.

From the earliest compositions, the *cantate française* developed as a union of French and Italian musical styles.¹⁶ In Jean-Baptiste Morin's preface to his first publication, he states his artistic intention to retain the sweetness (*douceur*) of the French melody, accompanying it

¹³Tunley, ed., ix.

¹⁴Vollen, 48.

¹⁵According to Anthony (p. 90), "All instrumental compositions, whether they were used independently or in conjunction with the voice, came under the generic heading of *symphonie*." *Symphonie* also refers to the instrument(s) playing the instrumental part.

¹⁶The following discussion offers a summary of the material presented in the studies by Tunley and Vollen. For more in-depth information concerning the structure and style of the *cantate française*, the reader is directed to Chapter 3: Stylistic traits in French and Italian Vocal Music of the Baroque Era in David Tunley, *The Eighteenth-Century French Cantata* (London: Dobson Books, 1974), 33-49. See also, Chapter 4: The Music, 39-45, and Chapter 5: The Formal Structure, 79-95, in Vollen, *The French Cantata*.

with Italian rhythms and harmony.¹⁷ Elements from both national styles were joined in a variety of ways in the *cantate française*. Tunley points out, however, that the French melodic style was least affected by the Italian influences.¹⁸ He goes on to offer the following comparison of French and Italian melodic styles:

The much-prized *douceur* of seventeenth- and eighteenth-century French melody comes about through the avoidance of both angularity and long passages of sequential writing. The latter technique, characteristic of Italian writing, imparts a degree of pleasurable predictability in the unfolding of a melody, . . . Yet the essence of lyricism--the dynamic process of unfolding as one span complements and moves into the next--is at the heart of French melody as much as it is of Italian. The difference is that the Italians generated their shapely lyrical spans through the process of thematic or motivic development, whereas the French generated theirs through the demands of the text.¹⁹

In the French models, the use of vocal and instrumental display was generally limited to text illustration. If the French composer chose to include *passages* (and many of them did), their use was always kept within the bounds of *bon goûts* (the French idea of good taste). The resulting absence of predictability found in the French melodies was

¹⁷The preface is translated in part in vol. 1: *Jean-Baptiste Morin* in the series *The Eighteenth-Century French Cantata*, David Tunley, ed., vii-x.

¹⁸Tunley, ed., vii.

¹⁹Tunley, ed., vii-ix.

also apparent in the harmonic structure of the *cantate française*. French composers showed less interest in the "drive to the cadence" resulting from predetermined harmonic schemes.

Nevertheless, several devices characteristic of the Italian cantatas were employed by the French composers: (1) the *devisé* opening in which the first phrase is interrupted by the accompaniment before being sung in its entirety; (2) the "motto" opening in which the accompaniment anticipates the vocal melody; (3) the use of ostinato and ground bass; and (4) da capo aria and ritornello. The majority of airs found in the *cantates françaises* are da capo structures. Yet, there are examples in the repertory that are more akin to the *airs de cour* of the sixteenth and seventeenth centuries.²⁰

Most of the recitatives are an adaptation of the Italian *recitativo secco*. In the French version, however, rhythmic patterns were more carefully organized to approximate the speech inflections of the text. This was often accomplished by increasing the bass-line activity, which in turn, necessitated a more measured style of singing (the *récitatif mesuré*). Some of the French composers, nevertheless, continued to adhere to Lully's declamatory style of

²⁰The *airs de cour* were short strophic songs composed for solo voice. The songs were usually binary forms, sometimes with a refrain, in which the texts were presented syllabically.

employing frequent meter changes.²¹ In order to accommodate the dramatic intention of the cantata (and perhaps to relieve the monotony), French composers often separated the recitative sections of the text into two or more separate musical sections. The combined sections might include alternating styles of *secco* and *mesuré*.

Composers who wrote *cantates françaises avec symphonie* (with instruments) commonly introduced the airs with instrumental movements that sometimes shared thematic material. The use of such interludes in the French cantata was clearly an extension of the Italian ritornello principle. Very often, however, these instrumental sections functioned as separate movements.²² Instrumental movements in the *cantates françaises* exhibit many of the Italian devices while at the same time demonstrating a strong allegiance to the ever-popular French dance forms. Descriptive *symphonies* with titles borrowed from seventeenth-century French operatic works were often included to heighten the dramatic implications of the text.

²¹The Lullian recitative style is prevalent in the cantatas of Rameau, Clérambault, Destouches, and Campra. In the Preface to his cantatas, Campra adamantly expresses his belief that this style is the best. For a translation, see vol. 2 of *The Eighteenth-Century French Cantata*, Tunley, ed.

²²The term "movement" is used by the writer in this study only for the sake of convenience and with the understanding that the cantata, at this time period, was a continuous work.

The spiritual cantatas of La Guerre are, from a textual standpoint, a distinct variety. As discussed above, her cantatas are among a very small group of *cantates françaises* based on biblical texts. As representatives of the developing genre, however, they are very characteristic. The following section provides a general discussion of the two volumes, concluding with a more detailed description of *Le Passage de la Mer Rouge* from Book I.

La Guerre's Spiritual Cantatas

La Guerre's *Cantates françaises sur des sujets tirez de l'Écriture* were composed on texts written by Antoine Houdar de La Motte (1672-1731). La Motte, a member of the l'Académie française, was a gifted poet who provided libretti for numerous dramatic works. Collaboration with André Campra produced the highly successful opera-ballet *L'Europe galante* (1697). La Motte wrote texts for thirty-seven cantatas, among them Clérambault's *Abraham* (1715), Destouches' *Semélé*, and La Guerre's twelve spiritual cantatas.²³

As can be seen from the titles of La Guerre's cantatas, the poet's texts deal with some of the more colorful, dramatic, even erotic stories of the Old Testament. From each story, La Motte drew a moral lesson which portrayed either the triumph of virtue, the futility of resisting

²³Robert E. Wolf, "Antoine Houdar de La Motte" in NG, ed. Stanley Sadie (London: Macmillan, 1980), 10: 415-16.

God's will, or the triumph of God's power over evil. All but three of La Motte's texts adhere to the organization of three recitative-aria pairs established by Rousseau.²⁴ La Guerre's musical settings closely parallel the formal structure set forth in La Motte's texts. Occasionally, however, she varies the textual order presented by La Motte or sets a recitative in the style of an *ariette* to present the dramatic situation more vividly.²⁵ In the solo works with *symphonie*, La Guerre always includes additional instrumental sections. The inclusion of several *symphonies* bearing descriptive titles, such as the "Bruit de guerre" in *Le Passage de la Mer Rouge*, "Tempeste" in *Jonas*, and "Sommeil" in *Judith*, is again indicative of her attention given to the dramatic presentation.

The cantatas in Book I are variously scored. The six cantatas in Book I are all composed for solo voice. Three of the six, however, are accompanied only by continuo; the other three are scored for continuo and *symphonie*. The

²⁴*Judith* (Book I) includes four recitatives (R) and three arias (A) in the following arrangement: RARARAR. *Le Temple rebasti* (Book II) includes four arias and three recitatives in the following arrangement: ARARARA. The longest work, *Jephté* (Book II) includes five recitatives and four arias in the following order: ARARARARA.

²⁵In *Judith* (Book I), for example, the text of La Motte's second air becomes the final air in La Guerre's cantata. La Guerre sets La Motte's text (R¹A¹R²A²R³A³R⁴) in the following manner: Prelude R¹ A¹ R² Sommeil R³ (set as an *Ariette*) A³ R⁴ A².

second book includes two cantatas scored for two voices and continuo; one of them for soprano and bass and the other for two sopranos. Of the remaining cantatas, two are scored for solo voice with continuo; the other two employ additional instruments. Violins and flutes are the only instruments specifically indicated in the score. Obbligato passages appear in both books but to a greater extent in the second. The resulting textural variety created by La Guerre's use of obbligato passages and *symphonies* further contributes to the dramatic presentation of the cantatas. (For a complete list of titles and scoring, see Appendix B, p. 184.)

La Guerre's melodic writing is clearly concerned with declamation of the text, a factor so important in the development of the French cantata. Her vocal writing reflects the rhythm and meaning, and sometimes the nuance of the text. The majority of the airs in both books are *da capo* structures. Rarely does La Guerre include short binary forms in the French tradition of the *air de cour*. Most melodies exhibit scalar motion, occasionally broken by small skips. In La Guerre's cantatas, the presence of melismas is generally used to illustrate the text or to strengthen the emotion/connotation of its meaning. In rare instances La Guerre introduces more elaborate vocal lines of bravura; nevertheless, she is always faithful to the French tradition of *le bon goût*.

The declamatory style of La Guerre's recitatives in Books I and II seldom exhibits the frequent changes of meter found in the recitatives of Lully. Carefully organized rhythmic patterns in the vocal and bass parts are creatively used to accommodate the rhythm of text. La Guerre borrows the Italianate *secco* recitative style but, like most of the French composers, subjects it to interruptions of active bass-line movement in the *mesuré* style. Quite often she introduces contrasting sections within a single recitative to interpret the dramatic action more convincingly. The truncated final cadence, more typical of the Italian recitative, is avoided.

The *Cantates françaises sur des sujets tirez de l'Écriture* of Elizabeth Jacquet de La Guerre offer an engaging collection of French vocal works that are representative of the *cantate française* at its best. Examination of the cantata *Le Passage de la Mer Rouge* from Book I provides an insightful study of the musical style with which La Guerre presented La Motte's texts.

Le Passage de la Mer Rouge: The Text and The Music

Le Passage de la Mer Rouge, the second cantata of La Guerre's *Livre Premier*, is based on the familiar biblical story of Moses leading the Israelites through the Red Sea on their way to the "Promised Land." La Motte's epigram clearly follows the cantata design established by Rousseau:

three recitative-aria pairs (see Plate V, p. 58). The primary purpose of the recitatives is to establish the time and the setting, and to present the dramatic action of the story. The intervening arias represent the reaction of the protagonist to the action of the preceding recitative. The final aria presents the moral lesson to be learned from the dramatic conflict.

The first recitative establishes the time, the place, or the conflict; the second develops the conflict to the point of crisis; and the third resolves the conflict. In the first recitative of *Le Passage de la Mer Rouge*, La Motte convincingly sets the stage: The Israelites have fled from their bondage, but now, at the edge of the sea, they are frightened and uncertain of the outcome. In the ensuing aria, Moses admonishes his people to have faith in the supreme power. In the second recitative, after ordering the waters to part themselves, Moses leads the Israelites across the sea. Then comes an important question: "What will the Tyrant witness from this miracle?" The succeeding air describes the Tyrant's approach to the sea. Finally, the last recitative announces the outcome: The sea comes back together, destroying the senseless army. The final air of *Le Passage de la Mer Rouge* is a victory celebration of God's power over the seas and the evil Egyptians. (For a complete translation of the text, see p. 102).

The poetic style of La Motte's text is also typical of other cantatas written during the period.²⁶ Cantata texts of the period were constructed with various poetic meters and rhyme schemes. While the recitatives were generally written in prose, the airs were more uniformly metrical. La Motte consistently composed the recitatives of *Le Passage de la Mer Rouge* in lines of twelve syllables (Alexandrine),²⁷ sometimes alternating with lines of eight syllables (octosyllable). The first recitative, for example, features the following pattern:

Israël dont le Ciel voulait briser les fers	(12)
Fuyait loin du Tiran la triste servitude;	(12)
Mais il sent à l'aspect des mers	(8)
Renaître son incertitude.	(8)
Moïse, entend déjà ces murmures nouveaux;	(12)
Devais-tu nous conduire á ces affreux abîmes?	(12)
Et l'Egypte pour ses victimes	(8)
Eût-elle manqué de tombeaux?	(8)

Alexandrine was by far the most common length used in recitatives, but by varying the length of the lines, La Motte creates a freer structure. On the other hand, the three airs have well-defined metrical patterns of eight,

²⁶For a more detailed discussion of the structure and style of cantata texts, see Vollen, 62-68 and 82-83.

²⁷Since the sixteenth century, the twelve syllable line of the Alexandrine has been the standard meter of French poetry, especially in dramatic and narrative forms. In the Alexandrine, a medial pause, or caesura, follows the sixth syllable, separating the line into two equal segments of six syllables. See Alex Preminger, ed., *Princeton Encyclopedia of Poetry and Poetics* (Princeton, NJ: University of Princeton Press, 1974), 11.

five, and eight syllables, respectively, which continue throughout the entire length of the air. The metrical design of the first air is as follows:

Ingrats, que vos plaintes finissent,	(8)
Reprenez un plus doux espoir;	(8)
Il est un souverain pouvoir	(8)
A qui les Ondes obéissent	(8)
Il s'arme pour votre secours,	(8)
Les flots ouverts vont vous apprendre	(8)
Que la main qui régla leur cours	(8)
A le pouvoir de les suspendre.	(8)

The text of *Le Passage de la Mer Rouge* is also distinguished by a rhythmic drive toward the end of lines or at caesuras (medial pauses). This practice, common among the French poets, helps establish order and hierarchy within the unaccented French language.²⁸ French poetry is further organized by alternating feminine (ending in a mute "e") and masculine (all other rhymes) rhyme schemes. La Motte utilizes the simplest type of feminine-masculine alternation, only occasionally using the same rhyme scheme twice in succession as may be seen in the following excerpt from the second recitative. In this recitative, the consecutive feminine rhymes of the second and third lines serve to create unity between lines of different lengths.

²⁸Donald Ivey, *Song: Anatomy, Imagery, and Style* (New York: The Free Press, 1970), 29-31.

Moïse donne l'ordre à ces flots en courroux: (12/m)
 Ils se calment, ils se séparent, (8/f)
 Pour Israël surpris ils s'ouvrent et préparent (12/f)
 Un immense cercueil à ses Tirans jaloux. (12/m)

The verse of La Motte's *Le Passage de la Mer Rouge* is inherently musical. The alternation of varying line lengths lends a certain suppleness to La Motte's text which is very adaptable to the reciting style. The sound-symmetry created by alternating feminine and masculine endings furnishes a strong sense of unity and balance. These factors, along with the strong dramatic implications of the text, made La Motte's verse particularly suitable for La Guerre's musical setting.

The musical setting of *Le Passage de la Mer Rouge* illustrates the composer's expressive application of *le réunion des deux goûts* as well as her perceptive sensitivity to text and form. Consistently evident in La Guerre's style is the meticulous attention given to detail and the insightful manner in which she employs harmony, melody, rhythm, texture, and form to express the text.

For her setting of *Le Passage de la Mer Rouge*, La Guerre has closely followed the formal organization of the poetic text. The cantata, scored for soprano, *symphonie*, and continuo, includes three recitatives and three airs with the addition of three instrumental movements as outlined below. La Guerre's use of a variety of textures, created by the inclusion (or exclusion) of *symphonie*, is obvious.

MOVEMENT	SCORING
[Prélude]	[violin] and continuo
Récitatif	[voice], violin(s), and continuo
Air	[voice] and continuo
Ritournelle	[violin] and [continuo]
Récitative	[voice] and continuo
Air	[voice], violin, and continuo
Bruit de guerre	[violin(s)] and continuo
Récitatif	[voice] and continuo
Air	[voice] and continuo

Le Passage de la Mer Rouge is composed in B-flat major. The first and last airs are in B-flat major, while the central air and the movements on either side of it are in F major. It should be mentioned that the tonal language of this period still had its share of modal traits and modal ambiances. In *Le Passage*, La Guerre's use of modal mixture, in fact, strengthens the dramatic situation described by the text.

The cantata begins with a short instrumental [Prélude] (not named as such in the publication), which effectively foreshadows the "uncertainty" of the ensuing drama. The uncertainty is established by a variety of compositional devices: sudden unexpected harmonic alterations, the frequency of dissonances on strong beats, the

prominence of first-inversion chords throughout, the irregularity of harmonic rhythm, and the angular melodic writing for the violin. Within the first measure of the [Prélude], for instance, a minor dominant immediately follows the initial B-flat chord, leaving the tonic unconfirmed (see Example 1). The unpredictable character of the movement is straightaway perceived by both the angular melodic shape in the violin and by the juxtaposition of its "distorted" imitation in the viol. Chromatic inflection of the bass pitch A-flat to A-natural further contributes to the ambivalence of the opening measures. Harmonic uncertainty continues throughout the movement by virtue of the A-flat/A-natural ambiguity (modal mixture), finally coming to a close by way of a more conventional and stable harmonic language. As may be seen in Example 2, B-flat is not firmly established until the last two measures of the [Prélude].

Example 1: [Prélude], mm. 1-2

The musical notation shows two staves: a violin staff (top) and a viola staff (bottom). Both staves are in G-flat major (one flat) and 4/4 time. The violin part starts with a quarter rest, followed by a half note G-flat, and then a series of eighth and sixteenth notes. The viola part starts with a quarter rest, followed by a half note G-flat, and then a series of eighth and sixteenth notes. The bass line is indicated by letters b, 6, seul., 4, 3, 5, and [6] below the staff.

Example 2: [Prélude], mm. 11-13

The opening recitative "Israël dont le ciel voulait briser les fers" establishes the frightening predicament into which Moses has led the Israelites. La Guerre has set La Motte's text using a combination of *secco* and accompanied styles (with the addition of obligato violin). The resulting variety of textures and styles, in addition to La Guerre's obvious concern for colorful harmonic detail and text illustration, creates the dramatic scene convincingly. The initial statement is presented in a straightforward manner, in the *secco* style. La Guerre's meticulous attention to the prosody of the text is clearly obvious in her free use of melodic rhythm and phrasal shape illustrated in Example 3. The varying rhythms of the melody closely correspond to the declamation of the text, gaining momentum toward the ends of lines or caesuras where the phrase ultimately pauses either on notes of longer value or on a rest.

Example 3: [No.2] Récitatif, mm. 14-17

14
Is - ra - ël dont le ciel vou - lait bri - ser les fers, Fu - yait loin du Ti -

6 6

16
ran la tris - te ser - vi - tu - de; Mais il

6 6
4 3

Beginning with the text "Mais il sent á l'aspect des mers Renaître son incertitude" (But upon looking at the sea he [Moses] feels his uncertainty revive), there is a sudden shift in mood. The accompanying harmony moves away from B-flat and becomes noticeably more unpredictable with unanticipated harmonic/modal changes. As may be seen in Example 4, the bass line becomes increasingly active, finally breaking forth into a flourishing duet between the violin and the viol. The duet provides an intriguing contrast and at the same time poignantly illustrates the *incertitude* of the situation.

The remainder of the recitative is set in *mesuré* style. La Guerre's use of text illustration at this point is espe-

Example 4: [No.2] Récitatif, mm. 19-21

19

Re - naî - tre son in - cer - ti -

7 6 4 ♯

20

tu - de

3 6 6 5 ♯

21

♭ 6 [4]

cially notable. The short melisma used in m. 24 to heighten the connotation of the word *murmures* (murmurings) is echoed (and lengthened) in the viol (shown in Example 5). Out of

these "continuous" murmurings, someone in the crowd asks: "Devais-tu nous conduire à ces affreux abîmes?" (Did you have to lead us to these frightful depths?) The diminished chord accompanying the word "you" (m. 25) accentuates the accusatory tone of the spokesman. A second diminished chord in the same measure emphasizes the "frightful" predicament.

Example 5: [No.2] Récitatif, mm. 24-26

24
mur - res nou - veaux;

25
De- vais- tu nous con- duire à ces af- freux a - bî- mes? Et l'E- gyp- te pour ses vic-

Marked *gravement*, the first air, "Ingrats que vos plaintes finissent" (Ungrateful ones, if only your complaints would cease), is characterized by a declamatory style and preponderance of dotted rhythms, both distinctively French traits, which in this case effectively depict Moses' reproof of the Israelites' lack of faith. The

de vise opening and the *da capo* design are indicative of the composer's admiration of the Italian style as well. The break in the text line after *Ingrats* (m. 36), created by the *de vise* opening, emphasizes the inflection of Moses' address (shown in Example 6).

Example 6: [No.3] Air, mm. 35-37

The musical score for Example 6 consists of two staves. The upper staff is a vocal line in treble clef, starting at measure 35. The lyrics are "In - grats, que vos". The lower staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. The accompaniment includes markings for a triplet of eighth notes and a sextuplet of eighth notes. The key signature is one flat, and the time signature is common time.

The declamatory style of the vocal line in section A is achieved by La Guerre's syllabic setting of the text. The use of melismas is limited to a few carefully chosen instances for the purpose of text illustration. For example, *ondes* (waves) in mm. 69-71 is represented by an undulating pattern as illustrated in Example 7. La Guerre's setting of *plaintes* (complaints) in mm. 57-58 is particularly vivid as may be seen in Example 8. The lowered pitch "e" and the melodic shape of the following pitches creates the distinct impression of a "whine."

Example 7: [No.3] Air, mm.69-72

69 +
On - - - des

$\frac{6}{4}$
3

[6]

$\frac{6}{4}$
3

6

Example 8: [No.3] Air, mm. 57-59

57 +
plain - - - tes fi - nis - sent,

4

46

5

7

The melodic style of the vocal line in the contrasting B section is appropriately more "stable" as Moses reassures the people of God's watchful care. This stability is created by La Guerre's use of quarter notes and eighth notes, as opposed to the dotted values employed in the previous material, and by the predominating stepwise motion. The inclusion of *coulés* (m. 81), illustrated in Example 9, further contributes to the softened melodic line (see Chapter III, p. 86, for Montéclair's description of the *coulé*).

Example 9: [No.3] Air, mm. 80-83

80

Il s'ar - me pour vo - tre se - cours,

6 — #6 6 7 6 #

The lively instrumental *Ritournelle* introduces the succeeding recitative and air. While the title implies its Italian derivation, this piece is in fact a courtly dance in the French tradition. One must question its light-hearted character in view of the Israelites' predicament. Quite to the contrary, the sudden change of mood projects a certain optimism, which is verified in the following recitative. The three movements are linked thematically by a falling minor third. As can be seen in Example 10, the opening melodic interval of each movement is a falling minor third which subsequently serves to unify the melodic material. The *Ritournelle* and the air are also linked by the rhythmic grouping of three eighth notes and triple meter.

Example 10a: [No.4] Ritournelle, mm. 115-17

115

6 6 6

Example 10b: [No.5] Récitatif, mm. 130-131

Example 10c: [No.6] Air, mm. 162-65

La Motte's text for the recitative *Moïse donne l'ordre à ces flots en courroux* (Moses gives the order to the angry waters) is the longest of the three. In order to avoid a lengthy *secco* recitative, La Guerre interrupts the movement with an *arioso*-like section that corresponds to a drastic change in the ambience of the text. In the opening *secco* section, one finds the same careful attention to detail exhibited in the first recitative. Again, La Guerre employs unexpected harmonic alterations and dissonances to highlight the events taking place. Interruptions of *mesuré* style and increased bass-line activity at m. 131 and m. 136 permeate this smaller section also as illustrated in Example 11.

The melodic shape of the phrase in mm. 135-36 with its descending tritone leaps effectively depicts the *immense cercueil* (immense coffin).

Example 11: [No.5] Récitatif, mm. 130-37

130
Moï - se don - ne l'ordre à ses flots en cour - roux: Ils se

132
cal - ment, ils se sé - pa - rent; Pour Is - ra - ël sur - pris ils

135
s'ouv - rent et pré - par - ent un im - men - se cer - cueil à ses Ty - rans ja - loux.

Beginning with the text "*Ciel! quel prodige! quel spectacle!*" (Heaven! what a wonder! What a spectacle!), the recitative is justifiably set in a contrasting manner. Example 12 illustrates how La Guerre has used repetition of

the text and the pervading bass rhythm (foreshadowed, perhaps, in mm. 131-33 of the previous section) to accentuate the Israelites' sudden exhilaration upon seeing the Red Sea open a pathway.

Example 12: [No.5] Récitatif, mm. 138-40

138

Ciel! Ciel! quel pro-di-ge!

6 5 6

Expressive melismas further contribute to the overall excitement of the section. Example 13 illustrates again La Guerre's attention to detail. The ascending melisma on *s'élève* (raise themselves up) in mm. 156-58 presents the perfect vocal image.

Example 13: [No.5] Récitatif, mm. 156-58

156

ta-ge, s'é-lè - ve, et lui sert de ram parts?

4 3

Immediately following this outburst of excitement, the text returns to a more serious tone; likewise, La Guerre returns to the *secco* style of the first section (shown in

Example 14). The opening interval of a minor third additionally connects the first and last sections of the recitative. Appearing on either side of the arioso section, these two sections achieve a unified three-part structure. The inflection of the question "*Que fera le Tiran témoin de ce miracle?*" (What will the Tyrant do as a witness of this miracle?) is poignantly strengthened by the ascending movement of the voice and the pivotal C chord (V/V), which requires a resolution (and an answer).

Example 14: [No.5] Récitatif, mm. 160-61

160

Que fe - ra le Ti - ran té - moin de ce mi - ra - de?

7 46

The following air is set in the style of a simple *air menuet* similar to those found in Lully's operas. This one, however, is a *da capo* structure which includes a "motto" opening. Its importance as the central air and the only movement in which La Guerre combines the voice, continuo, and obbligato violin throughout contributes significantly to the overall balance and unity of the cantata's design. Short interludes within the movement played by the violin and continuo provide textural contrast reminiscent of the

Italian concertato principal. Example 15 illustrates La Guerre's use of imitative entrances in the opening bars of the movement. At first glance, the brighter key (F) and the dance-like character of this cheerful air belie the seriousness of the text ("The trouble and horror reign in the soul").

Example 15: [No.6] Air, mm. 162-73

The musical score consists of two systems, each with three staves. The first system shows the beginning of the piece with a treble and bass clef, a key signature of one flat, and a 3/4 time signature. The bass line features a sextuplet and a triplet. The second system includes lyrics: "Doux. Le trouble et l'horreur règnent dans son" and continues with more musical notation and figured bass.

La Guerre's intentions, however, seem to be focused on mocking the Tyrant's vanity described later in the text: *Il*

ose tenter le même passage (He dares to attempt the same path). Two musical events foreshadow the Tyrant's fate (as well as the Israelites' good fortune). The agogic accent on "mais" (but) in mm. 226-27 strengthens the connotation of its meaning and draws attention to its implications (see Example 16). More obvious, perhaps, is the sudden change from triple meter to duple meter accomplished by La Guerre's use of hemiola, illustrated in the same example.

Example 16: [No.6] Air, mm. 221-29

221

Il o - se ten - ter Le mê - me pas - sa - ge, Mais

en - vain sa ra - ge cherche à se flat - ter.

Fort.

6 # 6 7 6 #

#6 6 4 4 #6 4 # #6

La Guerre effectively employs the instrumental air *Bruit de guerre* to describe the noise and confusion of the ensuing disaster. In the style of a trumpet fanfare, the violin(s) and continuo gain momentum throughout the short interlude as can be seen in Example 17.

Example 17: [No.7] *Bruit de guerre*, mm. 270-76

The musical score for Example 17 consists of two systems. The first system begins at measure 270 and the second at measure 274. Both systems are written for a treble clef staff (top) and a bass clef staff (bottom). The treble staff uses a key signature of one flat and a 7/8 time signature. The bass staff uses a key signature of one flat. The music is characterized by rapid, rhythmic patterns in the treble and more sustained, rhythmic patterns in the bass. The second system includes figured bass notation: '6' under the first measure, '4' under the second, '6' under the fifth, and '[6]' under the sixth.

The text of the final recitative describes an ugly scene: the debris of the senseless army is seen floating all through the great waters of the sea. As in the other recitatives, the opening *secco* style burgeons into an expressive *mesuré* passage. The concluding authentic cadence in F-major (mm. 294-95), illustrated in Example 18, resolves the conflict both dramatically and musically.

Example 18: [No.7] Récitatif, mm. 293-95

293

sé-e, Du dé-bris des vain-cus as-sou-vit les vain-queurs.

3 6 6 6 7

The concluding *air gay* is by far the most Italianate structure in the cantata as demonstrated by La Guerre's use of sequential bass-line harmonies and interpolations in the vocal line. The joyful air in B-flat is a victory celebration scored for voice and continuo. (The only one missing at the party is the violin.) Although La Guerre employs bravura passages to a greater extent in this final da capo air, she is careful to use them for textual illustration. For example, the sequential melisma at *enchaîne les mers* (controls the seas) in mm. 333-37 lends a certain predictability to its meaning (see Example 19). The sequential bass-line pattern (begun two measures earlier), which accompanies the voice in thirds beginning at m. 334, further contributes to the connotation of the phrase.

In summary, *Le Passage de la Mer Rouge* admirably reveals the musical vocabulary exhibited in the *cantates françaises* of the *préramiste* period. The ingenious handling of harmonic language, the expressive use of textural variety, the meticulous attention given to the prosody and

Example 19: [No.8] Air, mm. 331-37

331

mers, en - chaî

6 3 — 5 7 —

335

ne les mers.

3 — 6 7 7 6 7 6

dramatic implications of the text, and the successful application of *le réunion des deux goûts* are highly indicative of La Guerre's mature and sophisticated level of musical thinking.

137.

CANTATES
 FRANCOISES,
 SUR DES SUJETS TIREZ DE L'ECRITURE:
 A VOIX SEULE, ET BASSE-CONTINUE.

Partie avec Symphonie, & Partie sans Symphonie.

Par Mademoiselle DE LA GUERRE.

LIVRE PREMIER,

Original de la musique

Contenant

ESTHER.
 LE PASSAGE DE LA MER ROUGE.
 JACOB ET RACHEL.



JONAS.
 SUSANNE ET LES VIEILLARDS.
 JUDITH.

A PARIS,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy, pour la Musique, rue Saint Jean de Beaurvais,
 au Mont-Parnasse.

M. DCCVIII.

AVEC PRIVILEGE DE SA MAJESTE.

Plate II: Title page of Book I (1708)
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 (Printed by permission of the British Library)

N^o 155

E. 69.

CANTATES
FRANCOISES,
SUR DES SUJETS TIREZ DE L'ECRITURE;
A I. II. VOIX, ET BASSE-CONTINUE;

Partie avec Symphonie, & Partie sans Symphonie.

Par Mademoiselle JACQUET DELAGUERRE.

LIVRE SECOND.

Contenant

A D A M.
LE TEMPLE REBASTI.
LE DELUGE.



J O S E P H.
J E P H T E.
S A M S O N.

A P A R I S.

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, rue Saint Jean de Beauvais,
au Mont-Parnasse.

M. DCCXI.

AVEC PRIVILEGE DE S A M A J E S T E.

Plate III: Title page of Book II (1711)
Source: British Library, Music E. 69 No. 138
(Printed by permission of the British Library)



A U R O Y.



S I R E,

Quand la longue habitude d'offrir mes Ouvrages à VOTRE MAJESTE', ne m'en auroit pas fait desormais un devoir, je ne pourrois me dispenser de luy offrir ce dernier travail. J'y ay fait un usage de la Musique digne, j'ose le dire, de VOTRE MAJESTE'. Ce sont les faits les plus considerables de l'Ecriture Sainte que je mets sous ses yeux ;

E P I T R E.

L'Auteur des Paroles les a traités avec toute la dignité qu'ils exigent, & j'ay tâché par mes Chants d'en rendre l'esprit, & d'en soutenir la grandeur. Je me flate, SIRE, que la beauté des Sujets, & l'ardeur de vous plaire, m'auront tenu lieu de genie : Heureuse si la satisfaction que VOTRE MAJESTE' m'a témoignée quelquefois de mes Ouvrages, l'engageoit à entendre celuy cy : Plus heureuse encore, s'il obtenoit ce suffrage précieux qui entraîne avec raison tous les autres : Je suis avec le plus profond respect,

S I R E,

DE VOTRE MAJESTE',

Le tres-humble & tres-obéissant Servant,
& tres-fidelle Sujet, Elizabeth Jacquet,
DE LA GUERRE.

Plate IV: Dedication to Louis XIV from Book I (1708)
Source: British Library, Music E. 69 No. 137
(Printed by permission of the British Library)

CANTATES, SUR DES SUJETS;
 LE PASSAGE DE LA MER ROUGE.

Israil dont le Ciel vouloit briser les fers
 Fuyoit l'en du Titan la suite servitude;
 Mais il sent à l'aspect des mers
 Remaire son incertitude.

Moyse, entend déjà ces murmures nouveaux,
 Devois-tu nous conduire à ces affreux abîmes?
 Et l'Egypte pour ses victimes
 Eût-elle manqué de combaux?

A I R.

Ingrats, que vos plaintes finissent,
 Reprenez un plus doux espoir,
 Il est un souverain pouvoir
 A qui les Ondes obéissent.

Il s'arme pour votre secours,

Les flots ouverts vont vous apprendre
 Que la main qui regle leur cours
 A le pouvoir de les suspendre.

Moyse donne l'ordre à ces flots en courroux?

Ils se calment, ils se séparent;

Pour Israël surpris ils s'ouvrent & préparent
 Un immense crocuel à ses Titans jaloux.

Ciel! quel prodige! quel spectacle!

On voit au sein des Mers flotter ses tendards,
 L'Onde qu'il croyoit un obstacle
 Se partage, s'élève, & lui sert de rempart.
 Que fera le Titan témoin de ce miracle?

A I R.

Le trouble & l'horreur
 Règne dans son ame,
 L'aveugle fureur
 L'irrite, & l'enflame.

Il ose tenter
 Le même passage,
 Mais en vain sa rage
 Cherche à se flatter:
 Peut-il éviter
 Le cruel naufrage
 Qui va l'arrêter?

La Mer, pour engloutir son ambe insensé,

A réuni ses flots vengeurs,

Et le précipitant au loin flottant, dispersé,
 Du chaos des vaincus effourvit les vaincusans.

A I R.

Peuple, chantez la main puissante,
 Qui pour vous enchaîne les mers:
 Que de la Trompette éclatante
 Le bruit se mêle à vos concertz
 Et faites retentir les airs
 De votre fuite triomphante.

Plate V: Antoine Houdar La Motte's Text
 Le Passage de la Mer Rouge
 Source: British Library, Music E. 69 No. 137
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CHAPTER III

THE PERFORMANCE OF *LE PASSAGE DE LA MER ROUGE*

The performance of *Le Passage de la Mer Rouge* presents some perplexing questions concerning interpretation. Musical performance of the Baroque era was largely determined by the personal taste and individuality of the performer. Further complicating a modern interpretation is the notation of the original print which offers very few performance directives. While it is unrealistic to think that a performer can give a truly "authentic" performance, it is quite possible to present an adequate rendering of *Le Passage de la Mer Rouge* if the musician is sufficiently familiar with the boundaries and incongruities of the French Baroque style. Recent studies of contemporary treatises of the period offer important commentaries and guidelines. The following interpretative suggestions are based on the editor's investigation of numerous articles, which culminated in the performance of *Le Passage de la Mer Rouge*.¹

¹The following general sources were consulted: Eugène Borrel, *L'Interprétation de la musique française de Lully à la Révolution* (Paris: Librairie Félix Alcan, 1934); Jean Saint-Arroman, *Interprétation de la musique française 1661-1789*. vol. 1, *Dictionnaire d'interprétation* (Paris: H. Champion, 1983); Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1963; revised, London: Faber and Faber, 1974); Frederick Neumann, *Essays in Performance Practice* (Ann Arbor, MI: UMI Research Press, 1986); Frederick Neumann, *Ornamentation in Baroque and Post-Baroque*

Instrumentation and Scoring

The printed score of *Le Passage de la Mer Rouge* specifies *à Voix seule, avec symphonie* but designates no specific instrumentation, only *basse continue* for the opening instrumental movement. In the French cantatas of the early eighteenth century, *avec symphonie* commonly designated either one or more violins, sometimes in combination with one or more flutes, and continuo.² The violin is clearly designated as the obbligato part in the first recitative (marked *Violons*), and in the second aria (marked *Violon*). The discrepancy in the number requested is but one more indication of La Guerre's conscientious attention to detail. Additional violins for the instrumental interlude (mm. 20-22) in the recitative would undoubtedly heighten the confusion of the Israelites' predicament; additional violins in the air would likely cover the voice. The number of players should be determined to some extent by the desired balance of sound. Since the violin is obviously already present, it would seem logical to employ the violin(s) in the three instrumental movements as well. Neither the style

Music (Princeton: Princeton University Press, 1978); and Johann Joachim Quantz, *On Playing the Flute* [*Versuch einer Anweisung, die Flöte traversiere zu spielen* (Berlin, 1752)] ed. and trans. Edward R. Reilly (London: Faber and Faber, 1966). Additional sources consulted are given below in reference to specific topics.

²Gene E. Vollen, *The French Cantata* (Ann Arbor, MI: UMI Research Press, 1982), 49.

nor the range of the [Prelude] or the Ritournelle would restrict the addition of flutes. The *Bruit de guerre* is clearly written for violin(s) because of its apparent violinistic style and because of the range which falls too low for the flute. At least two violins are desired in this movement to create an effective "noise" (see p. 52).

The score of *Le Passage de la Mer Rouge* gives no information regarding the instruments used for the *basse continue*; nevertheless, recent research supports the use of the bass viol in combination with the harpsichord.³ Although there are many examples in the repertory where the viol leaves the continuo for a more independent part, *La Guerre* provides only one bass line. It should be assumed that the viol generally doubles the left hand of the harpsichord. The accepted practice of the period, however, allows the bass viol to play independently of the harpsichord whenever the continuo part introduces an active melodic line, presents thematic material, or echoes the obbligato part.⁴ *La Guerre's* insertion of the word, *seul* (alone) in measure 1 of *Le Passage de la Mer Rouge* is a good indication

³A fundamental guide for viol performance practice in the eighteenth-century French cantata is Julie Ann Sadie, *The Bass Viol in Baroque Chamber Music* (Ann Arbor, MI: UMI Research Press, 1980).

⁴Sadie discusses the role of the viol as part of the continuo in Chapter 2, "*Jeu de l'Accompagnement*," 24-68. Also, see her discussion of the viol's role as a melodic instrument in cantatas, Chapter 5, "*Ad Libitum Practices*," 126-133.

that the viol should occasionally play the bass line alone while the harpsichord merely fills in the harmony.⁵ If this practice is applied to measures 20-22 of the first recitative, the resulting performance is an engaging string duet between the violin(s) and the viol. Borroff suggests that performance of the French cantata always be approached as "two solo instruments creating a polar sound, with the harpsichord providing material that relates them in space."⁶ Indeed, polar tension created between the outer voices, be it the voice and viol or the obbligato instrument and the viol, is the very essence of the baroque style.

Realization of the Continuo

By its very improvisatory nature, the realization of the figured bass during the seventeenth and eighteenth centuries was an ever-changing entity which differed noticeably from country to country, performer to performer, and from performance to performance. For this reason, any attempt to furnish a written-out realization of *Le Passage de la Mer Rouge* presents some difficult decisions concerning performance practice. For the purpose of preparing a simple realization, it has been useful to survey some of the available treatises written around the turn of the eigh-

⁵Sadie, 59-62.

⁶Borroff's performance suggestions were included in a letter written to the editor dated January 9, 1992.

teenth century.⁷ *The Art of Accompaniment from a Thorough-Bass* includes a lengthy entry from Michel de Saint-Lambert's *Nouveau traité de l'accompagnement du clavecin, del'orgue et de quelques autres instruments*, which Arnold says is one of the most comprehensive works dealing with keyboard accompaniment and figured bass realization during the period 1600-1700.⁸ The treatise is of particular importance to this study not only because it was published in Paris but also because its date of publication (1707) closely corresponds with the publication date of *Le Passage de la Mer Rouge* (1708).

Saint-Lambert has mindfully divided the work into nine chapters which systematically cover the correct interpre-

⁷The following early sources were consulted: Michel de Saint-Lambert, *Nouveau traité de l'accompagnement du clavecin* (Paris: Ballard, 1707); Denis Delair, *Traité de l'accompagnement pour le théorbe, et le clavessin* (Paris, 1732); Jacques Boyvin, *Traité abrégé de l'accompagnement pour l'orgue et pour le clavecin*, 2d ed. (Paris, 1705); and Jean-Philippe Rameau, *Dissertation sur les différents méthodes d'accompagnement pour le clavecin* (Paris, 1732). The following sources containing commentary and translations of writings by seventeenth- and eighteenth-century theorists were also consulted: F. T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practiced in the XVIIth & XVIIIth Centuries* (London: Oxford University Press, 1931; repr., New York: Dover Publications, 1965); George J. Buelow, *Thorough-Bass Accompaniment according to Johann David Heinichen* (Ann Arbor, MI: UMI Research Press, 1966; rev., 1986); Robert Donington, *The Interpretation of Early Music*; and Wilfrid Mellers, *François Couperin and the French Classical Tradition* (London: Dennis Dobson, 1950; revised, London: Faber and Faber, 1987).

⁸It is more comprehensive than any of the other treatises that I consulted from the period.

tation of figures, the movement of hands, the choice of chords, the licenses which may be taken in accompanying, and the practice of good taste in accompanying. No fewer than sixteen recommendations are given in the final chapter concerning *du bon goût*.⁹ Throughout the treatise, Saint-Lambert emphasizes the importance of the harpsichord part as an "accompaniment" that unites the other parts. And while the performer must carefully adhere to the rules of harmony, the final outcome ultimately depends on the exercise of good taste.

The effectiveness of the continuo accompaniment is largely determined by three factors: the relationship of the harpsichord to the vocal and instrumental parts; the style of the realization; and the performance style of the harpsichordist. Far from being a comprehensive analysis of figured bass realization, the following discussion offers some general observations which may prove helpful toward understanding the role of the harpsichord in a performance of *Le Passage de la Mer Rouge*.

The Relationship of the Harpsichord to the Other Parts

Most sources agree that the harpsichord realization should be subordinate to the vocal line, being careful not to cover the voice. In ritournelles or instrumental move-

⁹Arnold summarizes these sixteen recommendations in *The Art Of Accompaniment*, 198-202.

ments where the voice is silent, the harpsichord part may become more musically significant so long as it does not overshadow the other instruments. Therefore, in order to achieve the best overall balance of sound, it may be necessary to vary the volume of the accompaniment either by adding or eliminating chord tones, by altering the style of playing, or by changing the registration (stops) of the harpsichord. Furthermore, the harpsichord must neither play in an octave that exceeds the uppermost vocal or instrumental part, nor should it double vocal and instrumental parts note for note.

The use of counterpoint between the voice and the harpsichord is acceptable in airs containing a number of melodic imitations, but as Saint-Lambert points out, "This demands a consummate science, and it must be of first order to be of any value."¹⁰ If imitation is used, it must be taken from the composition itself, but never imitated exactly.

The Style of the Realization

The style of the realization will depend largely on two factors: the size of the voice(s) and the number of instruments, and the character of the piece or passage. Sources indicate a variety of textures in the accompaniment is acceptable if not desirable. Textures may vary from as few

¹⁰ Saint-Lambert, 63.

as two voices to four or more. If a viol is also playing the continuo line, the harpsichord can drop out completely to create an effective contrast in texture. In *Le Passage de la Mer Rouge*, a full-voiced accompaniment should be reserved for the *Bruit de guerre*. Generally, the texture will be four-voiced, with the left hand playing the continuo line, the right hand playing the remaining parts.

The choice of chords in the realization will be largely determined by the figured bass and careful attention to the rules of voice-leading. Saint-Lambert admonishes the harpsichordist to avoid consecutive fifths and octaves by moving the outside voices in contrary motion.¹¹ He further instructs the player "to take each chord in the position nearest to the preceding one, progressing by the smallest possible intervals, and to retain common tones."¹² The overall range of notes in the realization should keep the hands in the middle of the keyboard close together. Most writers agree that the upper part should not go above e'' or, at most, f''.

The Performance Style of the Harpsichord

The manner in which the harpsichord is played will vary in accordance with the character of the movement and the desired balance of sound. Generally, the harpsichordist

¹¹Saint-Lambert, 34.

¹²Saint-Lambert, 34.

should keep the realization as simple and as unmannered as possible to avoid undue attention. Andreas Werckmeister's statement that the continuo realization must be "nothing more than a gentle murmur and the foundation of a musical composition on which its entire structure rests"¹³ is also the accepted practice of the French accompanists. While most sources agree that a smooth movement of chords is preferred in the continuo, the employment of both repeated chords and broken chords can provide effective contrasts of texture and can serve to heighten the dramatic implications of the text. In lively movements, repeated chords should be struck distinctively. Apparently, the variety of broken chords is limited only by the necessity of sounding the bass note on the proper beat.

One of the most important features of French continuo style is the use of arpeggiation: the practice of playing the notes of a chord in a free rhythm and in any desired order. Arpeggiation is used primarily in recitatives, in slow expressive airs, or on notes of long duration. Because of the inherent freedom of the practice, one can expect arpeggiation to acquire a variety of forms. Saint-Lambert

¹³Andreas Werckmeister, *Die nothwendigsten Anmerckungen und Regeln wie der Bassus continuus oder General-Bass wohl könne tractiret werden* [The Most Necessary Notes and Rules as to How a Bassus Continuus, or Thorough-Bass, May Be Treated] (Aschersleben: Gottlob Ernst Strunze, 1698), 40-41, in Heinichen, 214.

gives an insightful description of the manner in which arpeggiation could be used to accompany recitative:

In accompanying Recitative it is sometimes good, when the Bass permits, to dwell a long time on a single chord and to let the voice sing several notes unsupported before striking another chord. At other times, after striking a full chord, and dwelling on it some time, one strikes one or other of the notes of the chord quite by itself, but so judiciously that it seems as though the Harpsichord did it of itself, without the consent of the accompanist.

At other times, doubling the parts, one strikes all the notes again, one after another, with continuous repetition, producing on the Harpsichord a crackling almost like a musketry fire; but after having made this agreeable uproar for three or four bars, one stops quite short on some great Harmonic chord (consonant) as though to recover from the exertion of making such a noise.¹⁴

All of the theorists agree that the difficult task in continuo playing is not realizing the figured bass according to the rules. The difficulty is interpreting the bass in a manner which is suited to the spirit of the music. The texture must never become over-crowded, and the style of the accompaniment must vary according to the sentiments expressed by the text. Always in French music the final arbiter of the accompaniment is *le bon goût*. Saint-Lambert concurs:

The greatest manifestation of taste that can be given depends on the power of adapting the accompaniment to the character of the voices and of the

¹⁴Saint-Lambert (p. 63) translated in Arnold, 201.

airs sung, and of entering fully into the spirit of the words.¹⁵

Rhythmic Interpretation

A performance of *Le Passage de la Mer Rouge* presents some of the typical ambiguities of rhythmic interpretation encountered in most French Baroque music: the problems of inequality, and the co-existence of duple and triple patterns. La Guerre's rhythmic notation has been retained in the present edition (except where there was an obvious mistake in the early print) for the very reason that "correcting" it limits the performer's options of interpretation.

Inequality of particular note values in certain kinds of music was the accepted practice by French musicians.¹⁶

¹⁵Saint-Lambert (p. 63) translated in Arnold, 201.

¹⁶Although the performance practice of inequality is widely accepted, the manner of its application is strongly debated. The following sources exhibit a diversity of interpretations: Eugene Borrel, "*Les notes inégales dans l'ancienne musique française*," *RdM* 12 (1931): 278-89; Borrel, "*A propos des Nottes inégales*," *RdM* 41 (1958): 87-88; Sol Babitz, "A problem of Rhythm in Baroque Music," *MQ* 38 (1952): 533-65; Newman W. Powell, "Rhythmic Freedom in the Performance of French Music from 1650-1735 (Ph.D. diss., Stanford University, 1958); Sol Babitz, John Byrt, Michael Collins, "Three Further Views on *Notes Inégales*," *JAMS* 20 (1967): 473-85; Neumann, "The French *Inégales*, Quantz, and Bach," *JAMS* 18 (Fall 1965): 313-58; Frederick Neumann, "The Dotted Note and So-Called French Style," *EM* 5 (July, 1977): 310-39; David Fuller, "Dotting the French Style and Frederick Neumann's Counter-Reformation," *EM* 5 (October, 1977), 517-39; Robert Donington, *Interpretation of Early Music*, 362-97; and Donington, "A Problem of Inequality," *MQ* 53 (1967): 503-20.

Assuming that the modern performer is familiar with the general rules of applying *notes inégales*, the editor has left these decisions to the individual performer. The indiscriminate use of *notes inégales*, nevertheless, should be carefully avoided as Bénigne de Bacilly points out in his treatise, *Remarques curieuses sur l'art de bien chanter*:









Although I say that alternate dots are implicit in divisions (that is to say of two notes one is commonly dotted), it has been thought not to mark them for fear of their being performed by jerks . . . these notes must be dotted with such restraint that it is not obvious (except in certain pieces which require this manner of [jerky] performance). And indeed it is necessary in some passages altogether to avoid dotting.¹⁷

Unlike some of her contemporaries, who provide written directives in the score proper, La Guerre does not generally define passages where *notes égales* should be employed. It should be pointed out, however, that equal rhythm is indicated at the beginning of the middle section in the second recitative [No. 5] by the directive *movement marqué*.¹⁸ The use of inequality in *Le Passage de la Mer Rouge* will largely depend on the tempo and character of the movement which, in

¹⁷Bacilly's treatise (1668) was one of the most important vocal method books of the period. It is especially significant in the area of performance practice and the interpretation of *agréments*. This passage from page 233 is translated in Donington, *Interpretation*, 390.

¹⁸Donington, *Interpretation*, 387.

turn, is ultimately subject to the individual performer's taste.

The rhythmic interpretation of *Le Passage de la Mer Rouge* is further complicated by the use of dotted rhythms against evenly notated rhythms. In the first air, for example, any of the following rhythm patterns may occur simultaneously or side by side: , , , and . Giving both the  and  a triplet interpretation () appears to be a reasonable solution for most of the movement. Example 20 (m. 49) illustrates one of several passages where the prevailing triplet pattern in the preceding measures make it difficult to interpret the rhythm exactly as it is notated. The editor suggests that the bass line dotted figure in measure 49 be interpreted as . Thus, in an attempt to adapt to the bass line, the vocal line must be sung in an improvisatory manner.

Example 20: [No.3] Air, mm. 47-50



Ornamentation

Mastery of the *agréments* was one of the chief accomplishments of the French instrumentalist or singer. Some two hundred years later, the art of ornamentation with all its variety and inconsistency presents a difficult task for the modern musician. A great number of treatises were written in the seventeenth and eighteenth centuries in an attempt to explain the symbols and the execution of ornaments. But as Neumann points out, any attempt to force the French *agrément* into absolute rigid patterns nevertheless fails to capture the very essence of the ornament:

Rigidity is out of place in any aspect of artistic performance, but nowhere is it more incongruous than with ornaments, whose function has been at all times, and in every field of art, to add grace, to relieve austerity, to soften rigidity, to round angularity.¹⁹

Generally speaking, French cantata composers were content to place a small cross (+) at a note that should be ornamented, leaving the exact character of the embellishment to the performer. From the writings of the period it is obvious that ornamentation was intimately associated with the declamation of the text, the expressive nature of the text and the musical setting, and the performer's understanding of French good taste. Recent studies by Jean

¹⁹Neumann, *Ornamentation*, vii.

Saint-Arroman, Putnam Aldrich, Donington, and Neumann²⁰ provide commentaries on many of the important seventeenth- and eighteenth-century treatises and offer helpful approaches to the interpretation of the *agréments* used by La Guerre in *Le Passage de la Mer Rouge*. The performer should become familiar with these studies as well as with important method books that deal specifically with the vocal style of the period.²¹

²⁰Saint-Arroman, *L'interprétation de la musique*; Putnam Aldrich, "The Principle *Agéments* of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation" (Ph.D. diss., Harvard University, 1942); Donington, *Interpretation*; and Neumann, *Ornamentation*, are the chief sources consulted in the following discussion unless otherwise noted.

²¹The editor has consulted the following sources: Bénigne de Bacilly, *A Commentary upon the Art of Proper Singing* [*Remarques curieuses sur l'art de bien chanter* (1668)] trans. Austin Caswell (Brooklyn: The Institute of Mediæval Music, 1968); Jean Rousseau's *Méthod claire, certaine et facile pour apprendre à chanter la musique* (Paris, 1683; reprint of Amsterdam edition of ca. 1710, Geneva: Minkoff, 1976); Michel L'Affiliard's *Principes très facile pour bien apprendre la musique* (Paris: Chez Christophe Ballard, 1705; reprint ed., Geneva: Minkoff, 1971); Étienne Loulie's *Elements or Principles of Music* [*Éléments ou principes de musique mis dans un nouveau ordre*] (Paris, 1696)] trans. and ed. Albert Cohen (Brooklyn, NY: Institute of Mediæval Music, 1965); and Lécuyer, *Principes de l'art du chant* (Paris: Chez L'auteur, 1669; reprint, Geneva: Minkoff, 1972). Particularly helpful to the performer is a translated excerpt from Michel Pignolet Montéclair's treatise, *Principes de musique, Divisez en quatre parties* (Paris, 1736; reprint ed., Geneva: Minkoff, 1972) which is included in Michel Pignolet Montéclair, *Cantatas for One and Two Voices* ed. James R. Anthony and Diran Akmajian (Madison: A-R Editions, 1978). Montéclair's treatise deals exclusively with the principles of vocal ornamentation, drawing in part on Jean Rousseau's *Méthod claire*, Michel L'Affiliard's *Principes très facile*, and Étienne Loulie's *Éléments ou principes de musique*.

When considering the ornamentation of early music, two important corollaries must be remembered: the absence of a sign does not preclude an ornament nor does the presence of a sign enforce an ornament. Furthermore, while composers writing during the Baroque era may indicate possible places for the inclusion of graces, the performer today has the responsibility to choose ornaments which will best reflect the performance practice of the period. La Guerre's marking of ornaments in *Le Passage de la Mer Rouge* offers the performer numerous places to add a variety of ornaments depending on the context. The following discussion proposes some possible interpretations of those ornaments based upon the editor's own performance of *Le Passage de la Mer Rouge*. Other performers will need to make performance decisions based on their own personal understanding of the French Baroque style and individual taste.

Vocal Ornamentation

The interpretation of the vocal *agréments* is of primary concern in a performance of *Le Passage de la Mer Rouge*. Two ornament signs are used in La Guerre's score: the cross (+) and *notes perdues* (little notes that indicate small graces but do not count in the measure) The cross, the most common sign found in *Le Passage*, was used by the majority of French cantata composers to indicate a variety of unspecified ornaments. The process of choosing the kind of ornament and

its appropriate execution depends on three important factors: declamation of the text; the expressive nature of the text and its music; and the performer's understanding of *le bon goût*. In *Principes de musique*, Michel Pignolet de Montéclair summarizes the singer's responsibility in perfecting French vocal music:

To sing French well, it does not suffice merely to know the music well or to have a good voice; one must also have taste, soul, vocal flexibility, and discernment to give the words the expression appropriate to their meaning.²²

The meticulous attention of the French to declamation of the text has been previously noted. Anyone who wishes to emulate the nuances of the French vocal style would do well to study the rules of declamation as they apply to ornamentation described in Bacilly's monumental treatise. Bacilly instructs the performer to interpret *agréments* freely according to individual taste and to embellish melodic lines even if the composer fails to indicate ornamentation. According to Bacilly, the determining factor in vocal style is the proper declamation of French texts, with careful attention paid to the length of syllables, or *quantités*.²³ Each word is classified as feminine or masculine, and each

²²Montéclair, *Principes de musique*, trans. James R. Anthony and Diran Akmajian, xiii.

²³Austin B. Caswell, *Introduction to A Commentary upon the Art of proper Singing*, vii-viii.

syllable is identified as long, semi-long, or short. Although his examples are sometimes ambiguous, Bacilly suggests the use of only certain ornaments to embellish long syllables. Understandably, shorter syllables receive no ornament.

Before adding any ornaments, the singer should first become thoroughly familiar with the text of *Le Passage de la Mer Rouge*. The performer is encouraged to practice declaiming the text, paying close attention to syllable length. Once the text can be successfully declaimed, the singer should begin to consider which ornaments would best correspond to the meaning of the text and its music. Henry Prunières instructs the performer to "seek simple solutions and never use ornaments which might be harmful to dramatic expression."²⁴ La Guerre undoubtedly paid close attention to proper prosody in setting the text of the cantata (see Chapter II, p. 39). It is extremely important for the *agrément* to reflect not only the pronunciation of the word and its meaning, or the general sentiment of the text. Jean Laurent Lecerf advises singers to express the meaning of the words they sing and to "inform them with passion."²⁵

²⁴Henry Prunières, "De l'interprétation des agréments du chant aux xvii^e et xviii^e siècles" *RM* 126/1 (1932): 331.

²⁵Jean Laurent Lecerf de la Viéville, "Traité du bon goût en musique," from the *Comparison de la musique italienne et de la musique française*, trans. and ed. Oliver Strunk, *Source Readings in Music History* (New York: Norton, 1950), 502.

Lécuyer stresses the obvious: "Medea in a fury should not take the same *agréments* as a gentle shepherd."²⁶

While Bacilly is careful to point out the importance of the rules and principles of declamation, he also makes it clear that they are only guidelines which must ultimately yield to the individual's *goût* (the resulting combination of musicianship, discernment, and imagination). The "Traité du bon goût" from Lecerf's *Comparison de la musique italienne et de la musique française* (1704-1706) provides additional insight for understanding the boundaries of French good taste.²⁷ Tasteful music must be simple, expressive, and harmonious, without notes that are implausible or out of the ordinary. Simple melodies should not be overburdened with ornaments or harmonies. Expressive music is that which perfectly suits the text, and harmonious music "fills, contents, and tickles the ear."²⁸ Above all else, Lecerf instructs the musician to abhor all excess.

The French preference for small-note graces over the Italianate excessive use of diminution and *passages* (interpolations) is clearly rooted in the careful attention to declamation and pronunciation of the text and in the exercise of good taste. In his treatise, Bacilly speaks in

²⁶Lécuyer, 10.

²⁷Lecerf, translated in *Source Readings*, ed. Strunk, 506.

²⁸Lecerf, trans. Strunk, 505.

favor of using diminutions, provided the singer is completely knowledgeable of the rules of syllable length and is careful to avoid distorting the pronunciation of the text.²⁹ One can assume he is referring to diminutions of the smaller variety rather than the Italian type of interpolation. By its very nature, the French melody does not lend itself to the usual methods of Italian vocal display. In the repeated sections of *da capo* arias where there was a greater tendency to imitate the Italian model, Montéclair admonished the singer to use *passages* sparingly:

Passages are arbitrary; each [singer] may execute more or fewer according to his taste or disposition. They are practiced less often in vocal music than instrumental music, especially at present when, to imitate Italian taste, instrumentalists disfigure the nobility of simple melodies with variations which are often ridiculous.³⁰

The modern singer will quite obviously want to employ additional graces or, at the very least, vary the choices of graces in the repeated sections of all three arias in *Le Passage de la Mer Rouge*. The final aria, which is more akin to the Italian models than the other two, lends itself more to Italianate practices of diminution. Example 21 illustrates a suggested second rendering of measures 304-309. Again, the singer must be cautioned to avoid excess.

²⁹Bacilly, trans. Reilly, 106-107.

³⁰Montéclair, *Principes*, trans. Anthony and Akmajian, xvi.

Example 21: [No.9] Air, mm. 304-309

Peu - ples chan - tez, chan - tez la main puis -

Peu - ples chan - tez, chan - tez la main puis -

san -

san - te,

6 5 6

6 6 6

In his *Principes de musique*, Montéclair gives the interpretation of eighteen different ornaments which Putnam Aldrich says "may be taken as representative of French common practice during the first part of the eighteenth century."³¹ The performer may find it helpful to study this treatise as well as Montéclair's *La Mort de Didon*, which includes a repeated section rewritten with various

³¹Aldrich, lxvi-lxvii.


agréments.³² Only five of the numerous existing *agréments* are particularly appropriate for ornamenting *Le Passage de la Mer Rouge*: the *pincé simple*, the *port de voix*, the *coulé*, the *son filé*, and the *tremblement*. In most instances, the *tremblement* and an occasional use of the *pincé simple* (which may be performed with or without *port de voix*) are the most suitable interpretations of the cross in La Guerre's cantata. La Guerre has included a few *notes perdues* to indicate several *coulés* and a *port de voix doublé* (or "slide" in m. 67).³³ The following discussion will address the execution and usage of these *agréments* and offer some possible applications of each in *Le Passage de la Mer Rouge*. In keeping with the practice of French singers during the period, the editor has included several ornaments in addition to those marked by La Guerre. The reader should observe that the rhythms of written-out ornaments should be interpreted freely. The performance instructions and examples given in the method books of the period are equally ambiguous. In defense of the early treatises, Aldrich suggests:

³²Michel Pignolet de Montéclair, *La Mort de Didon*, reprinted in David Tunley, ed. *The Eighteenth-Century French Cantata*, vol. 12 (New York: Garland, 1990), 57-61.

³³Neumann discusses at length the different terms used by seventeenth- and eighteenth-century composers to denote a two-note ascending slide in *Ornamentation in Baroque and Post-Baroque Music*, 205-210.

In the opinion of the present writer, this ambiguity cannot always be laid to the inability of the authors to calculate the correct time values of the notes; the ambiguity is frequently intentional, introduced with the express purpose of allowing the performer a certain latitude in his interpretation of the ornament.³⁴

The Pincé simple

The *pincé simple* is the quick oscillation of a note with its lower neighbor, beginning and ending with its principal note (). It is usually found in ascending passages but may also be used in descending passages. While the *pincé* most often follows a *port de voix*, it may also be employed alone as in measures 180-81 (Example 22), where its rapid articulation lends severity and vivacity to the blind fury (*l'aveugle fureur*).

Example 22: [No.6] Air, mm. 178-80



³⁴Aldrich, 10-11.

The Port de Voix

The *port de voix* (the appoggiatura from below) is executed by carrying the voice to a lower neighbor of the principal note. Several varieties exist, differentiated primarily by their rhythmic interpretation. Neumann offers examples of four subspecies based on Bacilly's treatise: the *port de voix simple*, the *port de voix glissé*, the *port de voix plein*, and the *port de voix perdu* (see Example 23).³⁵ The *port de voix glissé* implies a gentle sliding of the voice through the entire range of the interval. Both the *port de voix plein* and the *port de voix perdu* include a mordent (*pincé simple*), the difference being the duration of the appoggiatura which is considerably longer in the latter. Certainly there can be no rigid interpretation. Each performer must decide whether to begin the appoggiatura before or on the beat and how long it will last based on the context. The prebeat *port de voix* is generally preferred over the onbeat variety, but either is acceptable.³⁶ The *port de voix doublé* in measure 67 should be executed rapidly before the beat, ascending to the E-flat appoggiatura of the trill on the beat. The longer duration of the appoggiatura shown in Example 24 seems justified.

³⁵Neumann, 54-55.

³⁶Neumann, 54-55.

Example 23: Execution of the the *Port de voix*



Example 24: [No.3] Air, mm. 67-68

While it is seldom indicated in the score, there are many places where the *port de voix* can heighten the pronunciation or meaning of the text in *Le Passage de la Mer Rouge*. In the first air, for example, the opening word (mm. 35-36), *ingrats* (ungrateful ones), becomes much more convicting when the *port de voix* is added (Example 25a). Although its most common usage is in the context of a stepwise ascent, the *port de voix* may also be applied to other rising intervals. The onbeat execution and added *pincé* used in this example further emphasize the tone of Moses' accusation. Example 25b (mm. 43-47) illustrates two other instances where the addition of the *port de voix* heightens the sentiment of the text. The words *doux espoir* (sweet hope) and *souverain pouvoir* (supreme power) would

never elicit the same response; therefore, they should not receive the same application of the *port de voix*. The onbeat variety with the additional *pincé* is much stronger than the prebeat approach taken for *doux espoir*.

Example 25a: [No.3] Air, mm. 35-36

Example 25b: [No.3] Air, mm. 43-47

The last *récitatif* provides yet another use for this popular grace. The *port de voix* is often employed to reinforce the articulation of tonic accents, especially when the leading tone rises to the tonic. Not only does a *port*

de voix in Example 26 effectively articulate the tonic at the final cadence of the recitative, but it punctuates the "satisfaction" of the "conquerers" (the Israelites) who have obviously had the last word! Again, the onbeat appoggiatura with the added *pincé* underscores the power of the Israelites, their success, and their satisfaction.

Example 26: [No.8] Récitatif, mm. 293-95

The musical score for Example 26 consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a vocal line with lyrics: "sé - e, Du dé bris des vain - cus as - sou - vit les vain - queurs." The bottom staff is a bass clef with figured bass notation: 3, 6, 6, 6, 6, 7. The lyrics "vain - queurs" are positioned above the top staff. A plus sign (+) is placed above the vocal line above the word "as - sou - vit".

The Coulé

The *coulé* is a passing tone between two descending notes, which Montéclair says "softens the melody and renders it flowing through the slurring of tones."³⁷ It is most often applied to the descending third (and consequently is called the *tierce coulé*) but may be applied to steps or greater leaps. Montéclair points out that although the *coulé* is not ordinarily marked in the score, it should be

³⁷Montéclair, *Principes*, trans. Anthony and Akmajian, xv.

used as freely as the individual's *goût* directs. He goes on to mention that a few masters designate the grace by a small note slurred to the main note. Indeed, La Guerre has carefully notated several *coulés* in the score (mm. 80, 141, 313, 315, and 331).

The *coulé* is executed in the same articulation as the main note and shares the same syllable. Generally, the prebeat variety is preferred, but an occasional onbeat execution is acceptable. While a prebeat *coulé* works well on the final mute *e* of *puissante* (m. 309), the same application in measures 304 and 306 diminishes the connotation of the word *chantez* (see Example 27). Quantz illustrates the performance of the prebeat passing appoggiatura as a dotted pattern (see Example 28) in which "the dotted notes are lengthened and the notes on which the slurs begin are tipped."³⁸ All of the *coulés* already marked in the La Guerre's score are best performed as prebeat graces.

Needless to say, not every descending third in *Le Passage de la Mer Rouge* will demand a *coulé*. However, the singer may wish to employ additional *coulés*, especially at the ends of phrases when the melody descends by the interval of a third. Montéclair advises the singer to avoid using the *coulé* when the text expresses anger or the tempo is very rapid.

³⁸Quantz, trans. and ed. Reilly, 93.

Example 27: [No.9] Air, mm. 304-309

chan - tez chan - tez

Peu - ples chan - tez, chan - tez la main puis -

te.

san - te,

6 5 6

6 6 6

Detailed description: The image shows two systems of musical notation. The first system consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line has lyrics 'chan - tez chan - tez'. The piano line has lyrics 'Peu - ples chan - tez, chan - tez la main puis -'. The bass line has fingerings '6 5 6'. The second system also has three staves. The vocal line has lyrics 'te.'. The piano line has lyrics 'san - te,'. The bass line has fingerings '6 6 6'. There are plus signs (+) above the piano line in the second system.

Example 28: Quantz, Execution of the *passing appoggiatura*

Detailed description: A single melodic line in treble clef, 3/4 time signature. It features a series of eighth and sixteenth notes, including a prominent passing appoggiatura (a note that is not in the key signature and is not a chord tone).

The Son Filé

Montéclair describes the *son filé* as a straight tone performed on a note of long duration. The voice must be sustained "without the slightest bit of fluctuation" and be "as smooth as ice during the entire duration of the

note."³⁹ Application of the *son filé* at the verb *calment* (Example 29, m. 132) admirably heightens the meaning of the word. Generally, in keeping with the French baroque style of singing, the present-day singer should never allow the vibrato to become wide or excessive. The clarity of graces which require alternating between two pitches will be much enhanced by straightening the tone slightly just before the onset of an ornament.

Example 29: [No.5] *Récitatif*, mm. 131-33

131

roux: ils se cal - ment, ils se sé - pa - rent;



6 6 5 6 4 6

The Tremblement

The *tremblement*, the most common interpretation of the small cross in La Guerre's cantata, is executed by alternating a note with its upper neighbor. Neumann's study discusses the numerous names and descriptions given to a variety of *tremblements* by various theorists, composers, and teachers of the period, concluding that for the most part the correct execution of a trill belongs more to practice

³⁹Montéclair, *Principes*, trans. Anthony and Akmajain, xvii.

than to theory.⁴⁰ Montéclair's observation in a treatise written for children (c. 1710) bears credence to the status quo concerning the trill: "It is almost impossible to teach in writing its proper execution, it is learned by imitation."⁴¹ Nevertheless, the many attempts to explain the *tremblement* do in fact prove that a variety of designs existed, including frequent main-note starts.

Ordinarily, three events comprise the *tremblement*: the note (*appoggiatura*) that precedes it, the *tremblement* proper (the alternation between two successive tones), and the termination or ending which Bacilly says is the *liaison* made from the *tremblement* to the next note.⁴² On notes of short duration in *Le Passage de la Mer Rouge*, interpretation of the + is limited to a rapid four-note trill beginning on the upper auxiliary (), or a three-note trill beginning on the main note (). In either case, there is no *termination*. Montéclair calls the four-note variety a *tremblement feint* (incomplete trill) and the main-note trill the *tremblement subit* (short trill).⁴³ The singer may choose to execute either of these trills whenever the

⁴⁰Neumann, *Ornamentation*, 245-262.

⁴¹Montéclair, *Petite méthode pour apprendre la musique aux enfants* (Paris, ca. 1710), 11; quoted in Neumann, *Ornamentation*, 258.

⁴²Bacilly, 168, trans. Caswell, 84.

⁴³Montéclair, *Principes*, trans. Anthony and Akmajian, xv.

duration of a note does not allow a fully prepared *tremblement*.

On longer notes, however, the design of the *tremblement* can vary significantly, depending on several factors: the duration of the note which prepares the trill, the number and speed of alternations, and the manner in which the trill is terminated. The preparatory note may have a shorter or longer duration depending on the value of the note trilled, or according to the tempo and character of the movement. Starting on the upper auxiliary, the trill can begin at any point during the duration of the main-note. The alternation between the auxiliary pitch and the main note can last through all or any portion of the note value (of the main note). The alternation may remain at a constant speed throughout the duration of the note value, or it may accelerate progressively toward the termination. The *tremblement* may be ended by a sudden stop, a *tour de gosier* (a turn), or a *chûte* (anticipation of the next note). The singer must execute each *tremblement* on the basis of the decisions described above and careful consideration of the dramatic context.

When a trill is preceded by and slurred to its upper neighbor as in measures 73-74 (Example 30) on *obéissent*, three interpretations are acceptable: (1) the preceding note is tied to the upper auxiliary note of the trill in the manner of a suspension to ensure the onbeat placement of the

preparation; (2) the trill begins on the time of main note; or (3) the trill begins before the beat, borrowing time from the preceding note. In all three cases, the preceding note and the trill are both part of a single ornament (see Example 30).

Example 30: [No.3] Air, mm. 73-74

The musical score for Example 30 consists of four systems of staves. The first three systems show the vocal line with three different trill ornaments on the word 'is' in the phrase 'o - be - is - sent'. The first system is labeled '1)' and shows the trill starting on the main note. The second system is labeled '2)' and shows the trill starting before the main note. The third system is labeled '3)' and shows the trill starting even earlier, borrowing time from the preceding note. The fourth system shows the vocal line with a cross (+) above the 'is' and the word 'sent.' following. Below the vocal line, the instrumental accompaniment is shown on a grand staff (treble and bass clefs). The bass line has markings for dynamics: *f*, *f*, and *f*, and a fermata over the final note.

Instrumental Ornamentation

Only a few crosses (+) are indicated in the instrumental movements of *Le Passage de la Mer Rouge*. None is marked in instrumental parts of the arias or recitatives where the voice is expected to embellish freely. In keeping with the accepted style of the period, instrumentalists are always expected to ornament cadences provided that doing so does not diminish the desired effect of the vocalist. In the

instrumental movements, particularly in the [Prélude] and the Ritournelle, added graces in the viol and the violin are certainly in accordance with the French practice of good taste and would add interest to the string duet. As mentioned above, the keyboardist should avoid adding too many graces in the realization.

Tempo and Expression Markings

La Guerre has provided almost no indications of tempo, mood, or dynamics in the score of *Le Passage de la Mer Rouge*. The only markings referring to tempo and/or mood are *gravement* [no. 3], *mouvement marqué* [no. 5] and *gay* [no. 9]. In the first aria, *gravement* more appropriately describes the mood than the tempo. Care should be taken not to perform the movement too slowly. Tempo markings provided in brackets are merely suggestions based on trial performances of the cantata. One should perform the recitatives somewhat freely, always keeping the text in mind.

No dynamic markings appear in the early print. The inclusion of *doux* and *fort* (soft and loud) in the violin obbligato merely tell the violinist to avoid covering the vocal entrances. While the Baroque style generally implies the use of terraced dynamics, one should not exclude using subtle shadings of volume. On long sustained pitches in the vocal line, the singer is expected to perform *son enflé* and

son diminué (crescendo and diminuendo) in the same manner as the Italian *messa di voce*.⁴⁴

Like the majority of Baroque composers, La Guerre has provided few performance directions with respect to the selection of instruments, the realization of the continuo, the interpretation of rhythm, the use of ornamentation, and the tempo and dynamics. Thus, a respectable performance of *Le Passage de la Mer Rouge* ultimately depends on conscientious decisions based on the performer's knowledge of French Baroque style and taste.

⁴⁴Montclair, *Principes*, trans. Anthony and Akmajian, xvii.

CHAPTER IV

LE PASSAGE DE LA MER ROUGE: THE PRESENT EDITION

The Source and Editorial Procedures

The source for the present edition of *Le Passage de la Mer Rouge* is an early print produced in Paris by Christophe Ballard in 1708 as part of Book I of La Guerre's cantatas (see Appendix B for the complete contents of Book I). The early print is housed at the British Library (Music E. 69 No. 137).¹ Copies of the frontispieces from the early print, including the title page and the dedication to King Louis XIV, are provided as Plates II and IV on pages 55 and 57 (see Appendix C, p. 185,) for a translation of the dedication).

For the purpose of providing performers with a practical yet scholarly redaction of *Le Passage de la Mer Rouge*, two versions of the edition are included. Version A remains as close to the original print as possible; Version B makes greater use of modern conventions and includes a simple realization.

The source contains very few copyist errors. The appearance of the original print should be clear if comparison is made between the facsimile (see Plates VI and VII,

¹An identical copy of the early print may be found at the Bibliothèque Nationale under the cotes D.6534.

pp. 106-107) and pages 109-114 in this edition, and if allowance is made for the following editorial procedures given below.

To facilitate rehearsal and performance, Arabic numbers enclosed in brackets have been added to indicate the numbering of movements (see n. 22, p. 28). All of La Guerre's movement titles have been retained. Measures have been numbered consecutively throughout the cantata and appear above the staff at the beginning of each line.

The text of *Le Passage de la Mer Rouge* has been lightly edited to conform to modern French usage. The following stand without note: archaic spellings have been modernized, and abbreviated words are spelled out. Syllabification has been indicated by hyphens in the text underlay. Slurs employed by La Guerre to indicate the notes to be sung on a single syllable are retained in Version A of the edition. In Version B, slurring of the vocal line conforms to modern conventions. In no way are these slurs intended to affect the equality or inequality of a passage. Elisions between two syllables are indicated in the following manner:

trouble_et

Modern treble and bass clefs have been employed throughout the present edition. In the early print the vocal line utilizes the soprano clef; the obligato part, French violin clef; and the continuo, bass clef and occa-

sionally the tenor clef to accommodate the range of notes. Because there are no specific problems concerning clefs, the editor has neither presented incipits at the beginning of each movement nor indicated clef changes within movements.

For the most part, time signatures in the early print conform to modern practice. In the *Ritournelle* [No. 4], 8/9 has been changed to 9/8 without comment. A 4 has been added to the time signature 3 appearing in the first *Air* [No. 3] and the *Bruit de guerre* [No. 7]. While the time signature 3 may have provided some indication of tempo, the signature 3/4 has been employed for the purpose of modernizing. Except for the elimination of superfluous accidentals, the present edition retains the original signatures.

The same staff in the source is sometimes shared by the violin and the voice alternately. In this edition, separate staves have been provided for each part. All added indications of voice or instrument parts are enclosed in brackets.

Notation has been modernized throughout the present edition to facilitate reading. Regrouping and placement of note stems and beams conform to modern practice. Accidentals in the original score usually apply to a particular note until another sign (note or rest) appears. Accidentals necessitated by changing to modern convention appear in the present edition without comment. Unnecessary repeated accidentals within a measure in the original print are

omitted, and cancelling sharps and flats are replaced by natural signs. Accidentals supplied to correct demonstrable errors or omissions appear in brackets and are listed in the critical notes. Accidentals suggested by the editor are printed above the note head in brackets and are listed in the critical notes. La Guerre's precautionary accidentals have been retained when omitting them might raise query. Note heads and note values are unchanged except for obvious mistakes. Corrected errors and any other miscellaneous editorial changes are documented in the critical notes.

Figured bass symbols appear in the original print both above and below the staff. In the present edition, figures have been placed below the bass line with the highest number on top and any accidental preceding the number. No attempt has been made to provide figures needed to show all movement of the vocal and instrumental lines. Like many composers of her time, La Guerre has freely omitted bass figures when they are implied by the context. La Guerre's figures, x4 and § indicating the augmented fourth and the diminished fifth, have been preserved. Canceling sharps and flats in the figured bass have been replaced by naturals without comment. All other editorial changes in the figured bass are shown in brackets and are listed in the critical notes. Version A provides an additional staff for the accomplished

harpsichordist who may wish to sketch reminders necessary for improvising the realization. Version B supplies a simple realization of the figured bass upon which the experienced performer may elaborate, or in the case of young student performers, play as written.

The cross (+) appears in the early print to indicate ornaments. The placement of the (+), either above or below the note head, appears to have no bearing on its interpretation. In this edition all cross signs have been preserved and placed above both the note and the staff. La Guerre's *notes perdues* have been retained. It should be noted that small notes in the original print do not always imply ornaments. As may be seen in Plate VII (p. 107), the small printed notes are included in the count of the measure and were probably printed in smaller type to save space.









All written directives in the original print have been preserved. *D.S. al Fine* and $\text{\textcircled{S}}$, employed in the present edition to indicate repeated sections in the airs, reflect the intentions of La Guerre as revealed in the original print. In each of the three airs, *Fin.* was moved to the end of the instrumental ritornelle and placed above the double bar. A double bar was inserted at m. 342 to conform to La Guerre's practice in the other airs. The metronome markings provided at the beginning of each air or ensemble are the editor's suggestions based on trial performances of the cantata.

Specific changes as mentioned above are listed in the critical notes. In most cases, additions or changes are easily explained by examining the context of the example. Abbreviations used in the critical notes are as follows:

Bc.	Basse continue
Fig.B.	bass figures
LaG.	La Guerre
misl.	misplaced
precaut.	precautionary accidental
Sop.	soprano
vn.	violin

Pitches are given according to the Helmholtz system in which middle c is c'.

Critical Notes

Page	Meas. no.	Part	Note/ Rest no.	This Edition	Source	Reference
109	2	Fig.B.	8	♭	—	Context
109	2	vn.	2,3			Context
109	3	vn.	3			Context
109	6	Bc.	6	F	D	Context
109	6	Fig.B.	2	♯	—	e ² in vn.
111	16	Fig.B.	2	♯	—	Context
112	20	vn.	3			Context
112	21	Bc.	2,3			Context
112	21	Bc.	8	♯	—	Precaut.
112	22	Bc.	13	C	D	Context
113	25	Fig.B.	2	♯	—	Context
113	26	Fig.B.	3	♭	—	f ¹ in sop.
113	27	Fig.B.	3	♭	—	Context
115	42, 43	Fig.B.	1-4	♭-	♭	Context
116	70	Fig.B.	7	♭	—	c ² in sop.
117	81	Bc.	2	♯	—	Precaut.
118	94	Bc.	4	f [♯]	f [♯]	Context
118	99	Bc.	2	e [♯]	e [♭]	Context
120	120	Fig.B.	6	♯	—	Context
120	124	Fig.B.	4	♭	—	Context
120	125	Fig.B.	4	♭	—	Context
121	126	Fig.B.	1	♭-	mispl.	Context

Page	Meas. no.	Part	Note/ Rest no.	This Edition	Source	Reference
122	137	Fig.B.	1	h	—	Precaut.
124	152	Bc.	2	b	—	Precaut.
124	154	Fig.B.	5	$\frac{6}{5}$ b	$\frac{6}{5}$	Context
124	158	Fig.B.	2	—	b	LaG.'s Precaut.
126	172	Sop.	1	g ¹	e ¹	Context
126	175	Fig.B.	1	—	b	LaG.'s Precaut.
127	182	Fig.B.	2	h	—	Context
130	235	Sop.	2	b	—	Precaut.
130	238	Fig.B.	1	—	#	LaG.'s Precaut.
130	276	Fig.B.	3	6	—	Context
132	279	Fig.B.	7	6-	—	Context
133	285	Fig.B.	2	6	—	Context
134	290	Fig.B.	1	6	—	Context
137	331	Bc.	2	z	—	Context
140	372	Fig.B.	1	$\frac{6}{3}$ h 3	$\frac{6}{3}$	Context
140	372	Fig.B.	2	$\frac{7}{h}$	7	Context

Translation of the Text

Récitatif

Israël dont le Ciel voulait briser les fers
Israel for whom Heaven (God) wanted to break the bondage

Fuyait loin du Tiran la triste servitude;
Fled far from the sad servitude of the tyrant

Mais il sent à l'aspect des mers
But upon looking at the sea he (Moses) feels

Renaître son incertitude.
His uncertainty revive.

Moïse, entend déjà ces murmures nouveaux;
Moses already hears some new murmurings;

Devais-tu nous conduire à ces affreux abîmes?
Did you have to lead us to these frightful depths?

Et l'Égypte pour ses victimes
And Egypt for her victims

Eût-elle manqué de tombeaux?
Had she lacked tombs?

Air

Ingrats, que vos plaintes finissent,
Ungrateful ones, if only your complaints would cease,

Reprenez un plus doux espoir;
Take again a sweeter hope;

Il est un souverain pouvoir
There is a supreme power

A qui les Ondes obéissent.
whom the waves obey.

Il s'arme pour votre secours,
He arms himself for your aid,

Les flots ouverts vont vous apprendre
The parting waters are going to teach you

Que la main qui régla leur cours
That the hand that ruled their course

A le pouvoir de les suspendre.
has the power to stop them (the waves).

Récitatif

Moïse donne l'ordre à ces flots en courroux:
Moses gives the order to the angry waters:

Ils se calment, ils se séparent,
They calm themselves, they separate

Pour Israël surpris ils s'ouvrent et préparent
To Israel's surprise they open and prepare

Un immense cercueil à ses Tirans jaloux.
an immense coffin for the jealous tyrants.

Ciel! Ciel! quel prodige! quel spectacle!
Heaven! what a wonder! what a spectacle!

On voit au sein des Mers flotter ses étendards,
One saw in the heart of the sea the floating banners,

L'Onde qu'il croyait un obstacle
The waves which he thought an obstacle

Se partage, s'élève, et lui sert de ramparts.
Part themselves, raise up and serve as ramparts.

Que fera le Tiran témoin de ce miracle?
What will the tyrant do as a witness of this miracle?

Air

Le trouble et l'horreur
The trouble and the horror

Règne[nt] dans son âme,
reign in the soul,

L'aveugle fureur
The blind fury

L'irrite, et l'enflame,
irritates it (the soul) and inflames it,

Il ose tenter
He dares to attempt

Le même passage,
the same path,

Mais en vain sa rage
but in vain his rage

Cherche à se flatter:
trys to flatter itself:

Peut-il éviter
Can he avoid

Le cruel naufrage
the cruel shipwreck

Qui va l'arrêter?
that is going to stop him?

Récitatif

La Mer, pour engloutir son armée insensée,
The sea, in order to engulf his senseless army,

A réuni ses flots vengeurs,
has brought together the avenging waters,

Et la montrant au loin flottante, dispensée,
and showing it (the army) floating in the distance,
scattered,

Du débris des vaincus assouvit les vainqueurs.
(The sea) satisfied the conquerers with the debris of the
defeated.

Air

Peuple, chantez la main puissante,
People, sing of the powerful hand,

Qui pour vous enchaîne les mers;
that for you controls the seas;

Que de la Trompette éclatante
with the blasting trumpet

Le bruit se mêle à vos concerns,
may the noise mingle with your own interests

Et faites retentir les airs
and let the songs resound

De votre fuite triomphante.
of your triumphant flight.

TIREZ DE L'ECRITURE.

75

LE PASSAGE DE LA MER ROUGE.

Deuxième Cantate à Voix seule, avec Symphonie.

The image shows a page of a musical score. At the top, there is a decorative initial 'I' for the word 'Israel'. The score consists of several staves. The first staff is the vocal line, starting with 'Israel'. Below it is the Basse-Continue. The second system shows the vocal line and Basse-Continue. The third system is labeled 'RECITATIF' and includes the lyrics: 'Israel dont le Ciel vouloit briser les fers, Prievoit loïn du Ti-ran la seule ser-vi-tude, Mais il feat à l'aspect des mers,'. Below the recitatif is another Basse-Continue staff.

D

Plate VI: Page 1 from the early print of
Le Passage de la Mer Rouge
Source: British Library, Music E. 69 No. 137
(Printed by permission of the British Library)

CANTATES, SUR DES SUJETS,

Rendre son incerti- tude. VIOLON.

Moÿs, entend de ces murmures des dou- veaux; Devois - tu nous con-

duire à ces affreux sa- crifices? Et l'Egypte, pour les vic- times? Est-elle manqué de tém- bleau?

IN. grand que vos

BASSE-CONTINUE.

Plate VII: Page 2 from the early print
Le Passage de la Mer Rouge
 Source: British Library, Music E. 69 No. 137
 (Printed by permission of the British Library)

THE SCORE

Version A (without a realization)

Le Passage de la Mer Rouge (version A)

[No. 1] [Prélude]

[♩ = 60]

[Violin]

Basse-Continue

b 6 seul. 4 3 5 [6]

6 4 b b7 5 7 6 — b6 6 8 b b6

b6 [4] b4 6 b 6 b — 6 6 6 3 — 6 6 6

9

Musical notation for measures 9 and 10. Measure 9 features a treble clef with a melodic line and a bass clef with a bass line. Measure 10 is a whole rest in the treble and contains a bass line. Chord symbols are placed below the bass line: 7 7 in measure 9 and b7 8 3 6 in measure 10.

11

Musical notation for measures 11 and 12. Measure 11 features a treble clef with a melodic line and a bass clef with a bass line. Measure 12 is a whole rest in the treble and contains a bass line. Chord symbols are placed below the bass line: 6, b8 3 6, 6, 6 6, 6 5, and b3 in measure 11, and 6 4 in measure 12.

[No. 2] Récitatif

[♩ = 52]

14

[Voix] Is - ra - ël dont le ciel vou - lait bri - ser les fers, Fu - yait loin du Ti -

Violins

Basse-Continue

6 6

16

ran la tris - te ser - vi - tu - de; Mais il

Basse-Continue

6 6 4 3

18

sent à l'as - pect des mers Re - naî - tre son in - cer - ti -

Basse-Continue

♭ 6 ♭6 6 7 6 4 ♭

20

tu - de

3 6 6/5 b

21

[b]

b 6

22

Moïse, en-tend dé-jà ces mur-

b 6 4 b

24

mur - res nou - veaux;

6 6 # 6

25

De - vais - tu nous con - duire à ces af - freux a - bi - mes? Et l'E - gyp - te pour ses vic -

6 [F] F 6/4 [G] 6/4

27

ti - mes Eût - el - le man - qué de tom - beaux?

[G] 6/5

[No. 3] Air
 29 Gravement [♩ = 92]
 [Voix]
 Basse-Continue

3 — 5 — 6 4 6

32
 In - grats,
 6 — 6 6 5 6 4 3 — 3

37
 que vos plain - tes fi - nis - sent, Re - pre -
 6 6 3 6 8 7 6 3 6 6 3 6 6 4

42 + +

nez un plus doux es - poir; Il est un sou - ve - rain pou -

6 — 6 6 — 6 6 4 6 6 5

47

voir À qui les On - des o - bé - is -

6 6 6 5 4 6

52 + +

sent. In - grats, In - grats que vos

6 6 6 4 3 6 6 b

57

plain - tes fi - nis - sent, Re - pre - nez un plus

4 — 4 6 7 6 6 6 3 — 6

3

62

doux es - poir; Il est un sou - ve - rain pou - voir À qui les On - des

5 6 — 6 6 5 6 6 6 3

3

67

o - bé - is - sent. À qui les On -

3 — 6 6 6 4 3 [6] 6 4

3

72

des o - bé - is - sent.

77

Fin.

Il s'ar - me pour

Fin.

81

vo - tre se - cours, Les flots ou -

86

verts vontvous ap pren - dre Que la main qui ré - gla leur cours A le pou-

6 6 6 4 4 6 6 #6 # 6 4

91

voir de les sus - pen -

6 #4 6 6 6 5 # #4 7 6 #

96

dre. Les flots ou-

6 6 6 7 6 6 # 4 #

101

verts vont vous ap - pren - dre Que la main qui ré - gla leur cours A le pou-

106

voir de les sus - pen -

111

dre.

On reprendre l'Air
Ingrats, jusqu'au
mot Fin.
(D. S. al Fine)

[No. 4] Ritournelle

[♩ = 86]

115

[Violin]

Basse-Continue

6 6 6

Detailed description: This system contains measures 115, 116, and 117. The Violin part (top staff) begins with a rest in measure 115, followed by a series of eighth and sixteenth notes. The Basse-Continue part (bottom staff) starts in measure 116 with a bass line featuring sixteenth notes and rests. Fingering numbers 6, 6, and 6 are written below the Basse-Continue staff for measures 116, 117, and 118 respectively.

118

6 5 6 4 6 [4] 7 6

Detailed description: This system contains measures 118, 119, 120, and 121. The Violin part continues with eighth and sixteenth notes. The Basse-Continue part features a more complex bass line with sixteenth notes and rests. Fingering numbers 6, 5, 6, 4, 6, [4], 7, and 6 are written below the Basse-Continue staff for measures 118 through 121.

122

6 6 3 5 3 [6] 6 [6] 4 6

Detailed description: This system contains measures 122, 123, 124, and 125. The Violin part continues with eighth and sixteenth notes. The Basse-Continue part features a bass line with sixteenth notes and rests. Fingering numbers 6, 6, 3, 5, 3, [6], 6, [6], 4, and 6 are written below the Basse-Continue staff for measures 122 through 125.

126

6 — 5 — 3 — 6 6 4 3

[No. 5] Récitatif

130

[Voix] Mo - i - se don - ne l'ordre à ses flots en cour - roux: Ils se

Basse-Continue

6 7 6 6

132

cal - ment, ils se sé - pa - rent; Pour Is - ra - ël sur - pris ils

5 6 4 6 6

135

s'ouv - rent et pré - par - ent un im - men - se cer - cueil à ses Ti - rans ja - loux.

6 b 6 4 6 4 4 [4]

138 **Movement marqué** (♩ = 96)

Ciel! Ciel! quel pro-di-ge! quel spec-ta-cle! On

142

voit au sein des Mers flot-ter ses é-tén-dards, L'On - de qu'il cro-

146

yait un ob-sta-cle Se par-ta-ge, s'é-lè-ve, et lui sert de ram-

150

parts. L'On - de, L'On -

6 4 # ♭ 6 5 3 5

5

153

de qu'il cro - yait un ob - sta - cle Se par - ta - ge, Se par -

6 5 6 5 [b]

156

ta - ge, s'é - lè - ve, et lui sert de ram - parts?

4 3

160

Que fe - ra le Ti - ran té - moin de ce mi - ra - cle?

7 46

[No. 6] Air

162 [♩ = 63]

Violin

[Voix]

Basse-Continue

6 3

168

Doux.

Le trou - ble et l'hor - reur rè - gnent dans son

♮ 6 4 ♯ 6 6 5 4 3

174

â - me, L'a - veu - gle fu - reur L'ir - ri - te et l'en - flâ - me. L'a - veu - gle fu -

♯ 6 ♯6 ♭ 6 ♮ ♭

180

Fort. Doux.

reur L'ir - ri - te_et l'en flâ - me. Le

6 6 $\flat 7$ $\flat 6$ [4] \flat $\flat 6$ — 4 \flat

186

trou - ble_et l'hor - reur rè - gnent dans son â - me, L'a - veu - gle fu - reur L'ir -

6 \flat $\sharp 4$ 6 \flat 4 \sharp 3 $\flat 4$ 6 6 —

192

Fort. Doux.

ri - te_et l'en - flâ - me. L'a veu - gle fu - reur L'ir -

6 6 — 6 \flat

198

ri - te_et l'en - flâ - me. L'ir - ri - te et l'en - flâ - me. L'ir -

204

ri - te_et l'en - flâ - me. L'ir ri - te_et l'en - flâ - me. Fin.

209

Il o - se ten - Doux.

215

Fort.

ter Le mê - me pas - sa - ge,

6 7 5 # 6 #6 # #6

221

Il o - se ten - ter Le mê - me pas - sa - ge, Mais en - vain sa

6 # 6 7 6 # #6

227

Fort.

ra - ge cherche à se flat - ter.

6 4 #6 4 # #6 6 7 4 #6 4 #

233

Doux.

[b]

Il o - se ten - ter Le mê - me pas - sa - ge, Mais en vain sa

239

Fort.

ra - ge cherche à se flat - ter: Peut - il é - vi -

245

Fort.

ter Le cru - el nauf - fra - ge Qui va l'ar - rê - ter?

251

Peut - il é - vi - ter, Peut -

6 7/5 4 3 6 6

257

il é - vi - ter Le cru - el nauf - fra - ge Qui va l'ar - rê - ter?

3 4 6/4 6 6

263

(D.S. al Fine)

6 6 6 6 5 4 4

On reprend l'Air
Le trouble, etc.
jusqu'au mot Fin.
(D.S. al Fine)

[No. 7] **Bruit de Guerre**

270 [♩ = 98]

[Violin]

Basse-Continue

273

6 ♭ 6 [6]

277

♭4 6 4 ♭ 6

281

6 9 6 6

285

6 6 6 4 3

[No. 8] Récitatif

289

[Voix]

La Mer, pour en-glou-tir son ar-mée in-sen-sé-e, A ré-u-ni ses flots ven-

Basse-Continue

4 4 [6] 3

291

geurs, Et la mon-trant au loin flo-tant - te, dis-per-

6 6 3 6 6 b 6 6

293

sé-e, Du dé-bris des vain-cus as-sou-vit les vain-queurs.

3 6 6 6 7

[No. 9] Air

296 Gay [♩ = 84]

[Voix]

Basse-Continue

6 — 3 — 6
4
3 — 6

301

Peu - ple chan - tez, chan -

6 — 5 — 6 — 5 6 4 3 — 6 — 5 — 6

306

tez la main puis - san - te, Qui pour

6 — 6 — 6 — 7 — 6

311

vous en - chaî - ne les

7 6 6 6 7 6 6

$\frac{4}{3}$ $\frac{4}{4}$

316

mers; Peup - le chan - tez, chan - tez la main puis -

6 6 6 6

321

san - te, Qui pour vous en - chaî -

6 6 6 6 3

326

ne, en - chaî - ne les

6 — 3 — 6 6 6 6/4 3 6/5 4 3

331

mers, en - chaî -

6 3 — 5 — 3 — 3 — 6 3

336

ne les mers.

2/5 6/4 7 6 6 6/5

340 **Fin.**

Que de la Trom - pet - te, é - cla -

345

tan - te Le bruit se mêle à vos con - cerns, Et

351

fai - tes re - ten - tir les airs De vo - tre fui - te tri - om -

356

phan - te.

6 4 4 6 3 6 6 4 4 4

361

Et fai - tes re - ten - tir les airs

4 6 6

366

De vo - tre fui - te tri - om phan - te, De vo - tre

6 5 6

371 (D.S. al Fine)

fui - te tri - om - phan - te.

3 — 4 6 6 7 6 — 3 —

[4] 3 [4]

On reprend l'Air Peuple,
chantez, jusqu'au mot Fin.
(D.S. al Fine)

Version B (with a realization)

Le Passage de la Mer Rouge

(version B)

[No. 1] [Prélude]

[Violin] $\text{♩} = 60$

Basse-Continue

seul.

b 6 4 3 5 [6]

3

6 4 b b7 5 7 6 — 4 6 6 8 b b6

6

4 6 [4] 4 6 b 6 4 — 6 6 6 3 — 6 6 6

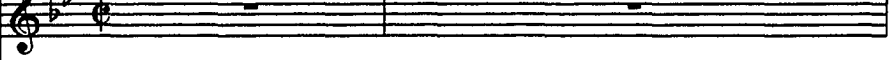
Musical notation system 1 (measures 9-10). Includes treble and bass staves with chord figures 7 7, b7 8 9 6.


Musical notation system 2 (measures 11-12). Includes treble and bass staves with chord figures 6, b7 8 9 6, 6, 6 6, 6 5, b9.

[No. 2] Récitatif

14 [♩ = 52]


[Voix] 
 is - ra - èl dont le ciel vou - lait bri - ser les fers, Fu - yait loin du Ti -

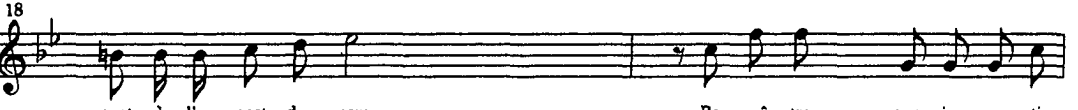
Violins 

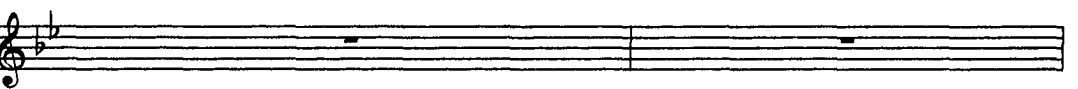
Basse-Continue 
 6 6


16 
 ran la tris - te ser - vi - tu - de; Mais il

Violins 

Basse-Continue 
 6 6/4 3

18 
 sent à l'as - pect des mers Re - naî - tre son in - cer - ti -

Violins 

Basse-Continue 
 ♭ 6 ♭6 6 7 6 4 ♭

20

tu - de

3 6 6 5 4

Detailed description: This system contains measures 20 and 21. Measure 20 features a vocal line with the lyrics 'tu - de' and a piano accompaniment with a triplet of eighth notes. Measure 21 continues the piano accompaniment with a sixteenth-note pattern. The bass line includes figured bass notation: 3, 6, 6, 5, 4.

21

b 6

Detailed description: This system contains measures 21 and 22. Measure 21 continues the piano accompaniment with a sixteenth-note pattern. Measure 22 features a vocal line with a plus sign above it and a piano accompaniment with a sixteenth-note pattern. The bass line includes figured bass notation: b, 6.

22

Mo ise, en - tend dé - ja ces mur -

4 6 4 4 b

Detailed description: This system contains measures 22 and 23. Measure 22 features a vocal line with the lyrics 'Mo ise, en - tend dé - ja ces mur -' and a piano accompaniment with a sixteenth-note pattern. Measure 23 continues the piano accompaniment with a sixteenth-note pattern. The bass line includes figured bass notation: 4, 6 4 4, b.

24

mur - res nou - veaux;

6 6 6

25

De - vais - tu nous con - duire à ces af - freux a - bî - mes? Et l'E - gyp - te pour ses vic -

6 [G] 6 6/4 [C] 6/8

27

ti - mes Eût - el - le man - qué de tom - beaux?

[6] 6/5

[No. 3] Air

29 Gravement [♩ = 92]

[Voix]

Basse-Continue

3 — 5 — 6 4 6

32

In - grats,

6 — 6 6 6 4 3 — 3

37

que vos plain - tes fi - nis - sent, Re - pre -

6 6 3 — 6 8 7 6 3 6 6 3 6 6

42 + +

nez un plus doux es - poir; Il est un sou - ve - rain pou -

6 6 6 6 6 6 6 6

47

voir À qui les On - des o - bé - is -

6 6 6 6 6 6 6 6 6

52 + +

sent. In - grats, In - grats que vos

6 6 6 6 6 6 6 6

57

plain - tes fi - nis - sent, Re - pre - nez un plus

♭ — 6 8 7 6 6 6/4 3 6

62

doux es - poir; Il est un sou - ve - rain pou - voir À qui les On - des

5 6 — 6 6 5 6 6 6/4 3

67

o - bé - is - sent. À qui les On -

3 — 6 6 6/4 3 [6] 6/4 #4

72

des o - bé - is - sent.

6 3 4 3 6

77

Fin.

Il s'ar - me pour

Fin.

4 3 # 6 #6 6

81

vo - tre se - cours, Les flots ou -

7 6 # # 6 #6 6 6 6 7 #

4 3 3 4 5

86

verts vontvous ap pren - dre Que la main qui ré - gla leur cours A le pou-

6 6 6 6 6 6 #6 # 6 #4

91

voir de les sus - pen - - -

6 #4 6 6 6 5 7 #4 7 6 # 2 5 4 #

96

dre. Les flots ou-

6 6 6 7 6 6 # 4 #

101

verts vont vous ap - pren - dre Que la main qui ré - gla leur cours A le pou-

6 5 6 6 6

106

voir de les sus - pen

6 #4 6 #4 6 5 4 #4

111

dre.

5 6 6 #6

On reprendre l'Air
Ingrats, jusqu'au
mot Fin.
(D. S. al Fine)

[No. 4] Ritournelle

115 [♩ = 86]

[Violin]

Basse-Continue

6 6 6

118

6 5 6 4 6 [4] 7 6

122

6 6 3 5 3 [6]6 [6] 46

126

6 — 5 — 3 — 6 6 4 3

[No. 5] Récitatif

130

[Voix] Mo - ï - se don - ne l'ordre à ses flots en cour - roux: Ils se

Basse-Continue

6 7 6 6

132

cal - ment, ils se sé - pa - rent; Pour Is - ra - ël sur - pris ils

5 6 4 6 6

135

s'ouv - rent et pré - par - ent un im - men - se cer - cueil à ses Ti - rans ja - loux.

6 b 6 4 6 4 4 [4]

3

138 **Movement marqué** [$\text{♩} = 96$]

Ciel! Ciel! quel pro-di-ge! quel spec-ta-cle! On

6 5 6 6

142

voit au sein des Mers flot - ter ses é-tén-dards, L'On - de qu'il cro-

6 6 7 4 6

146

yait un ob-sta-cle Se par-ta-ge, s'é-lè - ve, et lui sert de ram-

7 6 # 6/4 6 6 7 6 7/5 4 #

150

parts. L'On - de, L'On -

6 5 4 # b 6 5 3 5

153

de qu'il cro - yait un ob - sta - cle Se par - ta - ge, Se par -

6 5 6 5 [b]

156

ta - ge, s'é - lè - ve, et lui sert de ram - parts?

4 3

160

Que fe - ra le Ti - ran té - moin de ce mi - ra - cle?

7 46

[No. 6] Air

162 [♩ = 63]

Violin

[Voix]

Basse-Continue

168

Doux.

Le trou - ble et l'hor - reur rè - gnent dans son

174

â - me, L'a - veu - gle fu - reur L'ir - ri - te et l'en - flâ - me. L'a - veu - gle fu -

180

reur L'ir - ri - te_et l'en flâ - me. Le

Fort. Doux.

♭6 6 ♭7 ♭6 [4] ♭ ♭6 4 ♭

186

trou - ble_et l'hor - reur rè - gnent dans son â - me, L'a - veu - gle fu - reur L'ir -

♭ #6/4 6 ♭ 4 # 3 6/4 6 6

192

ri - te_et l'en - flâ - me. L'a veu - gle fu - reur L'ir -

Fort.

6 6 6

198

ri - te et l'en - flâ - me. L'ir - ri - te et l'en - flâ - me. L'ir -

5 6 3 6 6 6

204

ri - te et l'en - flâ - me. L'ir ri - te et l'en - flâ - me. Fin. Fin.

3 6 7 6 6 5 6

209

Doux. Il o - se ten -

6 # 6

215

ter Le mê - me pas - sa - ge,

6 7 # 6 #6 #

221

Il o - se ten - ter Le mê - me pas - sa - ge, Mais en - vain sa

6 # 6 7 6 # #6

227

ra - ge cherche à se flat - ter.

6 #6 4 # #6 6 7 # #6 4 #

233

Doux.

Il o - se ten - ter Le mê - me pas - sa - ge, Mais en vain sa

4 6 6 4 6 6 # 6

239

Fort.

ra - ge cherche à se flat - ter: Peut - il é - vi -

6 6 6 b 7

245

Fort.

ter Le cru - el nau - fra - ge Qui va l'ar - rê - ter?

6 6 6

251

Peut - il é - vi - ter, Peut -

6 7/5 4 3 6 6

257

il é - vi - ter Le cru - el nauf - fra - ge Qui va l'ar - rê - ter?

3 4 6/4 4 6 4

263

(D.S. al Fine)

6 6 6 6 5 4 4

On reprend l'Air
Le trouble, etc.
jusqu'au mot Fin.
(D.S. al Fine)

[No. 7] Bruit de Guerre

270 [♩ = 98]

[Violin]

Basse-Continue

Detailed description: This system contains measures 270, 271, and 272. The Violin part (top staff) begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes. The Basse-Continue part (bottom staff) uses a bass clef and provides harmonic support with chords and moving lines. A tempo marking of [♩ = 98] is placed above the first measure.

273

Detailed description: This system contains measures 273, 274, 275, and 276. The Violin part continues with a complex rhythmic texture. The Basse-Continue part includes figured bass notation: '6' under measure 274, '4' under measure 275, '6' under measure 276, and '[6]' under measure 277 (the first measure of the next system).

277

Detailed description: This system contains measures 277, 278, 279, and 280. The Violin part continues its melodic and rhythmic development. The Basse-Continue part includes figured bass notation: '6' and '4' under measure 277, '6' and '4' under measure 278, and '6' under measure 279.

281

6 3 6

285

6 6 6 4 3

[No. 8] Récitatif

289

[Voix] La Mer, pour en-glou-tir son ar-mée in-sen-sé-e, A ré-u-ni ses flots ven-

Basse-Continue

♭4 [6] 3

291

geurs, Et la mon-trant au loin flo-tant - te, dis-per-

6 6 3 6 6 ♭ 6 6

293

sé-e, Du dé-bris des vain-cus as-sou-vit les vain-queurs.

9 6 6 6 7

[No. 9] Air

296 Gay [♩ = 84]

[Voix]

Basse-Continue

6 — 3 — 6 — 4 — 3 — 6

301

Peu - ple chan - tez, chan -

6/5 — 6 — 5 — 6 — 4 — 3 — 6 — 5 — 6

306

tez la main puis - san - te, Qui pour

6 — 6 — 6 — 7 — 6

311

vous en - chaî - ne les

7 6 6 4 3 6 7 6 4 6

316

mers; Peup - le chan - tez, chan - tez la main puis -

6 6 4

321

san - te, Qui pour vous en - chaî -

6 6 6 6 3

326

ne, en - chaî - ne les

6 — 3 — 6 6 — 6 6 4 3 6 5 4 3

331

mers, en - chaî -

6 3 — 5 — 5 — 3 — 6 7

336

- ne les mers.

7 6 7 6 6 6 5
5 4

340 **Fin.**

Que de la Trom - pet - te, é - cla -

345

tan - te Le bruit se mêle à vos con - cerns, Et

351

fai - tes re - ten - tir les airs De vo - tre fui - te tri - om -

356

phan - te.

6 4 4 6 3 6 6 4 4 4

361

Et fai - tes re - ten - tir les airs

4 6 6

366

De vo - tre fui - te tri - om phan - te, De vo - tre

6 5 6

371 (D.S. al Fine)

fui - te tri - om - phan - te.

s — $\flat 6$ $\flat 6$ $\flat 7$ $\flat 6$ ————— *s* —————
 [$\flat 4$] *s* [$\flat 4$]
 On reprend l'Air Peuple,
 chantez, jusqu'au mot Fin.
 (D.S. al Fine)

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<i>EM</i>	<i>Early Music</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>NG</i>	<i>The New Grove Dictionary of Music and Musicians</i>
<i>PPR</i>	<i>Performance Practice Review</i>
<i>RdM</i>	<i>Revue de musicologie</i>
<i>RM</i>	<i>La revue musicale</i>
<i>RMFC</i>	<i>Recherches sur la musique français classique</i>

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APPENDICES

APPENDIX A

WORKS BY ELIZABETH-CLAUDE JACQUET DE LA GUERRE

Stage

Les jeux à l'honneur de la victoire, ballet, ca. 1685
Cephale et Procris, opera, 15 March 1694

Vocal

Cantates françoises sur des sujets tirez de l'Écriture,
 Book I, 1708
Cantates françoises, Book II, 1711
Cantates françoises, Book III, including *Le Racomondément
 comique de Pierrot et de Nicole*, ca. 1715
La musette, ou les bèrgers de Suresne, 1713
Te Deum, 1721
 Songs in *Récueil d'airs serieux at à boire*, 1721-24; *Nouveau
 recueil de chansons choisies*, 1729.

Instrumental

Pièces de clavecin, 1687
Pièces de clavecin qui peuvent se jouer sur le violon [14],
 1707
Sonates pour le violon et pour le clavecin [6], 1707
 2 *Sonates pour le violon, viol et basse continue*, ca. 1695
 4 *Sonates pour deux violons, viol et basse continue*

[Source: Simone Wallon, "Jacquet und Jacquet de La Guerre,"
 in *MGG*, ed. Friederick Blume (Kassel: Bärenreiter, 1949-
 1967), 1646-47.]

APPENDIX B

LA GUERRE'S SOLO CANTATAS

	Scoring
Book I (1708)	
Esther	solo (d'- g'')*, Bc.
Le Passage de la Mer Rouge	solo, vn., Bc.
Jacob et Rachel	solo, Bc.
Jonas	solo, vn., Bc.
Susanne	solo, Bc.
Judith	solo, vn., Bc.
Book II (1711)	
Adam	solo, Bc.
Le Temple rébasti	solo, vn. or fl., Bc.
Le Déluge	sop. (e'- g''), bass (g- e'), Bc.
Joseph	solo (d'- a-flat"), Bc.
Jephté	2 Sop. (e'- a''), (d'- g''), Bc.
Samson	solo, vn., Bc.
Book III (ca. 1715)	
Sémele	solo, fl., vn, Bc.
L'Isle de Délos	solo (e'- a''), fl., oboe, musette, vn., bass viol, Bc.
Le Sommeil d'Ulysse	solo, fl., vn, Bc.

* The vocal range is d'- g'' unless otherwise indicated.

APPENDIX C

THE DEDICATION OF *CANTATES FRANÇOISES SUR DES
SUJETS TIREZ DE L'ÉCRITURE*

IN TRANSLATION

To the King.

Sire, even if the habit of offering my works to YOUR MAJESTY had not made of it a duty; henceforth, I could not excuse myself from offering him this last work. I have made a setting of music worthy, I dare say, of YOUR MAJESTY. These are the considerable deeds of Holy Scripture that I lay before your eyes; the Author of the Words has treated them with the dignity they demand, and I have tried in my songs to mirror their spirit, and to sustain their grandeur. I flatter myself, SIRE, that the beauty of the Subjects, and the ardor to please you, will have taken the place of genius: Happy if the satisfaction of YOUR MAJESTY has displayed in some of my works, will urge him to hear these! Happier still, if it achieves that precious approval which rightly supplants all others! I am with the most profound respect, SIRE, OF YOUR MAJESTY, the very humble and very obedient Servant, and very faithful Subject, Elizabeth Jacquet, De LA GUERRE.

[Source: Edith Borroff, *An Introduction to Elisabeth-Claude Jacquet de La Guerre* (Brooklyn, NY: Institute of Mediæval Music, 1966), 50.]