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I, Youngmi Kim, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Voice.

It is entitled:
A Singer's Guide to Performing Two Baroque Cantatas:
Barbara Strozzi's L'Astratto, Op. 8, No. 4,
and Elisabeth-Claude Jacquet de La Guerre's Le Sommeil d'Ulisse

Student's name: Youngmi Kim

This work and its defense approved by:

Committee chair: Bruce McClung, PhD
Committee member: Kenneth Shaw, MM
Committee member: Mary Stucky, MM
A Singer’s Guide to Performing Two Baroque Cantatas: Barbara Strozzi’s *L’Astratto*, Op. 8, No. 4, and Elisabeth-Claude Jacquet de La Guerre’s *Le Sommeil d’Ulisse*

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Youngmi Kim

BM, Ewha Womans University, 2000
MM, University of Cincinnati, 2003

Committee Chair: bruce d. mcclung, PhD
ABSTRACT

The secular cantata was one of the most popular genres in vocal chamber music during the seventeenth and eighteenth centuries. Similar to opera in its musical style and dramatic narrative, the Baroque cantata developed in Italy during the seventeenth century, changing from a multi-sectional movement with quick alternations between recitative, arioso, and aria to a multi-movement piece with several pairs of recitatives and da capo arias by the 1680s.

This study is a performer’s guide to Barbara Strozzi’s L’Astratto (1664), Op. 8, No. 4 and Elizabeth-Claude Jacquet de La Guerre’s Le Sommeil d’Ulisse (1715). A comparison of two cantatas by women composers, one from mid-seventeenth-century Italy and the other from early eighteenth century France, allows for a study of different forms, singing styles, ornamentation, instrumentation, and the relationship between text and music in the genre’s development over a half-century. This document aids singers in programming this genre and discovering the music of two of the cantata’s most gifted composers.

Chapter 1 presents an overview of the two composers’ biographies in terms of family backgrounds and early careers, social backgrounds, and compositional outputs, providing a frame of reference for the detailed study of each cantata at follows. Chapter 2 focuses on Strozzi’s use of text and musical rhetoric, formal structure (one-movement form with several sections), and performance issues (e.g., ornamentation, vocal technique, and instrumentation). Chapter 3 deals with La Guerre’s use of mythologically based texts, overall formal structure (several movements alternate between récitatif and air), air form (e.g., through-composed, strophic variation, and da capo form), compositional style of récitatif, and performance issues (e.g., stylized dances and tempo, rhythmic performance practice [overdotting and notes inégales].
ornamentation, pronunciation, and instrumentation). This study concludes with an assessment of Strozzi’s and La Guerre’s contributions to the history of the cantata.
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INTRODUCTION

The Baroque secular cantata constitutes one of the most popular genres of vocal chamber music in Europe during the second half of the seventeenth century and the first half of the eighteenth century. As opera developed in Italy in the last decade of the sixteenth century and spread throughout Europe during the seventeenth century, the cantata, a closely related genre to opera, experienced similar changes and modifications as well as dissemination. The secular cantata quickly became a smaller-scaled version of opera—in terms of poetic and musical language—for domestic use, because it did not require much expense or many musicians. Cantatas were performed when an opera was inappropriate—e.g., at private gatherings such as weddings and social entertainment, and during the penitential season of Lent.\(^1\) Opera singers also performed cantatas during the Baroque: both in the theater and in chamber settings.

Because the secular cantata shared its origin and musical style with opera, early seventeenth-century composers labeled collections of these secular monodic pieces with various names, including arie, concerti, lamenti, musiche, scherzi, and even the old madrigali.\(^2\) These cantatas were often in strophic form. From the Italian verb cantare (to sing), the Venetian composer Alessandro Grandi (c. 1575–1630) used the term cantata or cantade for the first time in his Cantade de arie a voce sola (1620).\(^3\) Although Venetian composers contributed to the birth of the cantata, Roman composers, including Luigi Rossi (1597–1653) and Giacomo Carissimi


\(^3\) This publication contains only one cantata, the last piece of the collection, Amor giustitia, which is through-composed. George J. Buelow, A History of Baroque Music (Bloomington: Indiana University Press, 2004), 40.
(1605–1674), helped develop the genre.⁴ During this period, the literary themes used for cantatas were mostly concerning the “trials and tribulations of the lover who has been rejected by a cruel woman,” which was similar to the madrigal of this time.⁵ Performers presented chamber cantatas in private venues, such as the homes of the wealthy, and the cantata became the most popular form of social entertainment in academies.⁶

Italian composers gradually developed the solo cantata’s formal structure and musical elements as they did for those of opera. Between the 1620s and 1680s, they created the monodic, single-movement, and multi-sectional cantata by employing ritornello technique and ostinato bass parts. Each cantata consisted of many sections that included several recitatives, ariosos, and aria(s). Furthermore, during this period the cantata was primarily a secular genre and usually required only basso continuo for its accompaniment. During the 1640s and 1650s, composers, including Barbara Strozzi (1619–1677) and Antonio Cesti (1623–1669), wrote a great number of cantatas.

From the 1680s to the 1720s, Italian composers, such as Alessandro Scarlatti (1660–1725), divided the one-movement cantata into several independent movements by alternating recitatives and arias. Composers also added obbligato instruments, such as violin(s) and/or flute(s), or orchestra, in addition to basso continuo. Coinciding with opera seria, the use of the da capo form became the norm in the cantata by the 1680s. The literary subjects in this second phase were often “historical or mythological, and a few humorously satirical, while a significant

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⁴ Rome was the center of the chamber music, including the sonata and cantata.
⁵ Buelow, 98.
⁶ Ibid., 97.
proportion dealt with moral or devotional subjects….”

In this period, Lutheran composers, including Dieterich Buxtehude (c. 1637–1707) and Johann Sebastian Bach (1685–1750), composed many sacred cantatas for church performances.

The French cantata appeared and developed later than its Italian counterpart, as did the tragédie en musique. Because the French court dominated all fields of art during Louis XIV’s reign (r. 1643–1715), Italianate music failed to flourish in France, and the French cantata developed a hundred years later than its Italian counterpart. By 1700 and toward the end of Louis XIV’s reign, Italian cantatas by Rossi, Giovanni Legrenzi (1626–1690), and Alessandro Stradella (1639–1682) were performed in Parisian salons, and most French composers began to write in this genre.

Musicologist David Tunley describes the French cantata as follows:

Emerging at the beginning of the eighteenth century the so-called cantate française had no antecedents in French music; rather, it was in direct imitation of the late seventeenth-century Italian cantata, modified to suit French taste. Through it French composers gained new inspiration and expanded their techniques, which were to become absorbed into common French practice during the eighteenth century. Thus, the French cantata was one of the powerful influences that helped the French classical tradition in music to embrace the Italian baroque style….

In his Dictionnaire de musique (1767), Jean-Jacques Rousseau (1712–1778) describes the French cantata as “a type of short lyric poem, which is sung with accompaniment, and which, although

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written for the chamber, should receive from the musician the warmth and the gracefulness of
imitative and theatrical music.”

As Tunley suggests, the Italian cantata primarily inspired French composers; however,
French vocal music, such as airs de cour (French court songs) and its sub types, airs sérieux
-serious songs) and airs à boire (drinking songs), influenced the French cantata. The earliest
French cantata may have been Marc-Antoine Charpentier’s Orphée descendant aux enfers
(Orpheus descending into hell) in 1683. However, the genre did not become popular until the
early eighteenth century. French poet Jean-Baptiste Rousseau (1671–1741) composed twenty-
seven cantata texts and contributed to the poetic form of the French cantata: a free metrical and
rhyming scheme, three récitatifs and three airs, and a mythological or allegorical subject with a
moral message in the final air. Composers often extended the cantata by adding a récitatif or
air. Among the early cantata composers were Jean-Baptiste Morin (1677–1745), Nicolas Bernier
(c. 1665–1734), André Campra (1660–1744), and Elisabeth-Claude Jacque de La Guerre (1665–
1729).

The French cantata blossomed from the 1680s to the 1730s, the period between Lully’s
death and Rameau’s operatic dominance, when there was no major composer writing tragédie en
musique. In addition, the development of the French cantata is related to the decline of Louis
XIV’s reign. During this time, the center of music moved from the court at Versailles to Paris,

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10 Jean-Jacques Rousseau, Dictionnaire de musique, quoted and translated in Buelow, 185.

University, 1970), 8.

12 This is scored for haute-contre, tenor, bass, two violins, recorder, transverse flute, and basse continue.
Sébastien de Brossard’s Dictionnaire de Musique (1703) cites Charpentier’s work as one of the earliest French
cantatas, which blends French declamation with Italian harmonies and instrumental idioms. Nicolas Anderson,

13 James R. Anthony, French Baroque Music from Beaujoyeux to Rameau, rev. and exp. ed (Portland, OR:
where the salon emerged. The French cantata was one of most often performed genres in Parisian salons. Because of its emergence during the second phase of the Italian cantata, the French cantata resembles the Italian cantata in terms of its form—alternation between récitatif and air in several movements—and basic features (e.g., da capo air, ritornello structure, and obbligato instruments). However, French composers distinguished the French cantata from the Italian equivalent through the use of récitatifs, stylized dances, distinctly French ornamentation (agrément), and characteristic French performance practices such as overdotting and notes inégales. The French cantata reached its zenith during the 1720s when Concerts français (concert series featuring the French cantata) began to appear.

This document provides a performance guide to two Baroque solo cantatas: Barbara Strozzi’s L’Astratto, Op. 8, No. 4 (1664), and Elisabeth-Claude Jacquet de La Guerre’s Le Sommeil d’Ulisse (1715). Thereby, I will compare these two cantatas by focusing on the following issues: differences between and use of the primary formal conventions of recitative, arioso, and aria, which include an examination of melodic writing; ornamentation; use of instruments; and approach to text setting. In addition, biographical information on Strozzi and La Guerre demonstrate their differences in background and training. Other disparities are more a matter of the gap in time period between the two works. For instance, La Guerre’s use of the da capo form in her airs and Strozzi’s lack thereof is not a matter of their individual styles but of contemporaneous practices.

Compared to other vocal genres in the Baroque, such as opera and oratorio, less has been written about the cantata. For the most part, scholarship on the Baroque Italian cantata has been limited to dissertations and articles focusing on particular composers. For instance, Richard Kolb focuses on the music of a single composer, Tenaglia, but he catalogues the compositional
procedures of the mid-Baroque Italian cantata such as recitative, arioso, and aria (examining the *stile rappresentativo*) in the first part of his dissertation, “Style in Mid-Seventeenth Century Roman Vocal Chamber Music: The Works of Antonio Francesco Tenaglia (c. 1615–1672/3).”

For the French cantata, David Tunley’s monograph, *The Eighteenth-Century French Cantata*, is paramount. He discusses virtually all of the major composers of the French cantata from its origins in the 1680s to its decline in the 1730s. Especially beneficial for my document are his comparisons of the French and Italian styles. One example includes his assessments that “whereas the motivically generated melody of the Italian aria was shaped asymmetrically, French melodies were set out in patterns of repeated and balanced phrases.”

As scholarly interest in women composers has increased, the music and lives of both Strozzi and La Guerre have been examined in a number of articles, dissertations, and monographs. Strozzi has been especially studied by Ellen Rosand and Beth Glixon. Rosand’s pioneering and extensive article “Barbara Strozzi, *Virtuosissima Cantatrice*: The Composer’s Voice” provides a summary of her compositional style, cantatas, and life as a singer and composer from a feminist perspective. Beth Glixon’s articles “New Light on the Life and Career of Barbara Strozzi” and “More on the Life and Death of Barbara Strozzi” focus their attention on aspects of Strozzi’s life such as her financial dealings, the dedications of some of her works, and her children, but not an in-depth discussion of her musical style.

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More scholarship exists on La Guerre than on Strozzi. Edith Borroff was a pioneer in this regard and provided an excellent biographical overview of La Guerre’s life, her family, and relationship with the court of Louis XIV.\(^{18}\) In addition, Mary Cyr, who has edited La Guerre’s secular vocal works including *Le Sommeil d’Ulisse*, discusses La Guerre’s success at the court and in public life, and how this is reflected in her output in “Élisabeth-Claude Jacquet de La Guerre: A Biographical Essay.”\(^ {19}\) Cyr also provides detailed commentary on ornamentation, pronunciation of old French, dynamics, tempos, and instrumentation of La Guerre’s cantatas in her extensive article “The Sacred and Secular Cantatas of Élisabeth-Claude Jacquet de La Guerre: An Introduction.”\(^ {20}\) Her commentary is especially beneficial to my examination of La Guerre’s cantata. For instance, Cyr addresses the sign “+,” mentioning that it mainly indicates a trill, but that it can also be interpreted as other ornaments such as a *pincé* (mordent).\(^ {21}\) Adrian Rose also provides valuable insights into La Guerre’s compositional style, and I have drawn from her analysis extensively in this document. Her article is also one of the few to focus on the secular works of La Guerre, as she is regarded as a more prominent composer of sacred cantatas, and


\(^{21}\) Ibid., 29.
about these there are many dissertations and theses. As a result, my study will represent the first document to examine a secular cantata by La Guerre.

Sources that discuss Baroque performance issues have also been helpful for this document. Surviving Baroque treatises provide the most accurate information of contemporaneous performance practice; I employ Tosi’s *Opinioni de’ cantoriori antichi, e moderni* (1723) and Bacilly’s *Rémarques curieuses sur l’art de bien chanter* (1668) on the matter of singing technique, pronunciation, and ornamentation. In addition to these primary sources, I have also consulted modern scholarship. Especially beneficial was Fredrick Neumann’s *Ornamentation in Baroque and Post-Baroque: With Special Emphasis on J. S. Bach*, in which he categorizes the chapters in terms of one-note graces, the slide, the trill, and free ornamentation by examining each ornamentation and indicating their use in each country, Italy, France, and Germany, and their time period. Another important scholar is Robert Donington who discusses nearly all Baroque performance issues in *The Interpretation of Early Music*. His exploration of the rules for ornaments, like the obligatory trill at cadences or the addition of ornaments depending on context, was an important source for my performance guide.

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25 Ibid., 189–94.
There are several aspects that fall outside the scope of this document. I do not provide feminist readings of these two cantatas, nor do I present a theoretical analysis of each cantata. Further, although national style characteristics often factor into my comparison of these composers, it is not my desire to use these composers to participate in the scholarly discussion of national styles. Rather, my goal has been to illustrate their individual styles in a performance guide that considers many aspects, especially the relationship between music and drama, to help singers program these baroque cantatas stylishly.
CHAPTER 1
Barbara Strozzi and Elisabeth-Claude Jacquet de La Guerre

Barbara Strozzi and Elisabeth-Claude Jacquet de La Guerre were two distinguished Baroque composers. They were also consummate performers: Strozzi as a singer and La Guerre as a harpsichordist. Although they lived in different cities and at different times—Strozzi in Venice during the mid-Baroque era and La Guerre in Paris during the Late Baroque—both were among the most important cantata composers of their respective eras. The following dual biographical portrait details their family backgrounds, social contexts, and compositional styles.

A. Family Background and Early Career

Born in Venice in August 1619 (baptized on August 6, 1619), Barbara Strozzi was the daughter of Isabella Garzoni, a longtime servant of Giulio Strozzi (1583–1652). Giulio adopted Barbara, and scholars have speculated that she may have been his illegitimate daughter. Giulio Strozzi was a poet involved in Venetian intellectual circles, including the Accademia degli Incogniti (Academy of the Unknown). Moreover, he established the Accademia degli Unisoni (Academy of Unison) in 1637. As a librettist, he collaborated with the leading opera composers of the time, including Claudio Monteverdi (1567–1643) and Francesco Cavalli (1602–1676). Although Barbara Strozzi never married, she had four children: two daughters and two sons. Three of her children were possibly fathered by Giovanni Paolo Vidman, a friend of her father and a member of both the Incogniti and Unisoni.¹

Strozzi’s education differed from that of her contemporaries who were trained in church or at court. Through her father and his associates, she established many connections with Venetian intellectuals and was surrounded by poets and composers. Strozzi began to gain a reputation as a singer in 1634 when she was only fifteen years old. The composer Nicolò Fonte (d. 1647 or later) dedicated two volumes of music to her. His dedications refer to Barbara as “la virtuosissima cantatrice” (the most virtuosic singer). Through Guilio’s Accademia degli Unisoni, Barbara gained many performance opportunities. She would sing her own cantatas at the Unisoni’s meetings, accompanying herself on the lute or chitarrone. She studied composition with Cavalli, the most distinguished Italian opera composer of the mid-seventeenth century. Despite Cavalli’s mentorship, Strozzi never composed an opera.

Elisabeth-Claude Jacquet de La Guerre was born in Paris on March 17, 1665. She was the daughter of Claude Jacquet (d. 1702), an organist at the Saint-Louis-en-Île Church as well as a harpsichord and organ teacher. Her maternal side of the family had connections to the French court. With the advantage of a musical family, Elisabeth Jacquet began her educational training before the age of five under her father’s tutelage. As a child prodigy beginning at the age of five, she played the harpsichord, improvised, and sang for Louis XIV (1638–1715). With the king’s support, she studied composition while living at the court between 1673 and 1682 (her teachers are unknown). From 1673 to 1679, Mme de Montespan (1641–1707), the king’s mistress, also

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supervised Elisabeth’s musical and social education. Elisabeth provided musical entertainment for Montespan and her visitors. During Elisabeth’s life at court, she encountered other court musicians, including Jean-Baptiste Lully (1632–1687), whose dramatic works inspired her. As a result, her first composition was a ballet. Although she had a long connection with the king, she never worked as a court musician.

In 1684 Elisabeth Jacquet married the organist Marin de La Guerre (d. 1704) and took his last name. They had one son who was also a very gifted harpsichordist, but he died in 1701 at the age of ten. This was an extremely difficult period in Jacquet de La Guerre’s (hereafter La Guerre) life, as she lost her son, her father, and her husband in the course of three years between 1701 and 1704.

B. Social Background

In Venice Strozzi’s social background was strongly connected to the Accademia degli Unisoni. This academy was regarded as “musical sub-group” of the Accademia degli Incogniti, which emphasized literature and did not allow women or musicians to become members. Although Barbara was not an actual member of the Accademia degli Unisoni, Giulio arranged

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5 Bates, 287.

6 David Schulenberg, Music of the Baroque, 2nd ed. (New York: Oxford University Press, 2008), 244.

7 Her first name exists in various spellings: Élisabeth, Elisabeth, Élizabeth, or Elizabeth. I will use Elisabeth in this document.


9 Giovanni Francesco Loredano’s Accademia degli Incogniti, founded in Venice in 1630, was one of the most significant academies in Italy during the mid-seventeenth century. The group included poets, historians, philosophers, clerics, and most of the opera librettists in Venice, and the academy published romances, poetry, letters, essays and opera librettos.
for her to sing her own cantatas and those by other composers as musical entertainment at the meetings. According to musicologist Ellen Rosand, Barbara had a central role in the meetings as “mistress of ceremonies, suggesting the subjects on which the members were to display their forensic ingenuity, judging the discourses, and awarding prizes to the best of them.” Strozzi’s compositional background (mainly cantatas) also resulted from “her dominance in the private sphere.”

In contrast, La Guerre’s social background was varied as she moved in several different circles—with aristocrats at the French court, fellow intellectuals in Parisian salons, and the public at concerts. Additionally, her activities as a performer were related to political changes. During her teenage years, she established her career at the court of Louis XIV. It was a prestigious opportunity for young Elisabeth as the French court was the center for many types of art during Louis XIV’s reign. He became La Guerre’s most important patron, and she dedicated four of her publications to him: *Pièces de clavessin* (1687), the opera *Céphale et Procris* (1694), *Sonates pour le viollon et pour le clavessin* (1707), and the first sacred collection of *Cantates françaises sur des sujets tirez de l’Écriture* (1708).

During the declining years of Louis XIV’s reign (1684–1715), the center of music moved from the French court to the city of Paris, and the number of Parisian salons and public concerts grew rapidly. La Guerre moved to Paris after her marriage in 1684 and remained there for the rest of her life. Because of her years at court, she had made important connections with musicians and librettists, and aristocrats; as a result, she was able to establish her own music

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salon. La Guerre regularly performed harpsichord recitals at her residential salon on the rue Regrattiere, Île Saint-Louis in Paris after her husband’s death in 1704.\textsuperscript{13} She most likely performed her cantatas in her salon as “it was the perfect vehicle for the combination of poetry, rhetoric, music and \textit{double entendre}, a distinct characteristic of the salons.”\textsuperscript{14} In addition, La Guerre increased her activity as a harpsichord performer and composer with regular appearances at concerts of the \textit{Théâtre de la Foire} (fair theaters) between 1708 and 1715.\textsuperscript{15} Her public recitals were widely acclaimed, and “all the great musicians and fine connoisseurs went eagerly to hear her.”\textsuperscript{16}

\textbf{C. Compositions}

Strozzi composed only vocal music and completed approximately 125 pieces. Because of the strong connection between her father and the \textit{Incogniti}, which controlled the Venetian publishing industry, Strozzi was able to publish more of her works than her contemporaries, such as Antonio Cesti and Luigi Rossi.\textsuperscript{17} Strozzi published eight volumes of vocal music, and all but Op. 4 have survived (the publisher may have mistakenly labeled Op. 4 as Op. 5).\textsuperscript{18} Her first

\begin{itemize}
  \item \textsuperscript{13} Bates, 287.
  \item \textsuperscript{14} Jean R. Proppe, “The Cultural Significance of the Heroines in Elisabeth-Claude Jacquet de la Guerre’s Sacred Cantatas” (MA Thesis, California State University, 2007), 12.
  \item \textsuperscript{17} Wendy Heller, “Usurping the Place of the Muses: Barbara Strozzi and the Female Composers in Seventeenth-Century Italy,” in \textit{The World of Baroque Music: New Perspectives}, ed. George B. Stauffer (Bloomington: Indiana University Press, 2006), 152.
  \item \textsuperscript{18} Doris Ellen Ritchey, “A Performing Edition of Selected Arias from Barbara Strozzi’s \textit{Ariette a voce sola}, Opus 6” (DMA thesis, University of Georgia, 2000), 4.
\end{itemize}
publication appeared in 1644 when she was twenty-five years old, but her compositional career blossomed after Vidman’s death in 1648. She published her cantatas in fairly quick succession between 1651 and 1659 during which her five publications from Opp. 2 to 7 were released.

Strozzi composed madrigals for two-to-five voices, and ariettes, arias, and cantatas for voice and basso continuo. Nearly three-quarters of Strozzi’s works are for soprano and basso continuo because she typically composed music for herself to perform. Her output is primarily secular, save for one sacred collection, the Sacri musicali affetti (1655), Op. 5, consisting of fourteen pieces in Latin.

Strozzi employed a variety of titles for her cantatas: Cantate, arietta e duetti, Op. 2 (1651); Cantate, ariette a una, due, e tre voci, Op. 3 (1654); Ariette a voce sola, Op. 6 (1657); Diporti di Euterpe, overo cantate e ariette a voce sola, Op. 7 (1659); and Arie a voce sola, Op. 8 (1664). The term arietta usually indicated a short aria in a strophic form, while cantata designated a lengthy and complex piece with many sections, including recitative, arioso, and aria. The pieces termed aria are shorter than the cantatas but longer than the ariette, and were usually strophic. Strozzi did not always follow these designations in her titles, and a large number of her works are not clearly delineated by genre.

The formal structure of Strozzi’s cantatas became more complicated, freer, and varied in her late collections, but throughout her body of work, obscure formal structures and frequent shifts between recitative, arioso, and aria are characteristic of her compositional style. Her last two publications, Opp. 7 and 8, are the most complex of her works and show her ability to organize large formal structures. These cantatas are also longer in duration and average around ten minutes each.

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Published by Magni [ditto Gardano] in Venice, Strozzi’s last collection, *Arie*, op. 8 (1664), includes six *arie*, five *cantate*, and one *serenata*, but each piece can be regarded as a cantata. She dedicated this publication to the Electress Sophia of Braunschweig and Lüneberg who was a close friend of the poet Giuseppe Artale, and who spent time in 1664 in Venice. Of the twelve cantatas that are included in this publication, three feature texts by Giuseppe Artale (1628–1679), two by Sig. Brunacci (dates and full name unknown), one by Aurelio Aureli (1652–1708), and six by anonymous authors. All of these librettos deal with the subject of love—a staple of the madrigal and cantata. Strozzi scored the entire collection for soprano and basso continuo, and only *Hor che Apollo è a Theti in seno* (Serenata, No. 3) requires two obbligato violins.

In contrast, La Guerre composed in a variety of genres, including harpsichord pieces, *cantate française*, *tragédie en musique*, *airs*, ballet music, and sonatas. According to the French literary journal *Mercure Galant* (1677), her first composition was a ballet, *Les jeux à l’honneur de la victoire* (first performed in 1685 and published in 1691), of which only the libretto has survived. La Guerre published *Pièces de clavessin* (1687) as her first collection. In 1694 she composed *Céphale et Procris*, the first *tragédie en musique* composed by a woman and performed at the *Académie Royale de Musique*. Between 1707 and 1715 and after the loss of her family members, La Guerre increased her compositional output in Italian genres—sonatas for solo violin with *basse continue* as well as sacred and secular cantatas. La Guerre composed an opera, ten sonatas for violin(s) and *basse continue*, approximately ten individual *airs*, eight

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20 Heller, 153.

harpsichord suites, and fifteen cantatas, and each of her works shows a high level of musical quality.

La Guerre’s contribution to the cantate française (hereafter cantata) is significant: she created the sacred cantata, and her twelve pieces are among the earliest published works in this genre. Based on texts from the Old Testament and Apocrypha, La Guerre composed two collections of six sacred cantatas each under the title Cantates françaises sur des sujets tirez de l’Écriture (French cantatas on subjects taken from the scriptures, 1708 and 1711). The poet and librettist Antoine Houdar de la Motte (1672–1731) provided the paraphrases for both collections.

In her sacred cantatas, La Guerre often used the Old Testament character of the “heroic woman,” such as Esther, Susanne, and Judith. She scored ten of the sacred cantatas for soprano and basse continue, some with obbligato instruments: five of them are scored for continuo—Esther, Jacob et Rachel, and Susanne from the first book, and Adam and Joseph from the second book—and the remaining cantatas for basse continue and obbligato instruments. Two cantatas from her second book are written for vocal duo and basse continue: Le Déluge (The Flood) for soprano and bass, and Jephte (Jephtha) for two sopranos. La Guerre also varied the number of movements from seven to twelve. These cantatas were atypical in their subject matter as most composers from this period wrote secular cantatas based on mythology.

La Guerre’s third collection of cantatas is more typical because of its mythological topics. Pierre Ribou published this collection in Paris. La Guerre titled it Semelé, L’Île de Delos, Le Sommeil d’Ulisse, Cantates françaises, àuquelles on a joint Le Raccommodement comique

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(Semele, the island of Delos, the sleep of Ulysses, French cantatas, to which was added the comic reconciliation). It is unclear when La Guerre published this collection. An estimate that places this collection after Louis XIV’s death in 1715 might be the most reliable since La Guerre dedicated this collection not to the king, but to Maximilian Emanuel II (1662–1726), the Elector of Bavaria. In addition, evidence suggests that *Le Raccommodement comique de Pierrot et de Nicole* (The comic reconciliation of Pierrot and Nicole) was performed at the Théâtres de la Foire in 1715. This collection includes three secular cantatas—all for soprano, *basse continue*, and obbligato instruments—and one comic dialogue for soprano and bass with *basse continue*. Only *L’Isle de Délos* has a text by Antonine Danchet (1671–1748), while the texts for *Semelé* and *Le sommeil d’Ulisse* remain anonymous. La Guerre specified a variety of instruments in her cantatas, which play important roles, such as for dramatic description, similar to their use in the scenes of *tragédie en musique*. Compared to her sacred cantatas, the secular ones are much longer, with additional movements, and each is approximately twenty-five minutes in length. Although La Guerre was notable for her sacred cantatas, her secular cantatas represent the culmination of her mature style.

**D. Later Life**

After her Op. 8, Strozzi did not publish any more. Not much is known about the last years of her life between 1664 and her death in 1677. However, musicologist Beth L. Glixon has

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25 Ibid.

26 La Guerre originally composed *Le Raccommodement comique de Pierrot et de Nicole* for a performance in Alain-René Lesage’s play *La ceinture de Vénus*. 
unveiled Strozzi’s life outside of music: she was a skilled businesswoman who shrewdly took advantage of connections and loaned money to businessmen and noblemen. Records show that Strozzi was ill for the last three months of her life. She died in Padua on November 11, 1677 at the age of fifty-eight and was buried in the Eremitani, the ancient church near Padua. Strozzi was a marvel of her time as she succeeded in intellectual, compositional, and business activities generally dominated by men.

In contrast to Strozzi, La Guerre continued to compose and perform after the publication of her secular cantatas (c. 1715). Although she did not compose as actively as before, she focused her attention on writing vocal music: *Airs* in *Recueil d’airs sérieux et à boire* (Paris, 1710–24) and *Nouveau recueil de chansons choisies*, iv (The Hague, 1729). Her last composition was a *Te Deum* (1721, now lost), a *grand motet* for large choir, which was performed in the chapel of the Louvre. She dedicated this work to Louis XV, in celebration for his recovery from smallpox.

La Guerre was active as a harpsichordist both in the public theater and in the private sphere in Paris until her retirement in 1717. There is no record of her performing after that time. She moved to the rue de Prouvaires in the parish of Saint-Eustache sometime after 1717 and lived there until she died at the age of sixty-four on June 27, 1729. Évrard Titon du Tillet (1677–1762) gave La Guerre a glowing biographical entry with an imaginary medallion in *Le parnasses français*, his biographical chronicle of French poets and musicians in 1732:

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28 Ibid., 135.


30 Bates, 287.
Madame de la Guerre had a very great genius for composition, and excelled in vocal music the same as in instrumental; as she made known by several works in all kinds of music that one has of her composition…. One can say that never had a person of her sex had 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.  

Both Strozzi and La Guerre were well-known and remarkable musicians during their lifetimes. Strozzi focused her activities on serving as a singer and cantata composer in private gatherings, whereas La Guerre embraced a wider scope of musical activity, working in the private sphere of the French court and the salon, as well as in the public sphere of the concert and theater. While Strozzi primarily composed cantatas, La Guerre worked in a variety of genres, from solo pieces for the harpsichord and chamber pieces for instruments and basse continue (sonatas), and voice and basse continue with or without obbligato instruments (cantatas), to ballet music and opera. Both women composed cantatas near the end of their compositional careers. Strozzi’s L’Astratto and La Guerre’s Le Sommeil d’Ulisse—both from their last publications of cantatas— are particularly illustrative of their respective mature musical styles.

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31 E. Titon du Tillet, Le parnasses François (n.p., 1732), quoted and translated in Borroff, 6.
A. Text and Musical Rhetoric

Barbara Strozzi’s cantatas demonstrate outstanding sensitivity to the text. In this regard she was influenced by her father and other poets from the intellectual gatherings where she circulated. She employed a tremendous amount of musical rhetoric, both in proper declamation and in text expression, including word painting, which reflects her training with Cavalli. Most of Strozzi’s texts are in the tradition of Marinistic love poetry and are “filled with various conceits, ironic, [even humorous], and [are] lachrymose by turns.”¹ The Marinistic texts are irregular both in rhyme and scansion. Strozzi treats the extreme emotions of Marinist poetry through equally irregular musical forms such as frequent changes between recitative, arioso, and aria. The Neapolitan soldier and poet in the Marinist tradition Giuseppe Artale (1628–1679) provided three of the texts for Strozzi’s op. 8: Cieli, stele, Deità; E giungerà pur mai alla linea crudele; and L’Astratto. In the latter work, Artale’s irregular poetic structure mirrors the hysterical emotional state of the character.

L’Astratto (the abstract) is an ideal subject for musical-dramatic treatment. It concerns singing, and the protagonist is a vocalist. This cantata begins as a jaded lover is in the midst of looking for an appropriate song to expel the torment of unrequited love, believing that music can relieve her pain. She tries to sing several songs in contrasting styles, but each in turn fails, until one finally succeeds. In the middle of her first song, “Hebbi il core legato in di d’un bel crin” (If my heart is linked to someone of a beautiful tress), mm. 28–35, she stops singing because she

feels memories of grief. She starts her second song, “Fuggia la notte e sol spiegava intorno” (The night fled and the sun spread his light), in mm. 42–54, but again she stops singing because she confuses night and day. Her third attempt, “Volate o furie e conducete un miserabile al foco eterno” (Fly, oh furies, carry this poor wretch to the eternal fires), mm. 57–78, is quite long compared to her previous incomplete songs. But then she sings, “I am already in Hell.” After her fourth song, “Al tuo ciel vago desio spiega l’ale e vanne” (To your heaven, desire wonders, spread the wings and go away), mm. 81–92, she complains that the lover’s desire does not rise to heaven. In mm. 103–10, she begins to sing her next song, “Goderò sotto la luna” (I will rejoice under the moon); however, she stops singing in the middle and sings that “it is even worse” because though one knows the fate of lovers, yet one still expects good fortune. After this fifth attempt, she finally finds a correct song, “Chi nel carcere d’un crine” (Those in the prison of a tress), and sings two complete stanzas (mm. 125–49). The cantata ends with her singing, “how miserable and stupid I am,” and she concludes that she does not want to sing anymore because she has sung too much already (See Appendix A for a translation of the text).

Strozzi employed typical mid-seventeenth-century cantata (and operatic) conventions, such as the styles of recitative, arioso, and aria, as well as disruptions, to mirror and affirm the protagonist’s condition. Along with formal conventions, Strozzi uses three other methods to make this cantata and its character dramatic. First, the quick shifts between narrative passages (recitatives) and lyrical passages (ariosos and aria) mirrors the intensity of the monologue (see Table 1).
<table>
<thead>
<tr>
<th>Measure(s)</th>
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<th>Formal structure</th>
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<tbody>
<tr>
<td>1–5</td>
<td>4/4 (C)</td>
<td>Recitative (cantando)</td>
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<tr>
<td>6–18</td>
<td>4/4</td>
<td>Arioso</td>
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<td>19</td>
<td>4/4</td>
<td>Recitative (parlando)</td>
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<td>20–25</td>
<td>3 (3/2)</td>
<td>Arioso</td>
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<td>26–27</td>
<td>4/4</td>
<td>Recitative (cantando)</td>
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<td>28–35</td>
<td>3</td>
<td>Arioso (ritornello)</td>
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<td>36–37</td>
<td>4/4</td>
<td>Recitative (parlando)</td>
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<td>38–41</td>
<td>4/4</td>
<td>Recitative (cantando)</td>
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<td>4/4</td>
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<td>Arioso</td>
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<tr>
<td>103–10</td>
<td>3</td>
<td>Arioso (ritornello)</td>
</tr>
<tr>
<td>110</td>
<td>4/4</td>
<td>Recitative (parlando)</td>
</tr>
<tr>
<td>111–15</td>
<td>6/8</td>
<td>Arioso</td>
</tr>
<tr>
<td>116–17</td>
<td>4/4</td>
<td>Arioso</td>
</tr>
<tr>
<td>118–24</td>
<td>4/4</td>
<td>Recitative (parlando)</td>
</tr>
<tr>
<td>125–48</td>
<td>3</td>
<td>Aria (with two strophes)</td>
</tr>
<tr>
<td>149–55</td>
<td>4/4</td>
<td>Recitative (cantando)</td>
</tr>
<tr>
<td>155–72</td>
<td>6/8</td>
<td>Arioso</td>
</tr>
</tbody>
</table>

Table 1. Shifts between recitatives, arioso, and aria in L’Astratto.

Second, Strozzi emphasizes the protagonist’s madness by changing register. For example, while Strozzi uses a D5 and D4s throughout m. 55, an octave gap between the word “eh” (ah) and on the words “si confondon qui la nott’el” (now we are confusing night) help to show a shift in her thinking (see Example 4e below). Third, Strozzi employs shifts in tempo that move quickly between presto and adagio in mm. 57–78 to depict the protagonist’s madness. The presto-adagio pair appears three times, and this section depicts the state of her madness. This section will be discussed below (see Example 3d).
Text expression is an important characteristic of Strozzi’s compositional style. As Susan J. Mardinly argues, Strozzi’s music follows the tradition of seventeenth-century Venetian composers concerned with “emotional and intellectual persuasion through musical and textual rhetoric.” In her cantatas, Strozzi includes a tremendous amount of rhetoric through both word painting and text declamation.

To evoke the nuances of the text, Strozzi often employs a wide variety of musical rhetoric at the word level, including disruption, specific direction of melodies, melismatic passages, and chromaticism. During the Late Renaissance and early Baroque eras, composers frequently used these characteristics in their madrigals, sacred music, and theatrical works. Musicologist David Schulenberg describes the Baroque concept of musical rhetoric as follows:

By itself, the word *rhetoric* refers to the effective presentation of ideas through the spoken or written word. Rhetoric in this sense has been a fundamental element of European education since ancient times, and Renaissance and Baroque writers, emulating those of ancient Greece and Rome, used numerous special devices or *figures* of rhetoric, such as metaphors and similes, to render their arguments more compelling or their poems more beautiful…. Just as a speaker or writer uses particular verbal techniques to articulate the form, meaning, and expressive content of a piece of writing or an oration, a composer uses musical devices to articulate the structure and content of the text that he is setting to music. This principle remained paramount in vocal compositions through the Baroque.¹²

Strozzi’s brilliant pictorial images generally appear with such emotionally intense words such as “tormento” (torment), “stracerei” (I tear away), “fuggia” (flee), “spiegava” (spread), “volate” (fly), “furie” (rage), “ferno” (hell), and “ciel” (heaven). As explained above, Strozzi uses disruption, where one style interrupts another, as one of the major features of this cantata to depict the protagonist’s mental state. She also employs disruption in the service of musical rhetoric. For instance, on the words “stracerei” (I tear away), as the singer is coming out of her

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first incomplete song, Strozzi emphasizes this tearing away by inserting eighth rests in between the first and second, and the second and third syllables (see Example 1a). These rests help to affirm her inability to continue singing.

Example 1a Strozzi, *L’Astratto*, m. 36 (vocal part only).

In other instances, Strozzi exploits wide register shifts to depict musically images in the text. Accompanying the phrase “ma che fò nell’ inferno” (but I’m already in hell) in m. 79 is a quick descending D-major arpeggio (see Example 1b). An opposite affect is achieved later in mm. 98–100 for the word “ciel” (heaven).

Example 1b Strozzi, *L’Astratto*, mm. 79–80.

Here on the phrase “desiderio d’amante in ciel non sale” (the desire of love to heaven does not rise), the melody quickly ascends an octave from A4 to A5 in mm. 97–100 as the singer mentions love’s desire and heaven, and then falls back down the octave on “does not rise” in m. 101 (see Example 1c). These examples demonstrate how Strozzi creates a two-octave gap between “ferno” (hell) and “ciel” (heaven) (cf., Examples 1b and 1c).
Strozzi often uses melismas for a variety of effects. They can denote motion, such as on the words “fuggia” (flee, mm. 46–48), “spiegava” (spread, mm. 50–54), or “volate” (fly, mm. 57–59); emotional states like “furie” (rage, mm. 61–64); or even singing itself as in the first three measures on the word “cantar.” The cantata’s longest melisma evokes the sun rising on the word “spiegava” (see Example 1d). In this instance, Strozzi notates fioritura with very quick scalar runs, as well as leaps of fourths, fifths, and sixths.

Example 1d Strozzi, L’Astratto, mm. 50–53 (vocal part only).

Strozzi enjoyed using chromaticism as much as did her predecessors Monteverdi and Cavalli. The main mood of this cantata is one of anguish, and chromaticism often depicts this sentiment. For example, the descending chromatic tetrachord D⁵→C⁶→C⁵→B⁴→B⁵⁴→A⁴ on the word “tormento” (torment) in mm. 6–10 emphasizes the protagonist’s emotional suffering. Rhythmic devices such as syncopation and dotted notes also help to depict the act of sobbing (see Example 1e). These types of musical rhetoric occur in both recitative and arioso.
sections of this cantata and demonstrate Strozzi’s careful attention to specific and important affects in the text.

Example 1e Strozzi, *L’Astratto*, mm. 6–10.

![Example of music notation](image)

Strozzi also focuses on declamation, a more general idea than musical rhetoric. Her cantatas, especially the recitatives, tend to follow the style of seventeenth-century monody. In early monodies, such as those by Giulio Caccini (1551–1618), Francesca Caccini (1587–1641), and Jacopo Peri (1561–1633), declamatory passages are filled with “passionate and sensitive rhetorical text expression.”

Careful attention to the Italian language is paramount. Because the natural accent in Italian falls on the penultimate syllable, with the exception of a specified accented mark, Strozzi juxtaposes verbal stress with melodic accents. She emphasizes the accented syllable of important words in a variety of ways. First, she always places melismas on the accented syllable like with

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4 Richard Kolb, “Style in Mid-Seventeenth Century Roman Vocal Chamber Music: The Works of Antonio Francesco Tenaglia (c. 1615–1672/3)” (PhD diss., Case Western Reserve University, 2010), 75.
the words “cantar” (sing), “fuggia” (flee), and “spiegava” (spread). Second, she uses upper notes on accented syllables to stress certain words such as “cominciamo” (begin) in mm. 20–22, and “goderò” (rejoice) in mm. 105–6. Third, she sometimes increases the note values of accented syllables to add expression, such as “tormento” (torment) in mm. 6–10, “eterno” (eternal) in mm. 75–78, and “ciel” (heaven) in mm. 99–100. The penultimate example of this treatment occurs through the guise of musical rhetoric as the note E4 sustains for two and half measures while the bass line moves in quarter notes and dotted half notes to give a pictorial representation of eternity (see Example 2).

Example 2 Strozzi, L’Astratto, mm. 75–78.

Another rhetorical device that Strozzi employs is the repetition of important words and phrases. She employs three techniques of text repetitions in this cantata: repeating the same musical fragment; using similar musical material (e.g., similar rhythm and a quasi-sequential figure); or utilizing an entirely new musical idea. The first technique is used in only one passage in this cantata and will be discussed momentarily. The second technique appears more frequently. Strozzi uses a similar rhythm for the repetition of a particular word. In mm. 12–14, she repeats the word “forza” (power) twice, the first time with a descending third and the second time with a

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5 The accented syllables are underlined. The infinitive forms of “cantar” and “fuggia” are “cantare” and “fuggire.”
descending fifth. Similarly, she repeats “a sonar” (to play) in mm. 20–21 with different notes (see Examples 3a and 3b).

Example 3a Strozzi, L’Astratto, mm. 13–14.

Example 3b Strozzi, L’Astratto, mm. 20–21.

In mm. 95–96, the phrase “desiderio d’amante” (desire of love) occurs twice in succession, first ascending from E4 to B4 and then skipping back to E4, and then the same pattern repeats but starting on A4 (see Example 1c above). At the end of the cantata, the phrase “non volendo cantar cantato hò molto” (not wishing to sing I have already sung too much) also repeats in this quasi-sequential manner (see Table 2 and Example 3c). The words “non volendo cantar” appear twice in each repetition in mm. 155–63 and 164–72 followed by “cantata hò molto.”
<table>
<thead>
<tr>
<th>Text</th>
<th>mm. 155–63</th>
<th>mm. 164–72</th>
</tr>
</thead>
<tbody>
<tr>
<td>“non volendo cantar”</td>
<td>“non volendo cantar”</td>
<td>“cantata hò molto”</td>
</tr>
<tr>
<td>“non volendo cantar”</td>
<td>“non volendo cantar”</td>
<td>“non volendo cantar”</td>
</tr>
<tr>
<td>“cantata hò molto”</td>
<td>“non volendo cantar”</td>
<td>“non volendo cantar”</td>
</tr>
</tbody>
</table>

Table 2. Melodic patterns in *L’Astratto*, mm. 155–72.

Example 3c Strozzi, *L’Astratto*, mm. 155–72 (vocal part only).

![Melodic patterns in L’Astratto](image)

In the passage from mm. 57 to 78 (see Table 3 and Example 3d), Strozzi uses all three techniques in a highly elaborate manner. The text here is “volate ò furie e conducete un miserabile al foco eterno” (fly, oh furies, and carry a poor wretch to the eternal fires). Strozzi begins this section with an instrumental *ritornello*, which introduces an important musical motive for the remainder of the passage. The voice enters with the word “volate” (musical motive a) and then immediately repeats this word with a new musical idea (b) demonstrating the third technique. Then, Strozzi repeats “volate” again with the inclusion of “ò furie” (c), with the technique of repetition. She also repeats the phrase “volate ò furie,” with new musical material.
(d). After “e conducete un miserabile” (e), Strozzi repeats “volate (a), volate (b),” which is an example of the first type of repetition. “E conducete un miserabile” appears again with its original motive (e), and “volate ò furie,” also with its original motive (c). What follows is the final statement of the phrase “e conducete un miserabile” (e’) with quasi-sequential music a third lower than the original (the second type of repetition), before concluding the thought with the phrase “al foco eterno” (f). This passage serves to heighten the declamation of the text by highlighting important emotional words as well as betraying the unstable condition of the protagonist through many disruptions.

Presto (mm. 57–64):

<table>
<thead>
<tr>
<th>mm. 57–58</th>
<th>mm. 59–60</th>
<th>mm. 61–62</th>
<th>mm. 63–64</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a</td>
<td>b</td>
<td>c</td>
</tr>
<tr>
<td>Instrumental ritornello</td>
<td>“Volate volate”</td>
<td>“Volate ò furie”</td>
<td>“Volate ò furie”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Adagio (mm. 65–66)</th>
<th>Presto (mm. 67–68)</th>
<th>Adagio (mm. 69–70)</th>
<th>Presto (mm. 71–72)</th>
<th>Adagio (mm. 73–78)</th>
<th>Adagio (mm. 73–74)</th>
<th>Adagio (mm. 75–78)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“e conducete un miserabile”</td>
<td>“volate, volate”</td>
<td>“e conducete un miserabile”</td>
<td>“volate ò furie”</td>
<td>“e conducete un miserabile”</td>
<td>“al foco eterno”</td>
<td></td>
</tr>
</tbody>
</table>

Table 3. Melodic Structure of L’Astratto, mm. 57–78.

Example 3d Strozzi, L’Astratto, mm. 57–78.
B. One-movement Form with Sections of Recitative, Arioso, and Aria

Strozzi’s cantatas follow the basic structure of other seventeenth-century dramatic music, especially that of opera. A scene in an opera consisted of a single through-composed form with many contrasting sections in style—recitative, arioso, and aria. Similarly, composers such as Luigi Rossi (1597–1623) and Giacomo Carrisimi (1605–1674) employed the same formal structure in their cantatas. Strozzi used various forms in her cantatas, such as strophic aria, strophic variation, and through-composed monodic writing.

In the seventeenth century, definitions and terminology concerning these styles were more complicated and fluid than in the eighteenth century. Generally, an aria is the simplest of all the styles and refers to a strophic and tuneful piece with regular harmonic rhythm. Recitative, however, varied greatly. Giovanni Battista Doni (1595–1647), in his *Trattato della musica scenica* (1633–35), distinguished between three sub styles of the *stile rappresentativo* (theatrical style) as recitative, heightened recitative, and aria, and in a later work, *Annotazioni sopra il Compendio de’ generi e de’ modi della musica* (1640), further clarified the recitative style.⁶ According to Doni, recitative style could be categorized into one of three types of dramatic monody: *recitativo narrativo*, *recitativo espressivo*, and *recitativo speciale* (or *recitativo*).⁷

*Recitativo narrativo* is characterized by flexible rhythm, many repeated notes, a narrow vocal range and little chromaticism, and is the term that is closest to *recitativo semplice* or *recitativo parlando*. *Recitativo espressivo* (expressive recitative) has many of the characteristics of the *recitativo narrativo* but exhibits a wide vocal range with more chromaticism; this style is what

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we today call heightened recitative. Syllabic writing appears most frequently in these two forms.

The third style, *recitativo speciale*, uses a more tuneful vocal line than *narrativo* but less emotional quality than *espressivo*. As a term, *arioso*, which is closest in style to this *recitativo speciale*, began to be used in the late 1630s and would eventually outlast its other designation.

The gradations between aria, arioso, and recitative could be well demarcated or more loosely characterized in a composer’s work. As Richard Kolb writes:

> These terms [aria, arioso, and recitative] are associated with sets of musical characteristic which can be present in varying degrees, each identified with particular intervallic and rhythmic tendencies in the melodic line. The terms cover a spectrum of musical possibilities, ranging from the most speech-like narrative recitative to lyrical melismatic aria style in which the text serves as little more than a series of sounds for the singer to articulate. Within this spectrum, “arioso” covers a middle ground, mixing characteristics of recitative and aria, sometimes leaning towards one or the other, so that the application of the term is often context-dependent.

In her cantatas, Strozzi employs all three types of styles, often with much fluidity between them. Her recitatives can also be further categorized as well. In his discussion of the Op. 8 cantatas, male soprano and composer Randall Kevin Wong divides the recitatives into two types, *recitativo cantando* and *recitativo parlando*:

> Strozzi composed with a large palette of subtle gradations of recitative. The *stile recitativo* or *recitativo cantando* is by definition a more “sung” or “heightened” style of recitative than that found in the late seventeenth- or eighteenth-century cantata. This *cantando* style itself is varied, running the gamut from dramatic and declamatory outbursts to vocal depiction *parlando*, implying more conversational or *recitativo parlando* style; while these instances are brief we can see in them the seeds of the later *recitativo secco* or *semplice*.

*L’Astratto* is an especially fluid cantata. In all, there are twelve recitatives, eleven ariosos, and one aria (see Table 1 above). The shifts between recitative, arioso, and aria occur frequently,

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8 Ibid.
9 Kolb, 31–32.
and as a result, Strozzi changes the meter between simple quadruple meter (i.e., 4/4) and triple and duple compound meter (i.e., 3 [3/2] and 6/8) sixteen times within the cantata’s 172 measures.

The only aria occurs in mm. 125–49. The libretto consists of two quatrains and rhyme scheme of ABAB: the odd numbered lines of both strophes are rhymed with e while the even lines of the first strophe are rhymed with i, and the second with à. The meter is in 3, and Strozzi includes a brief ritornello before each strophe:

*Chi nel carcere d’un crine*
*i desiri hà prigionieri,*
*per sue crude aspre ruine*
*ne men suoi sono i pensieri.*

*Chi ad’un vago alto splendor*
*diè fedel la libertà*
*schiavo al fin tutto d’amore*
*ne men sua la mente havrà.*

In *L’Astratto*, the other styles alternate between *recitativo parlando, recitativo cantando,* and arioso. Measures 28–56 demonstrate all of these styles. First, an arioso occurs in triple meter (3). A *ritornello* begins with a bass line that is similar when the voice enters. The melody is regular in rhythm and tuneful in its pitches (see Example 4a).

Example 4a Strozzi, *L’Astratto*, mm. 28–35 (arioso style).
A brief, speech-like recitative (parlando) interrupts the arioso in m. 36. The meter switches to duple, the rhythm matches the patterns of speaking, and the bass line becomes static, consisting of only two notes (see Example 4b).

Example 4b Strozzi, L’Astratto, mm. 36–37 (recitativo parlando style).

The style changes again in m. 38, becoming more like recitativo cantando. The bass line moves slowly while many repeated notes appear in the vocal part. A tuneful contour and flourish of melismatic content finish with an embellished cadence on the word “cordoglio” (see Example 4c).

Example 4c Strozzi, L’Astratto, mm. 38–41 (recitativo cantando style).

Measures 42–52 represent one of the most interesting passages in the cantata. This passage is a hybrid structure between arioso and tuneful recitative (cantando). It begins with a four-measure instrumental ritornello and then presents long melismas on “fuggi” (flee) and “spiegava”
(spread), which is characteristic of aria or arioso; however, the bass line sustains G2 for over seven measures, an aspect of recitative (see Example 4d).

Example 4d Strozzi, *L’Astratto*, mm. 42–53 (hybrid style: arioso or aria + *recitativo cantando*).

Very abruptly, the music returns to *recitativo parlando* in m. 55 (see Example 4e).
Example 4e Strozzi, *L’Astratto*, mm. 55–56 (*recitativo parlando* style).

![Example 4e Strozzi, L’Astratto, mm. 55–56 (recitativo parlando style).](Image)

This recitative, interrupting as it does a passage of arioso, was one of the most important characteristics of the mid-seventeenth-century cantata. Cavalli was a pioneer in using the compositional technique of interruption in his operas and often employed it to highlight a character’s ensuing madness as in Isifile’s lament from the third act of his opera *Giasone* (1649). In that opera an arioso section changes abruptly to heightened recitative without any pause on the word “infanti” (infants) in mm. 98–99 (see Example 5a).

Example 5a Cavalli, *Giasone*, Isifile’s lament, act 3, mm. 97–100 (vocal part only).

![Example 5a Cavalli, Giasone, Isifile’s lament, act 3, mm. 97–100 (vocal part only).](Image)

Likewise, Strozzi also employs this compositional technique in *L’Astratto*, which demonstrates the influence of her teacher, Cavalli. Another example of the interruption technique occurs in m. 110 in which the arioso style is disrupted by a *recitativo parlando* in the middle of the measure between “luna” (moon) and “hor questa si ch’è peggio” (this is even worse), without a break or cadence (see Example 5b). After the protagonist sings “I will rejoice under the moon” in arioso, she suddenly stops singing. Coinciding with dramatic expression, the musical tension mirrors the change in the character’s mind and mood.
Example 5b Strozzi, *L’Astratto*, m. 110.

In *L’Astratto*, Strozzi enhanced the single movement design by employing three different styles—recitative (*parlando* and *cantando*), arioso, and aria. To enhance the cantata’s dramatic expression, she changed the style and meter in order to mirror the changes in the character’s state of mind and mood. In this way, Strozzi’s free formal structure for the cantata closely follows the text.

C. Performance Issues

While Strozzi designated certain performance markings in *L’Astratto*, such as the tempo and ornaments, she left many other performance issues, such as embellishments, dynamics, and instrumentation, to the performers. In addition, Baroque singing technique presents a challenge for modern singers. Baroque composers did not indicate everything in the score. As Strozzi was herself the singer as well as accompanist for her cantatas, the need for intricate performance markings was unnecessary. I will explain the Baroque performance practices that relate to this cantata.

Ornamentation is an extremely important, yet complicated, part of Baroque singing. In the seventeenth century, both singers and instrumentalists were expected to study the function of ornamentation for stylistic performances; moreover, ornamentation was not optional but
obligatory “because [it] represented an essential means of expressing the sentiments of the text and of displaying grace.”\footnote{Bruce Dickey, “Ornamentation in Early-Seventeenth-Century Italian Music,” in \textit{A Performer’s Guide to Seventeenth-Century Music}, ed. Stewart Carter (New York: Schirmer, 1997), 246.} During the Baroque period, ornamentation was closely related to expression. Violinist, conductor, and historical performance specialist Frederick Neumann equates the rise of embellishing music with new style cultivated by mid-seventeenth-century composers:

Melodic blossoms began to spring up in arioso passages to relieve the dryness of endless recitative, and the places multiplied where appropriated textual clues were taken as occasions for ornamental passages. Though for a while both types of musical happening remained in the service of dramatic projection, they nevertheless paved the way for the emancipation of both singable melody, together with pure, playful ornament, in the so-called \textit{bel canto} style of such masters as Cavalli, Cesti, Carissimi, and Stradella. In this style the occasional melodic buds of monody expanded into the full bloom of arias, imbued with that sensually beguiling melodiousness, the Italian \textit{dolcezza}, that was to enchant the world for centuries to come.\footnote{Frederick Neumann, \textit{Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J. S. Bach} (Princeton: Princeton University Press, 1978), 27.}

Strozzi’s music, which falls between monody and the fully developed da capo aria, also includes a wide variety of ornamentation. In \textit{L’Astratto}, melodic ornamentation such as \textit{trilli}, \textit{gruppi}, appoggiaturas, and \textit{passaggi} are sometimes notated and at other times should be improvised by the singer.

1. Written-out Ornamentation
   a. \textit{Trilli}

   The seventeenth-century \textit{trillo} referred to quick repetitions of a single note, and thus, it represents a different ornament than the modern trill, in which two notes alternate in succession.

   In the preface to \textit{Le nuove musiche} (1602), Caccini explained its realization and described the
singing technique required for its realization as “ribattuta di gola” (beaten with the throat). He also instructed singers to accelerate through the embellishment.\(^\text{13}\)

Example 6 Caccini, *Le nuove musiche, trillo*.

\[
\begin{align*}
&\text{\texttt{\textcopyright 2023 A-R Editions}}
\end{align*}
\]

Strozzi frequently indicates *trilli* in *L’Astratto* with both written-out repetitions and the abbreviation *tr*. These ornaments emphasize particular words and often conclude certain passages. For instance, in mm. 39–41, on the syllable *do* of the word “cordoglio” (condolence), and in mm. 53–54, on the syllable *o* of “intorno” (around), Strozzi writes out four repeated sixteenth-notes with the abbreviation *tr* (see Examples 7a and 7b).

Example 7a Strozzi, *L’Astratto*, mm. 39–41.

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Strozzi indicates the *trillo* with the marking *tr* on the word “concento” (harmony) that appears in mm. 15–16. A succession of three dotted eighth notes appears on the notes, G♯4, C♯5, and D5, and over each she has marked *tr* (see Example 7c). Strozzi does not indicate *trillo* on the second dotted figure in m. 16; however, the singer may add one here as well. One more *trillo* appears in m. 117 on the word “fortuna” (fortune), this time with thirty-second note repetitions and no *tr* marking (see Example 7d).

Example 7c Strozzi, *L’Astratto*, mm. 15–18.

Example 7d Strozzi, *L’Astratto*, m. 117, written-out *trillo*.

b. *Gruppi*

Closer to the modern definition of a trill than the *trillo*, a *gruppo* is a cadential trill, in which two tones, a main note and the upper neighbor, alternate successively. Generally, *gruppi*
are not written out but the singer improvises them at cadences, often with a concluding turn. However, Strozzi adds *gruppi* not at cadences but in the middle of phrases. Two short, written-out *gruppi* appear in the *passaggi*. In mm. 2–3 on the word “cantar” (sing), Strozzi notates four sets of *gruppi* (see Example 8a). While the music arpeggiates a D-major chord by moving in quarter notes, Strozzi breaks them up into sixteenth notes with *gruppi* on D₄, F♯₄, and two on D₅. A similar passage occurs in mm. 47–48 (see Example 8b).

Example 8a Strozzi, *L’Astratto*, mm. 2–3 (vocal part only).

Example 8b Strozzi, *L’Astratto*, mm. 47–48 (vocal part only).

c. Appoggiaturas

The ornament “appoggiatura” means “to lean” and refers to a note either a step above or below the main note. Appoggiaturas create tension by stressing a dissonance on the strong beat. Italian composers used the appoggiatura widely at this time, and Strozzi employed it in her cantatas, especially in the arioso and aria sections. The first appoggiatura in *L’Astratto* appears on the word “cominciamo” (begin) in m. 21, in which the dissonance of a seventh is resolved to the consonance of a sixth (see Example 9a). By using an appoggiatura, Strozzi stresses the word;
however, the main note (F5) here functions as a passing tone. Several appoggiaturas also appear in m. 130 and mm. 132–33 in the aria (see Example 9b). In performing these appoggiaturas, one should sing the dissonant note slightly stronger and longer with a straight tone to create the best effect.\footnote{Robert Donington, \textit{The Interpretation of Early Music}, new rev. ed. (London: Faber and Faber, 1992), 200–1.}

Example 9a Strozzi, \textit{L'Astratto}, mm. 21–22.

Example 9b Strozzi, \textit{L'Astratto}, mm. 129–34.
Strozzi’s predecessors Monteverdi and Cavalli employed a type of appoggiatura that begins one beat early (the so-called “prebeat” appoggiatura or *anticipation della syllaba* [anticipation of the syllable]) at cadences. Composers generally applied it to “the last unaccented syllable of a word.”¹⁵ For example, Cavalli ends Isifile’s lament from *Giasone* with this type of the appoggiatura accompanied by a 7-8 harmonization in the continuo part on the word “adoro” (adore) (see Example 9c).

Example 9c Cavalli, *Giasone*, Isifile’s lament, act 3, mm. 149–50.

Strozzi does not notate *anticipation della syllaba*; however, a singer can add this ornament at cadences. In mm. 124–25, Strozzi adds a slur between the penultimate note (G♯4) and final note (A4) (see Example 9d) as Cavalli did in Example 9c. The singer can apply a lower-note prebeat appoggiatura on the final syllable *to*.


¹⁵ Neumann, 98.
There are two places where a prebeat appoggiatura could be applied, although Strozzi does not employ slurs (see Examples 9e and 9f). Example 9e shows a lower-note prebeat appoggiatura on the final syllable *no* (A4). It can be replaced with the previous note (G4). In contrast, an upper-note prebeat appoggiatura can be applied in Example 9f.

Example 9e Strozzi, *L’Astratto*, m. 54.

Example 9f Strozzi, *L’Astratto*, m. 117.

**d. Passaggi**

*Passaggi* (sing. *Passaggio*), also called divisions or diminutions, are melodic ornaments that divide long note values into shorter notes, filling them in with stepwise motion. *L’Astratto* includes several examples of written-out *passaggi* in both eighth and sixteenth notes. A good example of this technique occurs in the arioso passage in mm. 81–86. The continuo plays a melody in mm. 81–82 (see Example 10a). It begins with an ascending six-note scale,
A2—B2—C♯3—D3—E3—F♯3, that then descends D3—E3—C♯3, before launching into sixteenth notes. In mm. 84–85, the vocal part includes the same material, but on the word “ciel” (heaven) a passaggio appears in sixteenth notes. Here, to embellish the word heaven, stepwise sixteenth notes fill in the basic eighth-note melody of E5—F♯5—D5—E5—C♯5 (see Example 10b).

Example 10a Strozzi, L’Astratto, mm. 81–83.

Example 10b Strozzi, L’Astratto, mm. 84–86 (vocal part only).

2. Embellishment: Unnotated Ornamentation

While Strozzi decorates her music with notated ornamentation, there are more embellishments that can be added, which are left to the “discretion of the performer.”\(^{16}\) In seventeenth-century Italian music, performers were expected to improvise ornamentation;

\(^{16}\) Ibid., 29.
however, these embellishments had to suit the context. It is appropriate to embellish the rhythm and/or melody when the text repeats. Caccini described good places to ornament, such as notes on penultimate syllables and long syllables, and especially final cadences.

*Trilli* can be added to most cadences, especially when the bass line moves from the dominant to the tonic. In mm. 15–16, Strozzi specified three *trilli*. In the cadence of this passage, B4 would be an appropriate place to add a *trillo* (see Example 7c above). Because cadences conclude phrases and sections, singers can add *trilli*. The following examples demonstrate this approach in mm. 101–2 and 124–25, respectively (see Examples 11a and 11b).

Example 11a Strozzi, *L’Astratto*, mm. 101–2.

![Example 11a](image)


![Example 11b](image)

Although Strozzi notates several *passaggi* in *L’Astratto*, many other places also warrant their inclusion. As mentioned above, singers should be especially attentive to passages in which

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18 Caccini, 5.
the text or musical phrases repeat. These instances call out for improvised *passaggi*.\textsuperscript{19} The following examples are passages in which word repetition occurs with the same rhythm but with different melodic intervals. In mm. 13–14, after singing “forza” (power) in half-notes, the singer could fill in the interval of a descending fifth from E5 to A4 with either eighth notes or sixteenth notes (see Example 12a). Another suggestion for adding *passaggi* in a similar place occurs on “a sonar” in mm. 20–21 (see Example 12b).

Example 12a Strozzi, *L’Astratto*, mm. 13–14 (vocal part only).

Example 12b Strozzi, *L’Astratto*, mm. 20–21 (vocal part only).

*Passaggi* are also desirable in situations where both the music and the text repeat. As shown in Table 3 above, in mm. 57–78, the arioso section alternates three times, between brief *presto* and *adagio* sections (see Example 12c). The singer can add *passaggi* in the *adagios*, but should not add *passaggi* in the *prestos* because these sections are too fast for elaborate ornamentation. On the second and third reiterations of “e conducete un miserabile” (and carry

\textsuperscript{19} Wong, 59.
this poor wretch) in the *adagios* (mm. 69–70 and mm. 73–74, respectively), the singer could add more notes, but not too many. In this case, because of the connotation of despair, sigh figures (appoggiaturas) would be appropriate (see Example 12c). To add expression to the text, the singer should also vary the dynamics, singing louder in the *prestos* and softer in the *adagios*.

Example 12c Strozzi, L’Astratto, mm. 69–70 and mm. 73–74 (vocal part only).

Seventeenth-century instrumentalists and singers typically embellished cadences.

Strozzi’s cadences are no exception. On the word “molto” (much) in the cantata’s final cadence, the singer should add ornaments, either a *trillo* or *passaggio*, or both (see Example 12d). Because the register lies rather high in this cadence, the singer might divide the quarter note (E5) into four sixteenth notes ascending to the A5 (this cantata’s highest note). This ornament would help to express the meaning of the text “much,” because it includes many notes. My suggestions for melodic embellishments for the second stanza of the aria (mm. 129–48) are included in Appendix B.
In terms of singing *passaggi*, Caccini suggested a certain rhythmic freedom in eighth-note figures (occasionally sixteenth notes). He argued that singing unevenly by using the dotted figures (i.e., back-dotted, so-called “Scotch snap” or “Lombard rhythm,” or a combination of dotted and back-dotted) makes melismatic passages more “graceful” (see Example 13a).²⁰

Early music singer and author Sally Sanford describes this technique of *sprezzatura* as follows:

The singer was relatively free to depart from a regular tempo and/or from the notated musical rhythms in order to inflect the text. Modern singers trained to sing with absolute rhythmic precision need time to become comfortable with the concept of *sprezzatura*.

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²⁰ Caccini, 9.
The easiest way to incorporate it into singing is by first declaiming the text in an impassioned way as an orator or actor might.\footnote{Sally Sanford, “Solo Singing I,” in \textit{A Performer's Guide to Seventeenth-Century Music}, ed. Stewart Carter (New York: Schirmer, 1997), 9.}

For much of this cantata, Strozzi wrote out these free rhythmic devices with dotted notes and syncopated rhythms, such as a syncopated rhythm on the word “tormento” (torment) in m. 9 (see Example 1e), dotted notes on the word “cordoglio” (grief) in m. 39 (see Example 7a), and both dotted and back-dotted notes on the word “intorno” (around) in m. 53 (see Example 7b). However, the singer can use rhythmic alteration when Strozzi indicates evenly written-out \textit{passaggi}. For example, the last syllable \textit{ò} on the word “goderò” (rejoice) includes twelve eighth notes in mm. 105–6 (see Example 13b). The singer can best approach Caccini’s notion of gracefulness by turning at least some of these even notes into dotted figures. The singer could elongate the notes on strong beats, such as the G5 in m. 105 and the C5 in m. 106. In addition, the singer could perform the sixteenth-note melismas on the words “cantar” in mm. 2–3 in a free manner (see Example 13c) and “spiegava” in mm. 50–53 in a similar fashion (see Example 13d).

Example 13b Strozzi, \textit{L’Astratto}, mm. 105–6 (vocal part only).
Appoggiaturas, especially in recitatives, are a third important embellishment that modern singers can add. During the 1680s, most recitative cadences by operatic composers, including Alessandro Scarlatti, were applicable to both metrically accented and unaccented endings, and created by adding an appoggiatura. These cadences continued well into the eighteenth century and can be heard in nearly all recitatives by such composers as Handel and Mozart. However, there is no evidence that Strozzi used these cadences in her recitatives. She composed this

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22 A metrically accented (strong) ending is termed as a masculine ending and a metrically unaccented ending (weak) ending is called a feminine ending. Because of the association with gender, I do not employ these terms.
cantata for her last collection; therefore, it is possible that she included these ornaments into her cantata, as a precursor to Scarlatti’s style. To support this notion, musicologist and instrumentalist Robert Donington cites an appoggiatura used in a recitative from the mid-seventeenth-century cantata *Se voi vi credete sentirmi cantare* (c. 1650–70) by an anonymous composer.23 Because of the characteristics of the Italian language, metrically unaccented endings appear more frequently in recitatives than metrically accented endings. The metrically unaccented ending occurs when the accent falls on the penultimate syllable. For instance, the appoggiatura takes the place of the first note of a two-note figure, both written on the same note, when the previous note falls a fourth or a third in the cadence. This type of the cadence appears on word “troviamo” (find) in m. 27. Although Strozzi does not switch the note E4 on the syllable *via* to the note A4, the singer is responsible for creating a metrically unaccented ending (see Example 14).

Example 14 Strozzi, *L’Astratto*, m. 27 (vocal part only).

Because Strozzi lived towards the end of the mid-Baroque era, the singer has more than one option with regard to ornamentation in her works. One can embellish the cadences with the early Baroque ornaments such as *trilli*, *passaggi*, and prebeat appoggiaturas, or one might employ the late Baroque tradition of embellishing the cadences in recitatives and ornamenting

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the melody in the second stanza of an aria. Since both are possible, ornamentation in Strozzi’s music is contentious. Thus, the singer should use her own discretion as well as text expression as the starting point for deciding on ornamentation in Strozzi’s music.

3. Vocal Technique

Performing seventeenth-century Italian repertoire requires vocal agility. Singing ornaments such as trilli and passaggi necessitate quick glottal articulation, known as disposizione di voce (disposition of the voice). This technique is indispensable for singing the florid passaggi of early and mid-Baroque eras. Early music soprano Julianne Baird describes this technique as “rather like a high laugh or giggle, with the air striking the soft palate” and “facilitated rapid movement of the voice, though it is frowned on in modern vocal pedagogy.”24 In addition, Joy Sherman and Laurence B. Brown examine the technique of singing trillo through acoustic, glottographic, and videolaryngoscopic analyses, and describe this glottal articulation as rapid alternation between abduction (closing) and adduction (opening) of the vocal folds.25 Therefore, a singer will feel the glottal movement slightly while re-striking (or re-articulating) the note. A singer can feel a similarly physical sensation to singing the glottal consonance [g] in each attack; however, it should not be a hard attack.

To sing Strozzi’s cantatas, singers need a flexible technique that can negotiate rapid melismatic passages and sustained legato melodies, which both require immense breath control. In his treatise Opinion de’cantoriori antichi, e moderni (1723), the vocal pedagogue and singer

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Pier Francesco Tosi (c. 1653–1732), suggested that singers present the notes of *passaggi* in tune, detached, solid, equal, clearly articulated, and fast. Strozzi uses many melismatic passages in *L’Astratto* with the longest occurring on the word “spiegava” (spread) in mm. 50–53 (see Example 13d above). If needed, one can take a breath between the leap from G5 to B4 in m. 51. The singer should also accelerate slightly in the melisma up to this climactic note (G5) as the ascending direction allows for this approach, and then one can relax the acceleration through breathing. However, the singer should remember not to take too much time for a breath. In addition, the singer needs to use a detached articulation between the leaps (E5→A4, D5→F♯4, and G4→D4) in m. 52. Again, one may increase the speed of the ascending melody that spans on an octave (D4→D5) in mm. 52–53.

One final issue in singing Baroque music is the use of vibrato. During this period, vibrato was regarded as an ornament. As a result, seventeenth-century singers used less vibrato and a faster one than do modern singers. One reason for this is that performance venues were generally much smaller and acoustically wetter than they are now. To help singers with clarity of tone, Baird provides instructions for certain places where one should use less vibrato: “on a dissonance, a leading tone, a tone approached by chromatic half step, or a particularly expressive interval such as a tritone.” By using a variety of vibrato, singers can interpret the emotional intensity of the text. Good breath support is the most important element of “natural

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27 Baird, 38.

28 Ibid.

vibrato,” and soprano and author Martha Elliott suggests that “adjusting the pressure of the airflow supports the tone, thereby reducing the pressure in the throat, rather than merely removing vibrato by tightening the throat” while singing natural vibrato.\

In this cantata, the singer needs to use straight tone on the word “tormento” (torment) in mm. 5–10 in particular (see Example 1e above). Because of the text’s meaning as well as the dissonant harmonies that help to color the music, this tone helps to increase the tension of the expression. In order to intensify further emotional anguish of this passage, the singer could also add portamenti between C♯5 and C5 in m. 6 and between B4 and B♭4 in m. 7.

In contrast, the singer can utilize vibrato where the vocal part sustains in mm. 75–77 (see Example 2 above). In this passage, one might sing a gradual crescendo and decrescendo (messa di voce) to shape the sustaining note in the vocal part. While the performer sings a crescendo, the vibrato naturally becomes wider and faster, and the opposite occurs during a decrescendo.

4. Instrumentation: Basso continuo

Strozzi composed most of her cantatas for her own performances, accompanying herself on a lute or chitarrone rather than with a keyboard instrument. Rosand writes that the bass parts of her works exhibit many “awkward leaps” and register changes; therefore, a plucked instrument is preferable to a keyboard instrument for the basso continuo. As Strozzi did not indicate the accompanying instruments for her cantatas, except for Hor che Apollo è a Theti in seno (Serenata con violini, no. 3) in op. 8, performers have some freedom when choosing the

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30 The concept of “natural vibrato” is similar to straight tone and contains less vibrato.
31 Elliott, 17.
33 Ibid.
instrumentation of the basso continuo. The viola da gamba, organ, double or triple harp, harpsichord, lute, or chitarrone (or theorbo) are all possible, and the instrumentation can be varied between performances. Donington notes that “any of these would be an appropriate choice for performers desiring to be historically accurate.” Furthermore, Strozzi lends an important role to the bass part in *L’Astratto*—e.g., the instrumental *ritornelli* and the *motto* style arioso sections; therefore, the performer can also use a melodic continuo instrument, such as viola da gamba or ’cello. Wong suggests that the best guide to the choice of instrument(s) for the modern performance would be the performance venue.

Strozzi creates a variety of dramatic moods through this cantata. As a result of her training in the tradition of the *seconda pratica*, her compositional ideas are dictated by the text. She prioritizes the text and drama, using them to inform the formal structure of this cantata and adds written-out ornaments. The singer should add additional ornamentation in this cantata depending on text expression. The most important feature of this work is to communicate and to interpret the text through all musical means possible.

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35 Wong, 59.
CHAPTER 3
Elisabeth-Claude Jacquet de La Guerre’s *Le Sommeil d’Ulisse*

A. Mythology and Character

During the Baroque era, several operas treated the story of Ulysses (Odysseus): Monteverdi’s *Il ritorno d’Ulisse in patria* (The Return of Ulysses, 1641), Jean-Féry Rebel’s *Ulysse* (1703), and Reinhard Keiser’s *Ulysses* (1722). In addition, Thomas-Louis Bourgeois’s cantata *Les Sirènes* (1708), Jean-Baptiste Morin’s cantata *La Nauffrage d’Ulisse* (1712), and Jean-Philippe Rameau’s harpsichord piece *Les Cyclopes* (1724) are also based on the story of Ulysses.

*Le Sommeil d’Ulisse* (The sleep of Ulysses) is the last cantata from Elisabeth-Claude Jacquet de La Guerre’s collection of secular cantatas based on Greek mythology. *Le Sommeil d’Ulisse*’s libretto is anonymous; however, the librettist possibly adapted the story from Homer’s *Odyssey*, one of the most beloved Greek epic poems. This cantata concerns the life of Ulysses—a Greek hero, son of the king of Ithaca, husband of Penelope, and father of Telemachus—and his journey home after the Trojan War. The cantata begins with a *récitatif* narrating Ulysses’ attempt to hide his ships from Neptune (Poseidon), the god of the sea. However, Ulysses’ efforts are in vain, for the furious Neptune notices Ulysses in the first *air*, “Sur une mer orageuse” (on a stormy sea). Neptune then focuses his energy on Ulysses’ ships in the second *récitatif*. Poseidon creates a strong storm with thunder and lightning, and the ships are engulfed by the sea in the *tempête* (or *tempête*) movement. After the storm scene, the narrator calls Minerva, goddess of wisdom and magic, in the second *air*, “Venez Minerva bien faisante” (Come, beneficent Minerva). Minerva helps Ulysses escape from the storm and facilitates Ulysses’ flight from
Neptune through a mysterious sleep in the third récitatif. In the sommeil movement, Minerva enchants Ulysses, who falls into a deep sleep. The following two récitatifs describe Ulysses’ dreams while under Minerva’s magical spell. Ulysses dreams of a happy future in the fourth récitatif. Minerva shows him the reign of Alcinous, the universally admired king, and gives Ulysses the confidence to be a conqueror in the fifth récitatif. In the third air and final movement of the cantata, “Ulisse que la gloire appelle” (Ulysses, whom glory calls), Ulysses wins his quarrels with the gods. For a translation of the libretto, see Appendix C.

Ulysses, Neptune, Minerva, and Alcinous are all mentioned in the libretto to Le Sommeil d’Ulisse; however, the singer, a soprano, functions as the narrator except in two movements: the singer acts as a Greek chorus in the third récitatif, “Nos voeux sont éxaucez” (our wishes are granted); and in the sommeil movement, the singer takes on the voice of Minerva. In this cantata, the singer does not provide Ulysses’ perspective. In general, the récitatifs tell the story while the airs depict actual events and emotions of the characters. French poet Jean-Baptiste Rousseau (1671–1741) discussed the role between récitatif and air in the preface of J. Bachelier’s collection of the cantata texts: “Recitative would furnish the body of the cantata, and tuneful airs, the soul.”

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B. Formal Structure: Music and Poetry

Between the 1680s and the 1730s, French composers wrote cantates française (hereafter French cantatas) in the manner of the contemporary multi-movement Italian cantatas, which alternate between recitatives and da capo arias. Rousseau created the poetic form of the French cantata, which consists of six movements: three pairs of récitatifs and airs. French composers often inserted additional movements such as instrumental interludes, and additional récitatifs and airs. Although the French cantata borrowed from the Italian genre, French cantatas are distinguished from their Italian counterparts by their use of descriptive movements, French recitatives (récitatif simple and récitatif mesuré), stylized dances, and French performance practices and ornamentation. Moreover, the compositional style (e.g., récitatif and air) and formal structure of the French cantata were similar to that of tragédie en musique.

La Guerre, in the manner of her contemporaries, extends Le Sommeil d’Ulisse to eleven movements: an instrumental prelude (simphonie), five récitatifs, three airs, and two descriptive air movements— tempête and sommeil (see Table 4). However, she does not number the movement, and so they exist as proto movements. She also indicates a simphonie for the movements that require obbligato instruments. The third movement has no indication of air but instead gracieusement et un peu lourdé (gracefully and with a little slurred staccato). However, we can assume that this movement is the first air since the last movement is marked “3e air.” La Guerre employs only one independent instrumental movement at the beginning of Le Sommeil d’Ulisse. The instrumental obbligato instruments, violin and transverse flute, play in unison accompanied by the basse continue. The fourteen-measure prelude features the first section of a

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French overture, characterized by the simple quadruple meter (4/4), double-dotted figures, and a regal character.

<table>
<thead>
<tr>
<th>Proto mvt.</th>
<th>Title</th>
<th>Incipit</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Simphonie [instr. prelude]</td>
<td>n/a</td>
<td>[Violon(s), flûte], basse continue</td>
</tr>
<tr>
<td>2</td>
<td>Récitatif</td>
<td>“Apres mille travaux”</td>
<td>Basse continue</td>
</tr>
<tr>
<td>3</td>
<td>[Air]</td>
<td>“Sur une mer”</td>
<td>Basse continue</td>
</tr>
<tr>
<td>4</td>
<td>Récitatif</td>
<td>“Il en frémit”</td>
<td>Basse continue</td>
</tr>
<tr>
<td>5</td>
<td>Tempête, Simphonie</td>
<td>“Pour perdre ce guerrier”</td>
<td>[Violon], basse continue</td>
</tr>
<tr>
<td>6</td>
<td>Air, Simphonie</td>
<td>“Venéz Minerve”</td>
<td>Violon, flûte, basse continue</td>
</tr>
<tr>
<td>7</td>
<td>Récitatif</td>
<td>“Nos voeux sont éxaucez”</td>
<td>Basse continue</td>
</tr>
<tr>
<td>8</td>
<td>Sommeil, Simphonie</td>
<td>“Dormés, ne vous defendés pas”</td>
<td>Flûte, basse continue</td>
</tr>
<tr>
<td>9</td>
<td>Récitatif</td>
<td>“Mais, quel songe”</td>
<td>Basse continue</td>
</tr>
<tr>
<td>10</td>
<td>2e Récitatif</td>
<td>“Alcinois ce Roy”</td>
<td>Basse continue</td>
</tr>
<tr>
<td>11</td>
<td>3e Air, Simphonie</td>
<td>“Ulisse que la gloire”</td>
<td>Violons, flûte, basse continue</td>
</tr>
</tbody>
</table>

Table 4. Formal structure of La Guerre’s *Le Sommeil d’Ulysse*.

1. *Airs*

This cantata actually includes five *airs* including the two descriptive movements, the *tempête* and *sommeil*. La Guerre uses three forms for the *airs*: strophic variation, da capo, and through-composed.

   a. **Strophic variation form**

   The first *air*, “Sur une mer orageuse,” is a set of strophic variations. Its one-quatrain text is repeated, except for the first line, and the music appears similarly the second time (see Table 5). After the five-measure prelude, La Guerre presents the quatrains by repeating the words “et regner” (and reigning) in the last line in mm. 6–23. The second presentation also contains the
five-measure ritornello in mm. 23–27; however, La Guerre omits the first line of the quatrain, “Sur une mer orageuse et profonde” (on a stormy and deep sea), and instead repeats the last line, “et regner comme lui sur l’onde” (and reigning like him on the wave), in mm. 42–47. As a result, each section is symmetrical in length. However, La Guerre differentiates the second presentation through similar melodies and the same rhythms. In this *air*, the rhyme scheme is ABBA with the first and last lines rhymed with *e*, and the inner lines rhymed with *irs* (see Table 5). As French composers generally repeated entire poetic lines or phrases rather than individual words or short melodic fragments as did their Italian contemporaries, La Guerre follows that convention.  

<table>
<thead>
<tr>
<th>First presentation (mm. 1–23)</th>
<th>Second presentation (mm. 23–47)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>mm. 1–5</strong></td>
<td><strong>Instrumental prelude</strong></td>
</tr>
<tr>
<td>mm. 6–9</td>
<td>“Sur une mer orageuse et profonde”</td>
</tr>
<tr>
<td>mm. 10–13</td>
<td>“Il l’aperçoit guidé par les zephirs”</td>
</tr>
<tr>
<td>mm. 14–17</td>
<td>“Voguer au gré de ses desirs;”</td>
</tr>
<tr>
<td>mm. 18–23</td>
<td>“Et regner, et regner comme lui sur l’onde”</td>
</tr>
</tbody>
</table>

Table 5. Form of *Le Sommeil d’Ulisse*’s first *air*.

### b. Da capo form

La Guerre employs da capo forms for the second *air*, “Venéz Minerve,” the *sommeil* movement, and the final *air*, “Ulisse que la gloire appelle,” all of which she indicated as “*simphonie*” at the beginning. Like eighteenth-century Italian da capo arias, La Guerre’s da capo *airs* begin with an instrumental ritornello. The instrumental sections also share the same entrance melody as the vocal part (so-called *motto* technique). All da capo *airs* have two quatrains: one

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for the A section of the da capo structure, and the other for the B section. La Guerre indicates *dal segno* for the return; however the length of each section varies, depending on the repetition of the text.

The second *air*, “Venéz Minerve bien faisante” (Come beneficent Minerva), also features two stanzas of equal length. The A section (the first quatrain) calls Minerva to aid Ulysses, and the B section (the second quatrain) shows how Ulysses needs the goddess’ help. Both quatrains have an ABAB rhyme scheme. Instead of repeating the couplet, La Guerre repeats the last line of each stanza, “Volez, volez a son secours” (fly, fly to his help), in mm. 22–26 and “Sous vos loix il scut se ranger” (under your laws he was able to keep) in mm. 38–40, with different melodies (see Table 6). La Guerre also highlights words by repeating them, such as “volez” (fly) seven times and the phrase “Volez, volez a son secours” once.

**A section (lines 1–4)**

*Venéz Minerve bien faisante,*  
*Vous qui prenés soin de ses jours;*  
*Hâtez-vous Déesse puissante,*  
*Volez, volez a son secours;*

**B section (lines 5–8)**

*Quand il vit la troupe immortelle*  
*Surl Ilion se partager;*  
*A vos leçons toûjours fidel*  
*Sous vos loix il scut se ranger;*

<table>
<thead>
<tr>
<th>Section</th>
<th>A (mm. 1–30)</th>
<th>B (mm. 30–44)</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ritornello (r)</td>
<td>Lines 1–2</td>
<td>r</td>
</tr>
<tr>
<td>Key: e minor</td>
<td>I</td>
<td>i</td>
<td>I</td>
</tr>
<tr>
<td>Measures</td>
<td>1</td>
<td>10</td>
<td>13</td>
</tr>
</tbody>
</table>

Table 6. Form of *Le Sommeil d’Ulisse*’s second air.
Furthermore, La Guerre uses sixteenth-note melismas on the word “volez” (fly) in mm. 18–19 and prolongs them by using sequences in mm. 22–23 (see Example 15). This compositional technique—repeating a single word—is a result of Italian influence. This influence also occurs when the instruments and voice move in parallel thirds and sixths, which is a characteristic of the Italian trio sonata. As most French composers shunned Italian coloratura, La Guerre did not employ much of it except for several important words in her cantatas.

Example 15 La Guerre, Le Sommeil d’Ulisse, second air, mm. 18–23 (obligato and vocal parts only).

La Guerre composed the final da capo air, “Ulisse que la gloire appelle” (Ulysses, whom glory calls), by adopting an Italianate structure. This air also has two quatrains, and each couplet is repeated except for the first couplet of the second stanza, e.g., three times for lines 1–2 and
twice for lines 3–4 and 7–8 (see Table 7). In terms of the poetic structure, the rhyme scheme of each quatrain is again ABAB.

A section (lines 1–4)

Ulisse que la gloire appelle
Triomphe en ses aimables lieux.
Il y voit finir la querelle
Qui troubla si longtemps les Dieux.

B section (lines 5–8)

Lors qu’un Heros suit la sagesse,
Et qu’il la prend pour son appui
A son parti tout s’intéresse,
Tout agit, tout combat pour lui.

<table>
<thead>
<tr>
<th>Key: e minor</th>
<th>Measure</th>
<th>1</th>
<th>7</th>
<th>13</th>
<th>15</th>
<th>20</th>
<th>22</th>
<th>26</th>
<th>28</th>
<th>32</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ritornello</td>
<td>Lines 1–2</td>
<td>r</td>
<td>Lines 3–4</td>
<td>r</td>
<td>Lines 1–2</td>
<td>r</td>
<td>Lines 3–4</td>
<td>r</td>
<td></td>
</tr>
<tr>
<td></td>
<td>i</td>
<td>i</td>
<td>i→v</td>
<td>v</td>
<td>v</td>
<td>III</td>
<td>III</td>
<td>V/III</td>
<td>V/III</td>
<td></td>
</tr>
</tbody>
</table>
| Table 7. Form of Le Sommeil d’Ulisse’s final air (A section, mm. 1–56).

This air begins with a seven-measure, E-minor instrumental prelude followed by a vocal part that shares the same melody with the ritornello for three measures. In the first thirty-four measures, La Guerre presents each couplet (lines 1–2 and 3–4) twice with short ritornelli in two-measure lengths between the couplets. She employs the dominant, B minor, between the first shortened ritornello and the second ritornello in mm. 13–21. The relative major, G major, appears in the first setting of lines 3–4 and the third ritornello in mm. 22–27, and La Guerre uses
the secondary dominant of G major, D major, for the second setting of lines 3–4 and the fourth ritornello in mm. 28–34. In addition, E minor comes back in m. 35 when she repeats lines 1 and 2 separately, with the insertion of the ritornelli in mm. 35–55. However, she eschews a ritornello between lines 2 and 1 in m. 43 (see Example 16). She also repeats and highlights the word “triomphe” (triumph) with melismas by adding an instrumental obbligato part before the second “triomphe” in mm. 40–41 and mm. 48–49, and both parts play in parallel thirds in mm. 49–50.

Example 16 La Guerre, Le Sommeil d’Ulisse, final air, mm. 40–52 (obbligato and vocal parts only).
c. The tempête and the sommeil

French composers employed descriptive titles, such as tempête and sommeil, in their cantatas. These two most popular scenes of French tragédie en musique “heighten the dramatic implication of the text.” Michele Cabrini writes about the difference between operatic librettos and cantata librettos in his dissertation, “Expressive Polarity: The Aesthetics of Tempete and Sommeil in the French Baroque Cantata”:

While operatic libretti often concentrate primarily on the emotional reaction of the characters without dwelling on the description of the scene, cantata texts complement the overall emotional effect with a strong descriptive emphasis. Thus, in addition to conveying the emotions associated with tempest and sleep, cantata texts function de facto as substitutes for staging indications, affording crucial information to an audience that can only envision the scenario in the imagination. The descriptive emphasis of cantata texts shapes the dramatic interaction between the text and the music in a unique way, the result of which allows the dramatic music—the simphonie—to establish the first emotional shock, after which the singer enters to explain the situation to the audience.

The tempête (storm scene) required an increased involvement of the orchestra and “stirred the audiences with instrumental color and technique: exploitation of the bass register and proliferation of semiquaver [sixteenth-note] and demisemiquaver [thirty-second-note] patterns and tremolo effects.” It appears with or without the vocal part in several eighteenth-century cantatas: Morin’s La Nauffrage d’Ulisse (1712); Louis-Nicolas Clérambault’s Léandre et Héro (1713); Michel Pinolet de Montéclair’s L’Amour vangé (1716) and L’Enlèvement d’Orithie (1716); and Nicolas Bernier’s Hipolite et Aricie (1723).

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La Guerre employs the *tempête* for the fifth movement of *Le Sommeil d’Ulisse*. This movement is through-composed and begins with a fifteen-measure instrumental prelude. The violinist plays throughout the *air* and performs a more important role than the singer; moreover, the obbligato instrument and the vocal part do not share any melodic themes. The vocal melody presents short phrases, mixing stepwise notes and leaps, while the instrumental parts (both the obbligato and *basse continue*) play continuously. The sixteenth notes in the obbligato and *basse continue* parts and the thirty-second notes in the obbligato part depict the fury of the storm scene: the repeated sixteenth notes approximate a tremolo; the leaps of a fourth, fifth, and octave depict Neptune’s anger as he creates dangerous waves in the sea; and the thirty-second notes evoke lightning bolts from the storm (see Example 17a). Within seven lines of text, the rhyme scheme is ABBACAC. La Guerre does not repeat any words or lines in this movement.

1. *Pour perdre ce guerrier, il se livre a sa rage,*
2. *De tonnerres bruiants de foudroyants éclairs;*
3. *Il fait briller, gronder les Airs;*
4. *L’univers allarmé craint un nouveau naufrage,*
5. *Tous les vents déchaînés luttent contre les flots;*
6. *Le vaisseau renversé, cede à l’affreux orage,*
7. *Disparoit; et la Mer engloutit ce Heros.*

Example 17a La Guerre, *Le Sommeil d’Ulisse, Tempête*, mm. 1–6.
La Guerre sets this movement syllabically with quarter notes, eighth notes, and sixteenth notes; however, she elaborates on the words “déchaînés” (rampaging) in m. 29 and “lutent” (fight) in m. 30 with thirty-second notes (see Example 17b). The voice and the violin are in parallel thirds on “lutent,” whose melodic figure is prefigured by the basse continue. Both examples heighten the dramatic effect of the storm.

Example 17b La Guerre, Le Sommeil d’Ulisse, Tempête, mm. 29–31.
The tempête expresses violent rage, whereas the sommeil (sleep scene) calls for peace and tranquility.\(^7\) In addition, the sommeil is much simpler than the tempête in terms of the melody, harmony, and rhythm. Although the sommeil was a less frequent scene in tragédie en musique, it was popular in other genres, such as cantatas, oratorios, grand motets, and instrumental chamber music.\(^8\) Many composers inserted a sommeil either as an independent instrumental movement (e.g., La Guerre’s Judith in 1708) or with a vocal part in their cantatas (e.g., Bernier’s *Les Songes* in 1703 and *L’Aurore* in 1715; André Campra’s *Les Femmes* in 1708; Morin’s *Le Sommeil d’Amour* in 1712; Clérambault’s *La Muse de l’Opéra* in 1716; and Montéclair’s *La Bergère* in 1728).\(^9\) Usually, the sleep scene occurs “after any type of trouble or danger.”\(^10\)

La Guerre employs the sommeil, the longest movement of *Le Sommeil d’Ulisse* (169 measures including repeating A section) for the eighth movement, after the tempête. In this

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\(^7\) Cabrini, 73.


\(^9\) Ibid.

\(^10\) Cabrini, 76.
movement, Ulysses finds comfort in sleep after the dreadful storm. Like the other da capo airs in this cantata, the anonymous poet drew a contrast between the quatrains: the A section (the first quatrain) tells of the calming power of sleep, and the B section (the second quatrain) shows the hero’s disposition and comments on the hero’s right to rest. Like the typical sommeil, this movement begins with the word “dormés” (sleep). In terms of poetic structure, the rhyme scheme of both quatrains is ABAB. La Guerre repeats each couplet by inserting ritornelli in both quatrains, and presents the last line of the second quatrain again in each repetition in mm. 90–92 and mm. 111–13 (see Tables 8a and 8b).

A section (lines 1–4)
Dormés, ne vous deffendés pas
D’un sommeil si rempli de charmes;
Ah! que le repos à d’appas,
Quand il succede à tant d’allarmes.

B section (lines 5–8)
Aux plus laborieux exploits
Il est beau qu’un Heros s’expose;
Mais, il faut aussi quelquefois
Que ce même Heros repose.

<table>
<thead>
<tr>
<th>Ritornello (r)</th>
<th>Lines 1–2</th>
<th>r</th>
<th>Lines 1–2</th>
<th>r</th>
<th>Lines 3–4</th>
<th>r</th>
<th>Lines 3–4</th>
<th>r</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key: a minor</td>
<td>I</td>
<td>i</td>
<td>I→III</td>
<td>III</td>
<td>III→V</td>
<td>i→III</td>
<td>III→i</td>
<td>i</td>
</tr>
<tr>
<td>Measure</td>
<td>1</td>
<td>25</td>
<td>34</td>
<td>37</td>
<td>46</td>
<td>53</td>
<td>61</td>
<td>65</td>
</tr>
</tbody>
</table>

Table 8a. Form of *Le Sommeil d’Ullisse’s* sommeil (A section, mm. 1–77).

<table>
<thead>
<tr>
<th>Lines 5–6</th>
<th>r</th>
<th>Lines 7–8 + Line 8</th>
<th>r</th>
<th>Lines 5–6</th>
<th>r</th>
<th>Lines 7–8 + Line 8</th>
<th>r (dal segno)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
<td>77</td>
<td>81</td>
<td>83</td>
<td>92</td>
<td>96</td>
<td>100</td>
<td>104</td>
</tr>
</tbody>
</table>

Table 8b. Form of *Le Sommeil d’Ullisse’s* sommeil (B section, mm. 77–114).
La Guerre also repeats words to accentuate the mood, for example, “dormés” (sleep) in mm. 27–28, “d’un sommeil” (a sleep) in both mm. 31–32 (with a sequential figure) and mm. 43–44, and the interjection of “ah” in mm. 54 and 66. Instead of using melismas in this air, La Guerre used a long sustaining note for seven beats to evoke the meaning of the word “repose” (rest) in both mm. 87–89 and mm. 108–10 (see Example 18a).

Example 18a La Guerre, *Le Sommeil d’Ulisse*, Sommeil, mm. 87–89 (vocal and basse continue parts only).

In this movement La Guerre specified the transverse flute as an obbligato instrument (often associated with the characters of the shepherdess and goddess in Baroque opera and cantata) to convey a sweet timbre. Like the tempête, the sommeil starts with an instrumental prelude (24 measures) in triple time (3/2) with a slow tempo and slow-moving harmonies. The flute plays throughout the air; however, both the vocal and the flute parts work equally by playing in parallel thirds in mm. 39–43 and mm. 97–100 (see Example 18b).
Example 18b La Guerre, *Le Sommeil d’Ulisse, Sommeil*, mm. 97–100 (obligato and vocal parts only).

\[
\begin{align*}
\text{Flûte} & \quad \text{doux} \\
\text{Voix} & \quad \text{Aux plus la-bo-ri-eux ex-ploits Il est beau qu’un Héros s’ex-po-se;}
\end{align*}
\]

In addition, La Guerre employs recurring dotted rhythmic patterns throughout the *sommeil* in both the obbligato and *basse continue* parts. While the instruments play the lilting dotted motives, the soprano sings in long phrases with some rests for the text expression. The obbligato and *basse continue* parts move in contrary motion at the beginning of the movement in mm. 1–2 (see Example 18c). The bass viol and the flute play in parallel thirds in mm. 21–22 and mm. 81–82, and in parallel sixths in mm. 60–61. These two parts also play contrapuntally with the similar melody in mm. 69–70 (see Example 18d).

Example 18c La Guerre, *Le Sommeil d’Ulisse, Sommeil*, mm. 1–2 (obligato and *basse continue* parts only).
2. *Récitatifs*

The French declamatory style was based on French theater, which preserved the “intrinsic rhythms” and “stress of the French language.” Drawing from the stylized poetic declamation of the spoken French theater, Lully invented the French *récitatif* and differentiated it from the dry Italian recitative. He developed the concept of *musique mesurée* (measured music), which was a French poetic literary principle, devised by Jean-Antoine de Baïf (1532–1589) and Claude Le Jeune (1528/30–1600). This style is described as follows:

Composers strictly followed the meter of the verse, setting long, accented syllables as minims [half notes], and short, unaccented ones as crotchets [quarter notes]. This resulted in irregular phrases and bar-lengths, with no regular pulse, and as a result much of this music has no time signature [or changed meters] and is left unbarred. Texts were set syllabically and homophonically so that the words were as clear as possible.

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There are two types of the French Baroque récitatif—récitatif simple (simple recitative) and récitatif mesuré (measured recitative). In the former, récitatif is rhythmically free by fluctuating meters; therefore, it sounds as if there were no bar lines. Musicologist Lois Rosow writes that “a sense of meter is created by melodic, harmonic and rhythmic structures, not by the placement of vertical lines in the score.”  

14 Harpsichordist and musicologist R. Peter Wolf also explains, “the change from one meter to another is used to accommodate a shift in the position of rhythmic stress, a shift which results from a musical extension.”  

15 In contrast, récitatif mesuré has a regular meter, like Italian secco recitative, and is more lyrical than the récitatif simple.  

16 As a result, French récitatifs more closely resembles the air than Italian recitative (see Table 9).

<table>
<thead>
<tr>
<th></th>
<th>Italian recitative</th>
<th>French récitatif</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>stable in common time (4/4)</td>
<td>unstable, shifting between duple and triple, and quadruple meters</td>
</tr>
<tr>
<td>Tempo</td>
<td>fast</td>
<td>slow</td>
</tr>
<tr>
<td>Melody</td>
<td>many repeated notes</td>
<td>few repeated notes (more lyrical with leaps and arpeggios)</td>
</tr>
<tr>
<td>Range</td>
<td>narrow</td>
<td>broad</td>
</tr>
</tbody>
</table>

Table 9. Comparison of Italian recitative and French récitatif.

La Guerre employs five récitatifs simples, some of which she inserts into short sections of récitatifs mesurés in Le Sommeil d’Ulisse. The lengths of récitatifs vary from four measures in the second récitatif, “Il en frémit” (he shudders), to twenty-six measures for the last récitatif, “Alcinoûis ce Roy que l’univers admire” (Alcinous, this King whom the world admires). In the


first two récitatifs simples (“Apres mille travaux” [after a thousand works] and “Il en frémit”),

La Guerre shifts meters nearly every measure. She begins with 4/4 and changes meters four times—3/2 in m. 3, 2/2 in m. 4, 3/2 again in mm. 5–6, and 4/4 in mm. 7–8 in the first récitatif (see Example 19a). She does not indicate a tempo; however, the pace of singing varies according to the meter. In 4/4 La Guerre uses shorter notes, such as sixteenth notes and eighth notes; in contrast, she employs longer notes (e.g., quarter notes and dotted quarters notes) in 3/2 and 2/2. Therefore, the audience will hear the effect of a quicker pace in 4/4 than in 3/2 and 2/2. La Guerre also employs E-minor arpeggios in m. 1, G-major arpeggios in m. 3, A-minor arpeggios in mm. 5–6, and G#-minor and B-minor arpeggios in mm. 6–8, which demonstrate the lyrical affect of French récitatif.

Example 19a La Guerre, Le Sommeil d’Ulisse, first récitatif, mm. 1–8.
In the third récitatif, “Nos voeux sont éxaucez” (our wishes are graciously heard), La Guerre changes the meters five times (4/4 → 2/2 → 3/2 → 2/2 → 4/4 → 3/2) in the first half (mm. 1–7) and sets the meter in 2/2 for the second half (mm. 8–16). The style of récitif mesuré appears in mm. 10–16, where the meter remains in 2/2. The vocal part is lyrical like an air, and the basse continue moves more quickly than in the récitatifs simples (see Example 19b). Moreover, La Guerre marks the tempo lentement (slowly) for this section.

Example 19b La Guerre, Le Sommeil d’Ulisse, third récitatif, mm. 1–16.
La Guerre put a double bar between the fourth récitatif, “Mais, quel songe se mêle à cet enchantement” (But, what dream is mingled with this enchantment), and the fifth récitatif, “Alcinoüs ce Roy que l’univers admire.” However, these récitatifs are regarded as one récitatif and are performed without pause; as a result, La Guerre uses D major—the key of the fifth récitatif—for the last four measures (mm. 4–7) of the fourth récitatif (see Example 19c). Moreover, she adds a transitional passages in the basse continue in m. 7 to connect the récitatif smoothly to the next, and indicates the fifth récitatif as 2e récit (or second récitatif) of the fourth récitatif.

Example 19c La Guerre, Le Sommeil d’Ulisse, fourth récitatif, mm. 4–7.

C. Performance Issues

La Guerre indicated several detailed performance markings, such as ornamentation, tempos, articulation, and dynamics, and specified some of the instrumentation for Le Sommeil
However, she left many other performance issues, including the type of the ornamentation and instrumental disposition for specific movements, to the performers. Most airs in this cantata feature the meters from French stylized dances, which give a clue to the rhythmic pattern and tempo. Furthermore, the issues of rhythm and ornamentation are most important in the performance of French music. I will discuss these performance issues by comparing them with those of the contemporary Italian practices.

1. Stylized Dances and Tempo

La Guerre applied stylized dances that derived from the French ballets de cour. As Tunley argues, “the great majority of the seventeenth-century French airs close links with dance forms, whose phrases feature the same flowing elegance, rhythmic definition, and symmetry of the ballroom style…. “ Moreover, French stylized dances helped performers to determine a particular air’s tempo.

La Guerre indicates the tempo for only two airs: vivement (vigorously) for the tempête and lentement (slowly) for the sommeil. It was the convention during the Late Baroque that tempo indications were decided by the meter. Modern performers need to understand the elements of stylized dances, such as the tempo, rhythm, and character. La Guerre also marks indications of manner, such as gracieusement (“gracefully”) and/or articulations, including un peu louré (“with a little slurred staccato”) and marquez (“as marked”) (see Table 10). Scholar

17 Anthony, French Baroque Music from Beaujoyeulx to Rameau, 438.


Mary Cyr explains that “louré implies a legato, slurred performance and marqué [marquez] may suggest an accented manner.”

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time Signature</th>
<th>Indication</th>
<th>Stylized dance type</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd air, “Venéz Minerve”</td>
<td>C</td>
<td><em>Gracieusement</em></td>
<td>Gavotte</td>
</tr>
<tr>
<td>Sommeil, “Dormés, dormés”</td>
<td>3/2</td>
<td><em>Lentement</em></td>
<td>Sarabande</td>
</tr>
<tr>
<td>Final air, “Ulisse que la gloire”</td>
<td>6/8</td>
<td><em>Gracieusement et lourée</em></td>
<td>Gigue</td>
</tr>
</tbody>
</table>

Table 10. Time signatures, indications, and stylized dance types in *Le Sommeil d’Ulisse’s airs*.

The courante (“running”) is in triple time and usually employs a moderate tempo and hemiolas. In his treatise *Nouveau traité des regles pour la composition de la musique* (1699), Charles Masson claimed that “the courante [should move] steadily (gravement).” La Guerre employed the courante for the first air, “Sur une mer,” with triple meter but no tempo marking. However, she marks *gracieusement et un peu louré* (“gracefully and with a little slurred staccato”) at the beginning of the air. Johann Joachim Quantz explained “the courante [is] performed with majesty, and the bow is detached at each crotch [quarter note], whether there is a dot or not” in his treatise *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752). La Guerre uses dotted figures in the *basse continue* throughout the air, which help provide a steady tempo. The regular phrase falls in four-measure units; however, La Guerre employs six-measure phrases at the cadences in mm. 18–23 and mm. 42–47 (see Example 20a). In addition, hemiolas

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20 Ibid., 28.


22 Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), quoted in ibid.
occur in both cadences, and the singer can vary the metrical accent. In these cases, the performer can shift the accent from the down beat of each measure to the second beat of m. 44, down beat and third beat of m. 45, and second beat of m. 46.

Example 20a La Guerre, Le Sommeil d’Ulisse, first air, mm. 43–47.

The gavotte is a light dance in duple meter and usually begins with a half-measure anacrusis. Marked *gracieusement* (gracefully), the second air, “Venéz Minerve,” features duple meter (₵) with a dotted quarter-note figure in the anacrusis. In his treatise *Rémarques curieuses sur l’art de bien chanter* (1668), Bénigne de Bacilly (c. 1625–1690) describes “old Gavottes which demand a greater degree of expression and tenderness,” and suggests performing gavottes with lightness and speed.23 The performers need to think of each measure in two, not in four;

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therefore, making the *air* light. As David Schulenberg argues, the French gavotte is in moderate tempo, so the performers should play this *air* not too fast, and gracefully.\textsuperscript{24}

The sarabande is a triple-meter slow dance with an emphasis on the second beat. La Guerre employs the sarabande in triple meter (3/2) with a tempo marking of *lentement* (slowly) for the *sommeil* movement. The sarabande can be characterized as having an intense and serious affect while it sometimes requires tenderness and graciousness.\textsuperscript{25} Because of the *sommeil’s* characteristic, the performers should play this piece tenderly and gracefully. La Guerre emphasizes the second beat by using syncopated rhythms and/or by adding *agrèments* with the stenographic sign (x) in mm. 42–46 (see Example 20b). The second-beat emphasis occurs either in the vocal part or in the obbligato part, or both.


The gigue (“jig”) often has a compound duple meter (6/4 or 6/8) in a moderate or fast tempo. La Guerre employs 6/8 for the gigue and marks *gracieusement et lourée* (“gracefully and pronounced”) for the final *air*, “Ulisse que la gloire.” Unlike the other stylized dances above, the

\textsuperscript{24} Schulenberg, 246.

gigue has irregular phrasing and an imitative texture. Because of its joyful affect and La Guerre’s indication of “gracieusement,” performers can play this air lightly but not too fast. The performers should emphasize hemiolas, like the courante, mostly at the cadences in the A section (see Example 20c).

Example 20c La Guerre, *Le Sommeil d’Ulisse*, final air, mm. 18–20 (vocal and basse continue parts only).

2. **Rhythm: Overdotting and Notes inégales**

Overdotting (also called “double-dotting”) and *notes inégales* (“unequal notes”) are two of the most characteristic performance practices in French Baroque music. Both refer to the matter of rhythmic flexibility. Overdotting occurs when the performer plays dotted rhythms in an exaggerated manner; as a result, a dotted note can be lengthened and the following note can be shortened. In his *Éléments ou Principes de musique mis dans un nouvel ordre* (1696), Étienne Loulié explained, “When the Dot is in the same Beat as the Quaver [eighth note] which precedes it, one must in singing hold this quaver [eighth note] a little longer, and pass quickly over the
Semiquaver [sixteenth note]. Baroque musicians applied this manner of performance to some note values in certain types of pieces, such as French overtures.

La Guerre employs dotted figures throughout Le Sommeil d’Ulisse. However, the performers can apply overdotting in a few movements, including the first instrumental movement and the first air, “Sur une mer.” Donington argues that it would be appropriate to overdot when the dotted notes are “persistent enough to dominate the rhythm.” La Guerre composed the initial instrumental movement in the style of the first half of a French overture, in which dotted rhythms predominate; therefore, instrumental players should perform this movement with overdotting. In the first air, “Sur une mer,” the basse continue mostly provides dotted notes, followed by sixteenth notes, and the performers should again use overdotting. When the same dotted figures occur in mm. 32 and 46, the singer needs to coordinate overdotting with the basse continue (see Examples 20a above and 21 below). In addition, the dotted quarter note in the vocal part and the dotted eighth note in the basse continue appear simultaneously. Neumann designates this as “synchronization” and suggests that the performers should play the short notes after each dot at the same time and as quickly as possible. Therefore, the singer’s eighth note and the basse continue’s sixteenth note should be played together on syllables par and ze in m. 30, and ré in m. 44.

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26 Étienne Loulié, Éléments ou Principes de musique mis dans un nouvel ordre (1696), quoted in Donington, The Interpretation of Early Music, 442.

27 Schulenberg, 119.

28 Donington, The Interpretation of Early Music, 441.

Example 21 La Guerre, *Le Sommeil d’Ulisse*, first *air*, mm. 31–33.

La Guerre also employs dotted rhythms throughout the *sommeil* movement; however, performers should not apply overdotting. Because the affect of this *air* is tenderness and sweetness, the energetic overdotting would be inappropriate.

*Notes inégales* is the performance practice of performing series of quarter notes, eighth notes, or sixteenth notes unequally by lengthening the odd number of notes and shortening the even numbered ones. Singer and author Elliott Martha describes this performance practice as follows:

Another particular characteristic of French Baroque music is *inégalité* [inequality], a tradition of performing music in a rhythmically uneven fashion even though it may have been written evenly…. The rules for *inégalité* are complicated, but basically the performer alters the rhythm of the written notes to make them anywhere from slightly to very unequal. This can range from turning a pair of eighth notes into a softly lilting triplet all the way to double dotting. It is usually applied to notes in stepwise motion rather than skips; it is used on the fastest-moving predominant note value in the work (often eighth notes, but sometimes sixteenths or quarter notes); and it should add an appropriate gracefulness to the music and avoid choppy or jerky motion.\(^{30}\)

Performers can apply *notes inégales* in any particular meter: quarter notes in 3/2 meter; eighth notes in 2, 3/4, 3, or 6/4 meter; sixteenth notes in 4/4 (C), 3/8, 6/8, or 9/8 meter; or eighth notes...

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\(^{30}\) Elliott, 44.
or sixteenth notes in C or 2/4. In addition, performing notes inégales is most effective in languid, tender, and mellifluous airs; however, it is inappropriate in movements with fast tempos because the stepwise motions of a French melody can enlarge the variety of the relationship between the long and short notes.

Performers can execute notes inégales in the airs of Le Sommeil d’Ulisse: the first air, “Sur une mer,” the second air, “Venéz Minerve,” and the final air, “Ulisse que la gloire,” all of which La Guerre marks gracieusement. As Mary Cyr argues, “Graceful airs in triple time are especially well suited to it [notes inégales], particularly when quavers [eighth notes] move by step and are slurred in pairs.” La Guerre composed the first air in triple meter, and performers can employ rhythmic inequality for pairs of both eighth notes and sixteenth notes in stepwise motion. When both parts move in the same rhythm, such as sixteenth notes in m. 22 (see Example 22a), all performers should play simultaneously. They should emphasize the first note of the pair by lengthening it.

Example 22a La Guerre, Le Sommeil d’Ulisse, first air, mm. 22–23.

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32 Tunley, The Eighteenth-Century French Cantata, 211.

In contrast, La Guerre marked *égales* (equal) in the second *air*, “Venéz Minerve” (see Example 22b). Because she mentions for the performers to play notes equally in m. 21, the performers may play unequal notes in other places. However, performers need to play an eighth note followed by two sixteenths equally in mm. 22–23 because it is the same figure that La Guerre notates in the previous measure.


In the final *air*, “Ulisse que la gloire,” performers can apply inequality to the sixteenth notes; especially the melismas on the word “triomphe” (triumph) (see Example 22c). Because of the compound meter (6/8), *notes inégales* is appropriate for only the sixteenth notes. The singer and obbligato players can prolong every other note of the six-note figures; as a result, it will express the meaning of the text and victorious mood. Inequality sounds the most pronounced in this *air* because the tempo is the fastest.
Example 22c La Guerre, *Le Sommeil d’Ulisse*, final *air*, mm. 50–51 (obligato and vocal parts only).

![Example music notation]

Both overdotting and *notes inégales* are expressive because a rhythmic lilt makes the melodies respectively energetic or graceful and elegant.\(^\text{34}\) The performers can control the level of the degree of *inégalité*, depending on the mood, the character, and most importantly, the meaning of the words.\(^\text{35}\) Because overdotting and *notes inégales* convey the French style, performers should apply them when they perform French repertoire.

### 3. Ornamentation

While Italian singers embellished coloratura in da capo arias, French singers tended to avoid melodic improvisation. Lully rejected elaborate improvised melodic embellishments on single words, which he thought interrupted a true and dramatic declamation in French vocal music.\(^\text{36}\) However, eighteenth-century French composers employed *agrément* (essential graces)—small ornaments initially developed by lute players. Composers usually marked *agrément* with stenographic signs, such as +, x, or tr, to indicate ornamentation; however,

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\(^{35}\) Cyr, “The Sacred and Secular Cantatas of Élisabeth-Claude Jacquet de La Guerre,” 27.

performers were responsible for deciding the type of ornament, including the trill (tremblement or cadence), mordent (pincé), or appoggiatura (port de voix). Many signs and terms exist for the French ornaments because composers often made up their own, and this practice can be confusing for modern performers. However, the ornament tables by three contemporaneous composers provide helpful descriptions for each ornament: Jean-Henry D’Angelbert’s Pièces de clavecin (1689), François Couperin’s L’art de toucher le clavécin (1716), and Jean-Philippe Rameau’s Pièces de clavécin (1724). Additionally, Bacilly provides vocal ornamentation in his treatise Rémarques curieuses sur l’art de bien chanter, which includes entire chapters on vocal ornamentation, as well as diminution and passages in chapters 12 and 13. Michel Pignolet de Montéclair’s Principes de musique (1736) is another valuable source for the French Baroque vocal embellishments; however, it is only available in French.

As with most French composers, La Guerre indicates agréments with the signs “x” or “+.” These signs usually imply a trill; however, a performer could add any melodic ornament depending on the melodic shape and context of the passage. La Guerre also notates small grace notes as appoggiaturas in both airs and récitatifs in Le Sommeil d’Ulisse. As she indicates the place for adding ornaments using signs, I will discuss the possible types of ornaments by examining the three most popular melodic ornaments: trills, mordents, and appoggiaturas.

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37 Schulenberg, 268.
38 Bacilly, 64–124.
39 The stenographic sign “x” appears in her facsimiles: Elisabeth-Claude Jacquet de La Guerre, Cantates Françaises, Livre III, collection published under the direction of Jean Saint-Arroman (Courlay, France: J. M. Fuzeau, 1999). The stenographic sign “+” appears in two modern editions: Le Sommeil D’Ulisse: Cantate 1715: For Voice (MS/T), violin, flute, and b.c., ed. Elke Martha Umbach (Cassel: Furore, 2006); and The Collected Works, Volume 4: Secular Vocal Works, ed. Mary Cyr (New York: Broude Trust, 2005). No manuscript scores of her cantatas exist; therefore, we are not sure which signs she marked in Le Sommeil d’Ulisse. However, she marked stenographic signs such as mordents, trills, and turns with their own signs, instead using + or x, in her instrumental pieces. I will provide “x” stenographic signs in the following musical examples since it appears in the published print of this cantata.
Because there are many subjective terms in French ornamentation, I will not provide all of them but instead explain how to perform each ornament and when the performer should employ it.

**a. Trills**

French trills are different from their Italian counterparts because of various terms, types, and performance practices. Depending on the length and stress of French trills, Bacilly uses the terms *cadence*[^40] (“cadence”) or *tremblement* (“shaking”) to explain them and describes the basic form as “a presentation on the auxiliary [upper-note] pitch, then the actual alternations (beginning with the main note), and finally a *liaison*, a delicate *Nachschlag* [suffix].”[^41] Unlike Italian trills, in which the trills oscillate for the entire note, performers should remember to vary the tempo, stress, and length of the main note in French trills.

La Guerre marks the signs “x” above a note for adding trills throughout *Le Sommeil d’Ulisse*, including the instrumental prelude, récitatifs, and airs. Performers can apply trills in two places, one in the middle of phrases and the other at cadences. La Guerre calls for *agrément* to underscore important words, and these *agréments* fall on long syllables. Because the trill appears in the middle of a phrase, the singer could present it with shorter and faster oscillations than those at cadences. Performers should not add a *liaison* (suffix) if there is no room to insert it or if the trill falls in the middle of a passage.[^42]

La Guerre indicates an *agrément* on the word “cacher” (hide) in m. 3 of the first récitatif (see Example 23a). The singer can apply the trill on the second syllable *cher* by simultaneously

[^40]: Bacilly, 83. Austin B. Caswell translated *cadence* as “vibrato” in some places in his edition of Bacilly’s *Rémarques curieuses sur l’art de bien chanter*.


[^42]: Bacilly, 89.
performing the upper note (B4) on the third beat, while quickly altering the notes between the auxiliary note (B4) and the main note (A4), possibly two or three times, with an elongation on the first oscillation. After alternating the notes, the singer should hold the main note a bit before singing the following word “son” (his) on B4; and she does not need to add a liaison (hereafter suffix) in performing this trill. Filling in the thirds between the previous note (C5) and the main note (A4) with the auxiliary note (B4), produces a smooth melody. Similar applications occur in many places in this cantata when agréments fall between two notes with thirds below or one step below the previous note (e.g., on the words “orageuse” [stormy] in m. 8 of the first air, “Sur une mer”; “L’univers” [the universe] in m. 26 of the tempête; “Déesse” [goddess] in mm. 12–13 of the third récitatif; “Nos voeux sont éxaucez”; “s’expose” [exploits] in mm. 99–100 in the sommeil; and “Ulisse” in m. 9 of the final air, “Ulisse que la gloire”).

Example 23a La Guerre, Le Sommeil d’Ulisse, first récitatif, m. 3 (vocal part only).

The singer can also use an upper-note trill when intervals are larger than thirds, such as on the word “engloutit” (engulfs) in m. 37 of the tempête (see Example 23b). La Guerre puts an agrément on F#4, which is a fifth below the previous note (C#5). The singer can emphasize the meaning of the word and mood by adding a strong stress on the initial main note, F#4, by using
fast and rough oscillations. The singer may apply an upper-note appoggiatura (G♯4) followed by a mordent (F♯4—G♯4—F♯4).

Example 23b La Guerre, *Le Sommeil d’Ulisse, Tempête*, m. 37 (vocal part only).

In addition, La Guerre notates *agrément* when the main note appears a step below or on the same note as the previous one. The singer can also apply trills in several places of this cantata, such as on the word “volez” (fly) in mm. 22–23 of the second air, “Venéz Minerve” (see Example 23c). La Guerre marks three *agrément* in the vocal part and one in the obbligato part in the sequential passage where the main note appears a step below. The singer can prolong the previous note (C5, B4, and A4) in each sequential figure by adding an upper-note trill. As a result, the dissonant harmonies on the seventh will be lengthened. This type of the trill is called as “tremblement lié,” and performers need to hold it over the beat in the manner of a suspension with the “upper-note-on-the-beat rule.” Moreover, the obbligato players could add a trill on E5, the second beat in m. 24, because it is the same figure that La Guerre notated in a previous measure. Both obbligato players and the singer should move together, lengthening the main note as well as the amount of oscillation. Because the trills occur in sixteenth notes, performers may not have time to fluctuate the notes more than two times.

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Example 23c La Guerre, *Le Sommeil d’Ulisse*, second *air*, mm. 23–24 (obligato and vocal parts only).

In contrast, trills at cadences are longer and slower than those in the middle of a phrase. La Guerre marks *agrément* on penultimate notes. For example, the singer can add a trill on the word “l’onde” (the waves) in mm. 46–47 of the first *air*, “Sur une mer” (see Example 24a). Although the *basse continue* has dotted figures throughout the *air*, La Guerre switches the dotted figure to a half note at the final cadence. According to Bacilly, “since the *liaison* [suffix] has a certain degree of sweetness because of its delicate style of performance, it can also be said to have some quality of excessive insipidness when used on principal cadences of an air which demands some strength.” As a result, the singer can add a suffix by anticipating the following note (E4). This trill will help to express the motion of the waves, but, since the storm has not yet occurred, the singer needs to present the trill gently.

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44 Bacilly, 89.
Example 24a La Guerre, *Le Sommeil d’Ulisse*, first air, mm. 46–47 (vocal and *basse continue* parts only).

The final type of trill occurs on the last note of words with an authentic cadence or a half cadence. La Guerre adds several *agréments* in the *sommeil*, for example, on the words “dormés” (sleep) in m. 28, and “d’appas” (of charms) in mm. 56–57 and mm. 68–69 (see Example 24b). All examples feature half cadences (iv–V), and these words describe the sweetness of the mood. As a result, the singer should present the trill slowly and gently. Moreover, one cannot add suffixes here because the trills fall on the last note.

Example 24b La Guerre, *Le Sommeil d’Ulisse*, *Sommeil*, m. 28 (vocal and *basse continue* parts only).
b. Mordents

The French mordent, *pincé* (“pinched”), is relatively simple compared to other ornaments and is similar to its Italian counterpart. As Neumann describes, “the mordent… or ‘the biter’ starts and ends with the principal note. The basic one-alternation mordent [three-note set] will often strike on the beat and follow with a fast alteration that produces a sharp ‘biting’ accentual effect.”

Although there were two types of mordents, lower and upper, the standard mordent in the Baroque era was the lower. In his *Der vollkommene Capellmeister* (1739), Johann Mattheson explains:

> In playing, [mordents] can be variously used, in singing only in one way [i.e., as a single mordent]. First, the written main note is sounded; then the tone or semitone below (according to the key) must be touched upon, and left for the main note with such speed that these three notes make one sound…. From which it should be obvious that the Mordent has not to divide or break anything, but rather joins and unites the sounds.

A performer can add a mordent when the main note lies in the middle of a three-note stepwise ascending figure as “the ornamented note is approached from below and an accented ornament is appropriate.” For example, a stepwise ascending vocal melody appears twice on the word “volez” (fly) in mm. 23–25 of the second *air*, “Venéz Minerve” (see Example 25). La Guerre notates the first *agrément* on B4 and the second on C♯5, both on the long syllable *lez*. The second *agrément* makes a tritone with the *basse continue* part on G3. Therefore, the singer can increase the harmonic tension by using a mordent, which begins with the main note. In addition, the obbligato instrumentalists can add mordents where La Guerre does not indicate *agrément* in m.

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24. The three-note ascending figure occurs three times in succession. The mordent’s biting character as well as the shape of the melody reflects the meaning of the word “fly.” The performer should emphasize the initial note of each mordent and perform it clearly.


c. **Appoggiaturas**

French Baroque composers and performers used many types of and terms for the appoggiaturas including *coulé*, ⁴⁹ *port de voix*, and *accent*. The first two precede the main (or primary) note and were the most common appoggiaturas, while the last usually follows the main note. French musicians frequently used these appoggiaturas in combination with other ornaments, such as the *pincé*. The length of appoggiaturas is also a consideration for modern performers. According to Donington, “From the last years of the seventeenth century onwards, we meet ³⁴⁹ The term *coulé* also refers to the melodic slide ornament in France.
evidence to suggest that the standard appoggiatura now took half the length of an undotted main note; two-thirds of the length of a dotted main-note….”

La Guerre designates two prebeat appoggiaturas with small notes—the coulé from the upper note and the port de voix from the lower note—and one postbeat appoggiatura, the accent. Performers can also apply appoggiaturas where La Guerre notates stenographic signs. Coulé literally means “in a flowing manner.” French musicians used it as a passing note connecting a descending interval of a third. For example, La Guerre adds two coulés on the word “adoucit” (softens) in mm. 13–14 of the third récitatif, “Nos voeux sont éxaucez” (see Example 26a). On the long syllables dou and cit, the singer could use a short appoggiatura. As Carl Philipp Emanuel Bach mentioned in his treatise Versuch über die wahre Art das Clavier zu spielen (1753/1762), “When the appoggiaturas fill in leaps of a third, they are also taken short.” However, the performer could vary the length. Because both appoggiaturas function as passing notes, the singer should not emphasize the appoggiatura, but rather sing the melody smoothly. The performer should not use a coulé “when the words express anger, or in a quick tempo.”

Similar applications occur on the words “tant” (as) in m. 72 of the sommeil and “repos” (rest) in mm. 19–20 of the final récitatif.

50 Donington, The Interpretation of Early Music, 201.


52 Sally Sanford, “Seventeenth and Eighteenth Century Vocal Style and Technique” (PhD diss., Stanford University, 1979), 218.

53 Carl Philipp Emanuel Bach, Versuch über die wahre Art das Clavier zu spielen (1753/1762), quoted and translated in Donington, The Interpretation of Early Music, 207.

Example 26a La Guerre, *Le Sommeil d’Ulisse*, third récitatif, m. 14 (vocal part only).

Port de voix means “carrying the voice,” and Bacilly explained its movement “by the voice from a lower note to a higher one.” The *port de voix* also functions as a type of suspension by repeating the preceding note before resolving to the main note. La Guerre notates *port de voix* with small notes almost always at cadences. Again, La Guerre employs this ornament on the long syllable. *Port de voix* appears on the words “Ulisse” in m. 2 of the first récitatif, “Apres mille travaux,” and “exaucez” (fulfilled) in mm. 1–2 of the third récitatif, “Nos voeux sont exaucez.” The singer can vary the length of the appoggiatura. If she wants to emphasize the protagonist’s name of the cantata, the main note (G4) can be divided into two eighth notes—F4 and G5—on the syllable *lis* (see Example 26b). The singer could also shorten the appoggiatura because of the récitatif’s tempo. La Guerre does not indicate a tempo for this récitatif; however, she mainly uses sixteenth notes in the first two measures. In terms of the context, the latter is more convincing than the former.

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55 Bacilly, 65.

56 Putnam Calder Aldrich, “The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation” (PhD diss., Harvard University, 1942), 8.
Example 26b La Guerre, *Le Sommeil d’Ulisse*, first *récitatif*, mm. 1–2.

In contrast, on the syllable *cez* the singer could divide the main note (C5) equally into two quarter notes—B4 and C5 (see Example 26c). The pace of this *récitatif* is slower than that of the first *récitatif*, because La Guerre uses mostly eighth notes and changes the meter to 2/2 from 4/4 in m. 2. With the half-note rest, the singer should be able to take enough time for the appoggiatura.


In the *sommeil*, La Guerre notates *port de voix* in several places (see Example 26d). She employs a small note (C5) with a whole note value as a main note (D5) on the word “quelquefois” (sometimes). Here the singer should perform a short appoggiatura, because of the sarabande’s
character. If one divides the appoggiatura into two equal dotted half notes, the emphasis falls on
the first beat, thus the singer will lose the sarabande character. Moreover, if one sings an
appoggiatura with a half note and the main note with whole note, the emphasis will appear on the
second beat; however, a one-beat dissonance creates a longer tension. Therefore, the
appoggiatura should be shorter than the half note for the character of the vocal melody. As a
result, the singer should perform a quarter note here.

Example 26d La Guerre, *Le Sommeil d’Ulisse, Sommeil*, m. 106.

The compound-ornament *port de voix* occurs when an appoggiatura from below is
combined with a mordent at an authentic cadence (the so-called *port de voix et pincé*). Neumann
explains, “The *port de voix* was frequently, almost routinely, followed by a mordent annex.”57 In
this case, the performer should not stress the mordent but emphasize the small note of the *port de
voix*. La Guerre does not notate *port de voix et pincé*; however, the singer could add it either at
the end of a movement or section. For example, the singer could add a mordent after the *port de

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voix on the word “tombeau” (tomb) in mm. 7–8 at the final authentic cadence of the first récitatif, “Apres mille travaux” (see Example 26e).

Example 26e La Guerre, *Le Sommeil d’Ulisse*, first récitatif, mm. 7–8.

The postbeat appoggiatura *accent* (“aspiration”) appears after the long main note from a lower note. *Accent* is never used with a final note because the small note follows the main note. Bacilly explained that an *accent* is touched very lightly with the throat, and the singer should not emphasize it. The singer should cut off the phrase in a manner of a gentle staccato. La Guerre employs *accent* on the word “sommeil” (sleep) in mm. 30–31 of the sommeil (see Example 26f). The small note (E5) is followed by the half note (F5). The singer should perform the *accent* note shortly and gently. In this case, she should perform together with the basse continue part in the rhythm of a dotted quarter note and an eighth note. In addition, the singer could add another accent in the following measure, 32, when the A section returns, because the rhythmic pattern is the same.

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58 Bacilly, 95–97.

59 Elliott, 47.
Example 26f La Guerre, *Le Sommeil d’Ulisse, Sommeil*, mm. 31–32 (vocal and *basse continue* parts only).

Early eighteenth-century French singers avoided the type of melismatic elaboration that Italian singers used in opera seria. In the late Baroque era, an Italian audience expected to listen to the singer’s virtuosity, whereas a French audience focused on one’s text delivery. As a result, French musicians employed ornaments to convey the meaning of the text. There were many options in the use of *agrément* that gave performers a certain interpretive freedom. Performers can vary the same ornament in subsequent places by changing the length and speed, and combining it with other ornaments. Thus, in comparison to its Italian counterpart, French ornamentation is contained, subtle, delicate, and sentimental.

4. **Pronunciation**

Pronunciation of old French is an important issue for singers who strive for historically informed performances of French Baroque vocal music. Performers should know the different structures of pronunciation between old and contemporary French, because most of the facsimile
editions include old spellings. Cyr insists that “the original punctuation of the poetry could provide some clues to the singer about phrasing in the eighteenth century.”

The most common difference between old French and modern French in *Le Sommeil d’Ulisse* is the use of diacritical marks—acute accent (e.g., ê), grave accent (e.g., à and è), and circumflex (î)—which are sometimes omitted and other times included on the score. In contrast, the c-cedilla (ç) is added on the word “sçut (knew)” (the modern spelling is “sut”) in m. 37 of the second *air*, “Venéz Minerve.” One of the most noticeable differences between old and modern spellings is the conjugated verb ending *oi* for the modern *ai*. For example, the written “disparaît” (disappears) in mm. 35–36 of the *tempête*, appears in modern French as “disparaît,” both pronounced as [disparɛ]. The diphthong *oi* is also pronounced as [wɛ] in nouns and the pronouns “toi” (you), “moi” (me), or “foi” (faith); therefore, the singer could pronounce the word “loix” (laws) in m. 37 of the second *air*, “Venéz Minerve,” as [lɛ]. In addition, some initial spellings are indicated differently. Capital *U* is marked as *V* (e.g., “Vlisse” in old spelling and “Ulisse” in modern spelling), *i* as *j* (e.g., “jmmortelle” in old spelling and “immortelle” in modern spelling).

These appear in many facsimiles that include English repertoire. Perhaps these spellings are a tradition with these publishers. Table 11 shows the different spellings between the old and modern French words that appear in *Le Sommeil d’Ulisse*.

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60 Cyr, “The Sacred and Secular Cantatas of Élisabeth-Claude Jacquet de La Guerre,” 36

Table 11. Comparison of old and modern spellings of French in Le Sommeil d’Ulisse.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measure(s)</th>
<th>Old spelling(s)</th>
<th>Modern spelling(s)</th>
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</thead>
<tbody>
<tr>
<td>First récitatif, “Apres mille travaux”</td>
<td>1</td>
<td>Apres [apre]</td>
<td>Aprè [apre]</td>
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<tr>
<td>First air, “Sur une mer”</td>
<td>6–7</td>
<td>vne [yn]</td>
<td>une [yn]</td>
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<tr>
<td></td>
<td>16–17</td>
<td>désirs [dezir]</td>
<td>désirs [dezir]</td>
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<td></td>
<td>18–19</td>
<td>regner [rêpe]</td>
<td>régner [rêpe]</td>
</tr>
<tr>
<td>tempête</td>
<td>17</td>
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<td>à [a]</td>
</tr>
<tr>
<td></td>
<td>26</td>
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<td>l’univers [lyniver]</td>
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<td></td>
<td>27</td>
<td>vn [ê]</td>
<td>un [ê]</td>
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<td></td>
<td>35–36</td>
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<td>disparait [disparê]</td>
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<td>Second air, “Venéz Minerve”</td>
<td>17</td>
<td>Hâtez [ate]</td>
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<td></td>
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<td>loix [lwa]</td>
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<td>39</td>
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<td>sut [sy]</td>
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<td>chère [ʃɛʁ]</td>
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<td>sommeil</td>
<td>39</td>
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<td></td>
<td>58–59</td>
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<td>succède [syksɛdə]</td>
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<td>Fourth récitatif, “Mais, quell songe”</td>
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<td>4</td>
<td>image [imaʒə]</td>
<td>image [imaʒə]</td>
</tr>
</tbody>
</table>

5. Instrumentation

La Guerre scored Le Sommeil d’Ulisse for two obbligato instruments (i.e., violin and transverse flute, or two violins and transverse flute) and basse continue (see Table 4 above).

Tunley describes French cantata instrumental scoring as follows:

…. in most cases the only essential instruments are violin, flute, and harpsichord with either bass viol or cello…. A single movement of a cantata may require two independent obbligato parts and the remaining movements only one. The great majority of cantatas scored with instrumental ensemble (symphonie) are notated with a single line of obbligato,
either doubled by various instruments or picked out in one tone-color usually designated by the composer.\(^{62}\)

Although La Guerre calls for two obbligato instruments in this cantata, neither of them ever plays independently: they play either in unison in the same movement or separately in different movements.

All récitatifs and the first air, “Sur une mer,” require only basse continue. La Guerre specifically designated obbligato instruments for only three movements—the second air, “Venéz Minerve,” with violon et flûte (violin and flute), the sommeil with flûte, and the final air, “Ulisse que la gloire” with violons et flûte. La Guerre (or the publisher) requested the violons for the final air; however, performers may use one violin because both the flute and violin play in unison. Elke Martha Umbach’s edition requires only one violin, while Mary Cyr’s edition suggests two violins.\(^{63}\) For the initial instrumental prelude, La Guerre provides only two staves—one for the basse continue and the other possibly for both obbligato instruments. In addition, she specifies one staff for the obbligato part in the tempête without labeling the name of the instrument(s). According to the character of the piece and its idiomatic writing, this movement should be played by a violinist.

In the eighteenth-century French cantata, performers used the harpsichord as the primary instrument for the basse continue. However, they could substitute another harmonic instrument (e.g., chitarrone or lute) for the harpsichord or use both. In addition, performers typically added at least one bowed instrument (e.g., viola da gamba or ’cello), regardless of whether the


composer specified it in the score or not. A melodic instrument serves an important role in this cantata: the viola da gamba or ’cello plays sixteenth-note figuration, which is unidiomatic to the harpsichord or chitarrone in the tempête, and it also gives clarity to the dotted rhythm throughout the sommeil. Cyr also mentions that a performer might substitute a bassoon for the viola da gamba. With such flexibility in practice, performers can vary the instrumentation in this cantata.

La Guerre condenses the stylistic and dramatic characteristics of tragédie en musique in this cantata, and she maximizes the drama through the use of obbligato instruments, which serve as the French overture in the initial instrumental prelude, and set the mood of both the tempête and sommeil. As each movement conveys its own affect, performers should unify the method of delivering the text as well as the nuances of the ornaments.

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64 Cyr, “Performing Rameau’s Cantatas,” 481.

CONCLUSION

In this document, I have shed light on the compositional skills and differing stylistic features of Strozzi’s and La Guerre’s late cantatas. While they were both active female composers, they lived and worked in different countries at different periods.

The personal differences that exist between the two are striking. Strozzi’s career was isolated from the public even though she was well known to the connoisseurs through her publications. She was active as a singer in the social gatherings of only the Accademia degli Incogniti, and her connection with poets and Venetian publishers made her a prolific cantata composer. She was not from a musical family but was fortunate that her father supported her career. In spite of this support, she must have had to work incredibly hard to develop her career as a composer, and must have had an extremely strong and determined personality. In contrast, La Guerre’s career was both public and private: she was a harpsichordist and composer at the court of Louis XIV, but also performed and composed for the salon and even the public theater.

Strozzi’s life was characterized by hardship because she was an illegitimate daughter, who never married though she had four children. She also struggled with financial problems. By contrast, La Guerre’s home environment was secure: she was born into a musical family, married an organist, and together they had a son. Although La Guerre lost her father, husband, and son within a short period, she continued to have a successful professional career.

A final difference between the two concerns their compositional outputs. Strozzi composed only vocal music, mostly cantatas, while La Guerre composed in various genres, including instrumental pieces (e.g., sonata and suite), ballet, opera, and choral music, in addition to cantatas.
Their histories and compositions also share several significant similarities. First, both were the most successful women composers/performers within their circles during their lifetimes. This is exceptional considering how male-dominant European culture was at this time. Strozzi was active in the Accademia degli Incogniti, where mostly men participated, and she was also one of the first women cantata composers during the seventeenth century.\(^1\) Moreover, she was the most prolific composer of published secular vocal music in Venice during the mid-Baroque era.\(^2\) Similarly, La Guerre performed at the male-dominated French court and public theater; that said, she also founded her own salon, which welcomed women openly, and she performed there regularly. She was the first French woman to compose a cantata and “the only one known to have published whole books of cantatas.”\(^3\)

Second, both Strozzi and La Guerre employed Ancient Greek ideas in their cantata texts and for declaiming them, in which the audience could understand each word and its expression. Strozzi followed the Florentine camerata’s concept of monody where the text delivery was paramount. As a result, she scored most of her cantatas for solo voice (primarily soprano) and basso continuo. Likewise, La Guerre utilized Lully’s device of the French récitatif, which adopted the octosyllabic and alexandrine quantitative meters of Greek poetry.\(^4\) In addition, frequent meter changes appear in both Strozzi’s L’Astratto and La Guerre’s Le Sommeil d’Ulisse; however, their approach to these is markedly different. Strozzi shifts the meters between the

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three formal conventions—recitative, arioso, and aria—for dramatic purposes, whereas La Guerre changes the meter only in récitatifs for the sake of language.

Last, while Strozzi’s and La Guerre’s cantatas were influenced by those of other composers, both were innovative and influential in their own right. Strozzi’s older contemporaries, including Rossi and Carissimi from Rome, influenced her musical and formal style (even though Strozzi’s cantatas were published in Venice). Baroque historian Manfred Bukofzer describes the style of Roman cantatas, including Rossi’s, as follows:

The form was definitively established coincident with the bel-canto style in the sophisticated literary and musical circles in Rome. It was based on a pastoral or dramatic story, narrated in an alternation of recitative and arioso, and punctuated by strophic arias at lyrical or dramatic points…. In his [Rossi’s] hands the cantata assumed the expansive composite form in which recitative, arioso, and aria freely alternated to form as many as fourteen sections.

This bel canto style with its simple motivic melody influenced Strozzi. In addition, Rossi’s and Carissimi’s formal manipulations as “a vehicle for narrative or for lyrical expression” also appear in Strozzi’s cantata. Simultaneously, Strozzi also employed the virtuosic fioritura or melismas, which began to appear in the 1680s and which castrati used for vocal display in eighteenth-century opera seria as well as in Alessandro Scarlatti’s six-hundred chamber cantatas. However, Strozzi used her melismas to color the meaning of the text, according to the concepts

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6 Manfred F. Bukofzer, Music in the Baroque Era from Monteverdi to Bach (New York: W. W. Norton, 1947), 120.

7 In the Baroque era, the term bel canto refers to the simple lyricism that came to the fore in Venetian opera and the Roman cantata during the 1630s and 1640s as a reaction against the earlier, text-dominated stile rappresentativo. Richard Kolb, “Style in Mid-Seventeenth Century Roman Vocal Chamber Music: The Works of Antonio Francesco Tenaglia (c. 1615–1672/3)” (PhD diss., Case Western Reserve University, 2010), 2.

of the *seconda pratica*, and not merely for virtuosic display. In contrast, her use of sequences and harmonic progressions anticipates the late Baroque.

La Guerre’s most important contribution in the history of the French cantata is that she pioneered the sacred cantata genre. Her musical style in this genre was also unique as it united the Italian genre with the Lullian French national style. Tunley argues that “the predominantly French style is emphasized by La Guerre’s penchant for French declamation, but of a style so often imbued with expressive harmony that we are constantly reminded that La Guerre was one of the first in France to bring the warmth of the Italian style into classical French composition.”

La Guerre’s cantatas are contemporaneous with other early cantatas by Bernier, Campra, and Morin. However, her style is distinguished from them in that it is more Italianate—in fact; it is reminiscent of the Italian trio sonata as she utilizes imitation, suspensions, and the doubling of thirds and sixths between the vocal part and obbligato instrument. In addition, the virtuosic violin writing in *tempête* of *Le Sommeil d’Ulisse* is reminiscent of the virtuosic technique of Italian castrati. These stylistic innovations influenced Louis-Nicolas Clérambault (1676–1749), whose cantatas are considered “the finest of all” French cantatas.

Both Strozzi and La Guerre occupied important positions in the history of the cantata but their cantatas historically fell just before the zeniths of the Italian and the French cantata, respectively. Strozzi’s cantatas can be seen as an intermediary between the text-dominated early Baroque monodic cantata and the melody-dominated late Baroque cantata. La Guerre’s cantatas belong to the middle of the early development, but simultaneously, her Italianate style also

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10 Timms and Fortune, “Cantata: III. The French Cantata to 1800,” 5:34.
adumbrated later cantatas. Thus, Strozzi and La Guerre both contributed to the development of the cantata genre, and their cantatas show the ideal match between music and text.
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**Performance Practice:**


APPENDIX A. Translation of Strozzi’s L’Astratto, Op. 8, No. 4.

Voglio sì, vò cantar,
forse cantando trovar
pace potessi al mio tormento;
 hà d’opprimere il duol forza il concento.
Si, si, pensiero aspetta;
a sonar cominciamo
e a nostro senso una canzon troviamo.

Hebbe il core legato un di d’un bel crin
La stracerei! Subito ch’aspro un foglio
seno che mi raccordia il mio cordoglio.

Fuggia la notte e sol spiegava intorno
Eh! Si confondon qui la not’tel giorno.

Volate à furie e conducete
un miserabile al foco eterno.
Ma che fò nell’ inferno.

Al tuo ciel vago desio
spiega l’ale e vanne
à fè che quel che ti compose
poco sapea dell’amoroso strale;
desiderio d’amante in ciel non sale.

Goderò sotto la luna
hor questa si ch’è peggio,
sà il destin de’gl’amanti e vuol fortuna.

Misero I guai m’han da me stesso astratto,
e cercando un soggetto
per volerlo dir sol cento n’hò detto.

Chi nel carcere d’un crine
i desiri hà prigionieri,
per sue crude aspre ruine
ne men suoi sono i pensieri.

Chi ad’un vago alto splendore
diè fedel la libertà
schiavo al fin tutto d’amore
ne men sua la mente havrà.

Quind’io misero è stolto
non volendo cantar, cantato hò molto.

Yes, I want, I want to sing
and maybe I could find peace from my torment
by singing:
music has the power to suppress my pain.
Yes, yes wait my thought;
Let's start to make music and let's find a song
which goes well with our mood.

In the past, my heart was tied to beautiful
locks… I’d tear it up right because I feel that this
page is bitter and reminds me of my torment.

Night has fled and sunlight has spread around
Ah! Here night and day get confused.

Fly oh Furies and guide a miserable wretch to
the eternal fire.
But what am I doing in hell.

Beautiful desire
spread your wings and go to heaven
It must be said, whoever wrote this
knew little of love's dart:
a lover's desire doesn't ascend to heaven

I will rejoice under the moon
Now this, yes, is worse, to know the destiny of
lovers and still wish for good fortune.

I'm miserable and my troubles have made me go
out of my mind, and in looking for only one
subject to speak about I have spoken of a hundred.

Those who have their desires imprisoned in a
jail of a woman's locks
for their cruel and bitter ruin have not even their
own thoughts.

Those who faithfully gave their freedom
to a lofty graceful beauty
are slaves in the end to love and have not even
their own mind.

Therefore I, miserable and foolish despite not
wishing to sing. I have sung a great deal.

(Translation by Michael Leopold)
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APPENDIX C. Translation of La Guerre’s *Le Sommeil d’Ulisse*.

(Récitatif)
Après mille travaux, l’infatigable Ulisse
A Neptune irrité, croit cacher son vaisseau.
Mais, ses efforts sont vains,
ce Dieu veut qu’il périsse,
Et qu’un gouffre soit son tombeau.

(Air)
Sur une mer orageuse et profonde,
Il l’aperçoit guidé par les zéphirs
Voguer au gré de ses désirs;
Et regner comme lui sur l’onde.

(Récitatif)
Il en frémît; une injuste fureur
S’empare de ses sens, et les remplit d’horreur.

(Tempête)
Pour perdre ce guerrier, il se livre a sa rage.
De tonnerres bruiants de foudroyants éclairs;
Il fait briller, gronder les Airs;
L’univers allarmé craint un nouveau naufrage,
Tous les vents déchaînés lutent contre les flots.
Le vaisseau renversé, cede à l’affreux orage,
Disparoit; et la Mer engloutit ce Héros.

(Air)
Venez Minerve bien faisante,
Vous qui prenez soin de ses jours;
Hâtez-vous Déesse puissante,
Volez, volez à son secours;
Quand il vit la troupe immortelle
Sur Ilion se partager,
A vos leçons toujours fidele
Sous vos loix il seut se ranger;

(Récitatif)
Nos voeux sont exaucez; une si chere tete
Échape enfi à la tempête;
Un azile delicieux Du Dieu qui le poursuit
rend la colere vaine;
Par un sommeil misterieux;
La Déesse adoucit sa peine;

After a great effort, the tireless Ulysses irritated Neptune, so Ulysses tried to hide his boat from Neptune. But his efforts were in vain, because the God wanted him to die, and wished that the wide ocean would become his grave.

On a deep and stormy sea, Ulysses sees his boat guided by the wind, sailing in a whimsical kind of fate. Neptune is guiding his boat like he rules the waves.

He is frightened; an unfair fury grabs hold of his senses and fills them with horror.

To kill the warrior, he acts out his rage. The tremendous thunder and lightning bolts light up the sky; the sky becomes brilliant and too loud, the universe is alarmed, they fear a new shipwreck. The winds are uncontrolled, fighting against the waves. The vessel capsizes, yielding to the furious storm, it disappears, and the storm swallows our hero.

Come, beneficent Minerva, you who look after these days; Haste goddess, full of Power, fly to his rescue;

When he sees the immortal troupe arriving his boat that is about to crumble, he is always faithful to your lessons, he bows down to your laws;

Our wishes have been granted, such a dear head has escaped the storm at long last; A sweet refuge from the god that was pursuing him appeases the coasts; The goddess soothes his pain with a mysterious sleep;
(Sommeil)
Dormés, ne vous defendés pas
D’un sommeil si rempli de charmes;
Ah! que le repos à d’appas,
Quand il succede à tant d’allarmes.

Aux plus laborieux exploits
Il est beau qu’un Heros s’expose;
Mais, il faut aussi quelquefois
Que ce même Heros repose,

(Récitatif)
Mais, quel songe se mêle
à cet enchantement,
Minerve à son esprit presente
Du Destin qui l’attend une image riante,
Et lui tient ce discours charmant;

(2° Récitatif)
Alcinoüs ce Roy que l’univers admire,
En ces heureux climaits exerce son Empire,
En vain mille ennemis,
Dans leurs jaloux transports,
Ont fait contre lui seul,
Les Plus puissants efforts,
Contraint d’armer son bras,
Il n’a pris son tonnerre,
Que pour mieux affirmer le repos de la Terre,
Ce Monarque atentif au Bonheur des humains,
Se plaît à proteger les droits des souverains,
Il est des affligés la plus ferme espérance,
Vos voeux seront comblés par sa magnificence;
Et malgré les destins à vous perdre animés,
Il vous rendra vainqueur a des peuples aimés.

(Air)
Ulisse que la gloire appelle
Triomphé en ses aimables lieux.
Il y voit finir la querelle
Qui troubla si longtems les Dieux.

Lors qu’un Heros suit la sagesse,
Et qu’il la prend pour son appui
A son parti tout s’interesse,
Tout agit, tout combat pour lui.

Sleep, and do not be defensive about sleeping,
sleep is full of charm;
Ah, how sleep is attractive,
when it follows too much alarm.

It is beautiful that the hero has exhausted
himself in laborious exploits;
but sometimes,
we must let a hero rest,

But the dreams meld
in that enchanting moment,
Minerva has in her mind a view
of the happy destiny which awaits him,
and she gives him a charming discourse;

Alcinous, the King that the universe admires,
in this happy climate, exercises his empire.
even though he has 1000 envious enemies,
he was forced to arm himself.
he used his thunder to affirm peace once again
on the earth.
this monarch, attentive to human happiness
takes pleasure protecting the charter of rights of
his kingdom.
He gives firm hope to the afflicted ones,
that their desires will be fulfilled by his
munificence.
and even though destiny says that Ulysses would
be killed
he made you a darling to your own people.

The glorious Ulysses
triumphs in this charming place.
He sees the war finished
that was troubling for so long to the gods.

When the hero knows wisdom,
and he relies upon it,
everything is drawn to him,
all actions, all combat, everything goes his way.

Translation by Janet Youngdahl
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