



Contents

François Couperin (1668–1733)	5
<i>Third Act: The Jugglers, Dancers.</i>	6
<i>The Flirt (under different dominos)</i>	8
Jean-Philippe Rameau (1683–1764)	9
<i>Menuet in G Minor</i>	10
Elisabeth-Claude Jacquet de la Guerre (ca. 1666–1729)	12
<i>Rigaudon</i>	12
Jean Baptiste Loeillet (1680–1730)	14
<i>Aire</i>	14
George Frideric Handel (1685–1759)	16
<i>Impertinence.</i>	17
<i>Gavotte in G Major</i>	18
Fortunato Chelleri (1690–1757)	20
<i>Sonata in A Major</i>	20
Henry Purcell (1659–1695)	22
<i>Lilliburlero. A New Irish Tune Z. 646</i>	23
Carl Philipp Emanuel Bach (1714–1788)	24
<i>Polonaise in G Minor BWV Anhang 125</i>	24
Johann Sebastian Bach (1685–1750)	26
<i>Little Prelude in F Major BWV 927</i>	27
<i>Bourrée in E Minor BWV 996.</i>	28
Christoph (Johann) Graupner (1683–1760)	30
<i>Intrada</i>	30
Georg Philipp Telemann (1681–1767)	32
<i>Suite in A Major</i>	
<i>Allemande</i>	33
<i>Corrente.</i>	36
<i>Gigue.</i>	39
Domenico Scarlatti (1685–1757)	43
<i>Sonata in D Minor (Gavotte) K. 64; L. 58</i>	44
<i>Sonata in C Minor K. 11; L. 352</i>	46
Domenico Zipoli (1688–1720)	49
<i>Sarabande.</i>	49
Carlos de Seixas (1704–1742)	50
<i>Toccata in C Minor.</i>	50
Baldassare Galuppi (1706–1785)	52
<i>Adagio</i>	52
Thomas Arne (1710–1778)	54
<i>Sonata No. 6 in G Minor.</i>	55
Padre Antonio Soler (1729–1783)	60
<i>Sonata in C Minor</i>	60

François Couperin
(1668-1733)

A lady wears

The Flirt (under different dominos)

[illegible]

④ Keep the eighth note steady throughout the changing meters.

“After Lully (1632–1687), all other musicians simply imitated him until Rameau came, when, by the depth of his harmony, he surpassed them and made of music a new art.”

Voltaire (1694–1778)⁶



Jean-Philippe Rameau (1683–1764)

The harpsichord music of French composer Jean-Philippe Rameau is identified as **galant** or **rococo** in style. Royal Composer to King Louis XV, in his day Rameau was famous as an opera composer, a performer on organ and harpsichord, and was widely known as a philosopher and musical theorist.

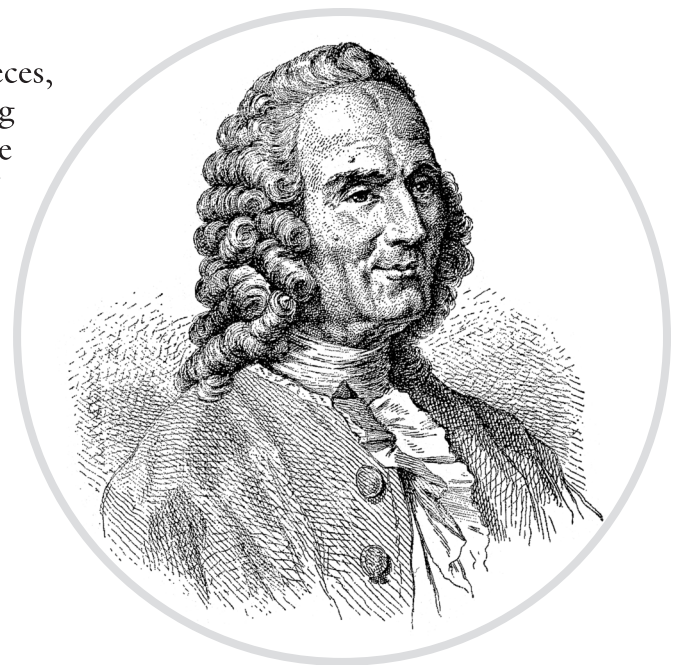
Establishment of the major/minor tonal system

In his *Treatise on Harmony* (1722), Rameau made observations about the way composers were writing, and his insights and discoveries are still accepted as the basis for music theory.

- From the earliest harmonic music, composers, theorists and students of Western style music based harmonies on the relationship between intervals. Even in *basso continuo* (figured bass) harmony was identified by the intervals above the bass note.
- Rameau believed that all music is founded on harmony derived from natural principles of mathematics and the laws of acoustics. Instead of seeing separate intervals above a bass note, Rameau viewed the notes as a unit, what we call a **triad** (a chord built in thirds with a **root**), and he also wrote about its **inversions**. He identified the way chord progressions function, naming **tonic** and **dominant** harmonies, thus making **modulation** understandable.
- His theoretical studies and writings were vital in the development of harmonic thinking in Western music. He continued these studies until his death.

Rameau's Keyboard Music

Rameau wrote more than 65 keyboard pieces, which were published in four books during his lifetime. Most were dances or imitative pieces with descriptive titles like *Clouds of Dust Stirred up by Gusts of Wind*, *The Simpletons of Sologne*, or *The Hen*. Rameau used such varied techniques as chromatic dissonance and unusual modulations, and expressed greater emotional depth and virtuosity than previous keyboard writers.



⁶Derek Watson, ed. introduction and selection, *Dictionary of Musical Quotations* (Ware Hertfordshire: Cumberland House, Wordsworth Editions Ltd., 1994), 163.