

Example 4.23: Handel, D minor Allemande

a) Enlargement of turn figure

Bars 1 20^b 21 22 23

becomes

(normalized)

b) Nested enlargements of turn figure

c) Origin of suspensions in bars 20^b-24

Bars 2^b 3 20^b 21 22 23 24

(NB: f¹ — f^{#1} — g¹
(d¹) — e¹ — f¹ — g¹
c¹ — d¹ — e¹ and running 16ths all derive from
Couperin Allemande, bars 6-8 (Ex. 4.24); trills on each fourth beat from Couperin, stressed chromaticism, 2nd beat.)

Example 4.24: François Couperin, *Pièces de clavecin*,
 Ordre 2, Allemande, “La Laborieuse”

a) Bars 1–8

Bars

3

1 $a^1 - f^1 - d^1$, followed by $d^2 - c\sharp^2 - d^2$, $b\flat^1 - a^1$

$b\flat^2 - g^2$ (cf. Handel, bars 18^b–19^a, Ex. 4.21)

Sans lenteur; et les doubles croches un tant soit peu pointées.

Hidden
 rhythmic
 repetitions

Bars 5

7

(etc.; cf. Handel, bars 20–23, Ex. 4.23.)

continued

Example 4.24 (continued): Couperin, *Pieces de clavecin*, “La Laborieuse”

b) Sketch of the bass

Legend:

- Sources for Handel's incipit and its expansion
- Sources for Handel's bars 20-23
- Sources for Handel's averted I-III

Example 4.25: Handel, D minor Allemande

a) Bars 1–8

Bars 1–8

Hidden rhythmic repetitions

Bars 5–7

Legend:

Incipit

d^2-c^2 , bb^1-a^1

Handel's syncopation and suspension figures, with their sources

Handel's I-(VII)-V⁶ (later V#)

Handel's averted I-III

continued

Example 4.25 (continued): Handel, D minor Allemande

b) Sketch of the bass

Bars 1 2^b 3^b 5^a b 7^b 8

c) Couperin, *Pièces de clavecin*, Ordre 2, Allemande, “La Laborieuse,” bars 26–27a

Example 4.26: Couperin, *Pièces de clavecin*,
Ordre 2, Courante 1

a) Bars 1–8

Bars 1 3

D minor chord, followed by d²- c², b^b1- a¹

Bars 5 7

Legend:

[] Second source for Handel's opening theme

{ } Second source for Handel's averted I–III

⏟ Source for Handel's I – (VII) – V#

continued

Example 4.26 (continued): Couperin, *Pièces de clavecin*, Ordre 2, Courante 1

b) Sketch of the bass

Bars 1 2 3 4 5 6 7 8

I (III IV) V# (VII) V#

c) Handel, D minor Allemande

Bars 1

d^2-c^2, bb^1-a^1

Example 4.27: Couperin, *Pièces de clavecin*,
 Ordre 2, Courante 2, bars 1–8

Handel, D minor Allemande

Bars 1
 Vordersatz

Bars 3
 Fortspinnung

Bars 5^b 6
 becomes
 (etc.)

Legend:

- First source for Handel's bars 5^b–8^a
- Second source for bars 5^b–8^a
- Source for Handel's Fortspinnung and Epilog

The passage also derives from Couperin's "La Terpsichore," in Ordre 2, bars 47–51
 [Modérément, et marqué.]

continued

Example 4.27 (continued): Couperin, *Pièces de clavecin*,
Ordre 2, Courante 2, bars 1–8

Handel, D minor Allemande

The image displays a musical score for Handel's D minor Allemande, comparing Couperin's original (left) with Handel's adaptation (right). The score is written in G-clef (treble clef) and F-clef (bass clef) staves. The key signature is one flat (B-flat). The tempo/mood is marked 'Allegretto'. The score is divided into sections: 'Bars 5' (measures 5-7), 'Epilog' (measures 8-10), and 'Fortspinnung' (measures 11-13). The 'Epilog' section is marked with a first ending bracket and a repeat sign. The 'Fortspinnung' section is marked with a first ending bracket and a repeat sign. The word 'becomes' is written below the staff between the two versions, indicating the transformation of the original material. The number '7' is written above the first ending bracket of the original version, and the number '5' is written above the first ending bracket of the adapted version. The word 'Epilog' is written below the staff at the end of both sections.