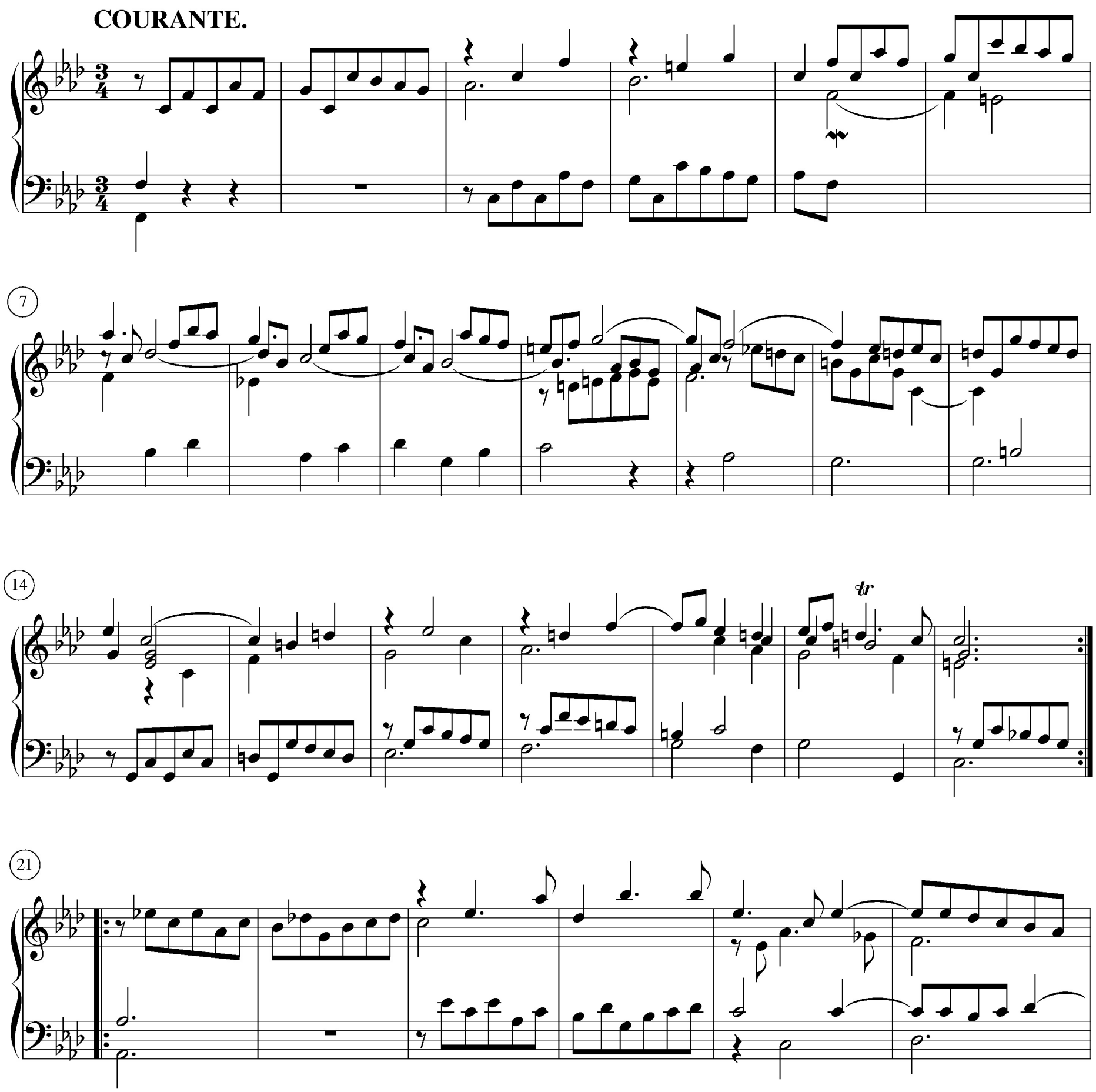
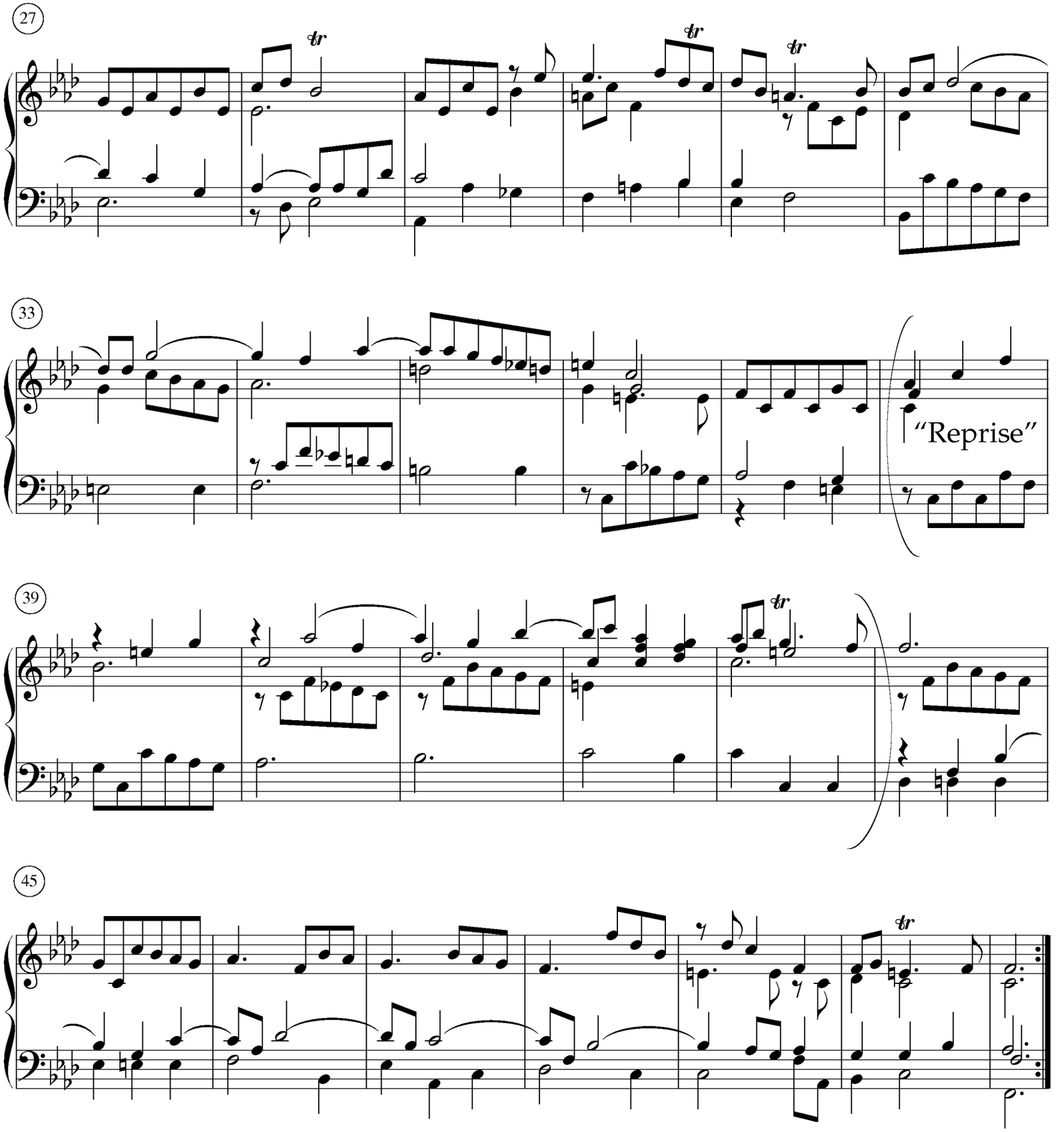
Example 1: Handel, Suite in F minor, Courante

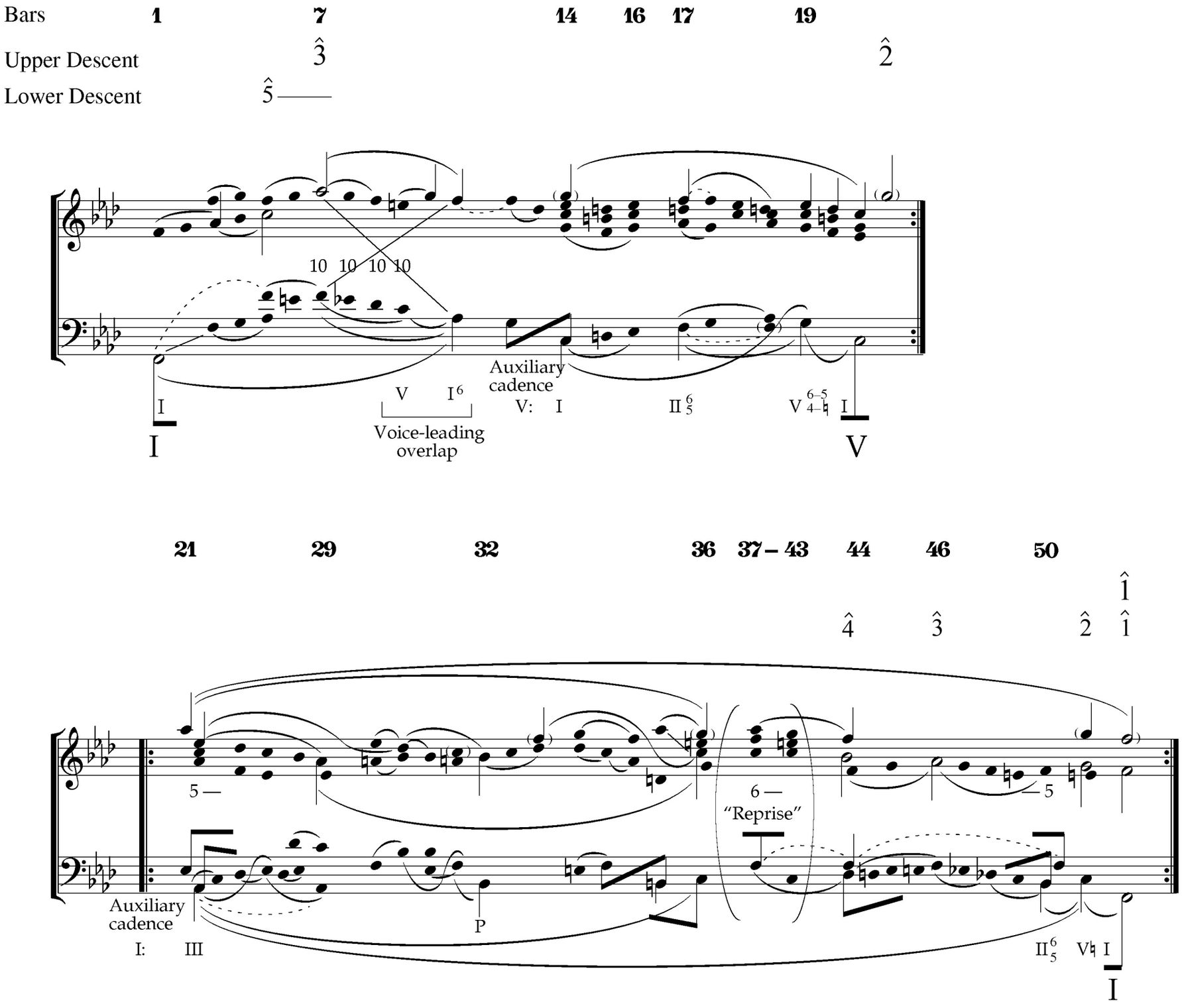


(continued)

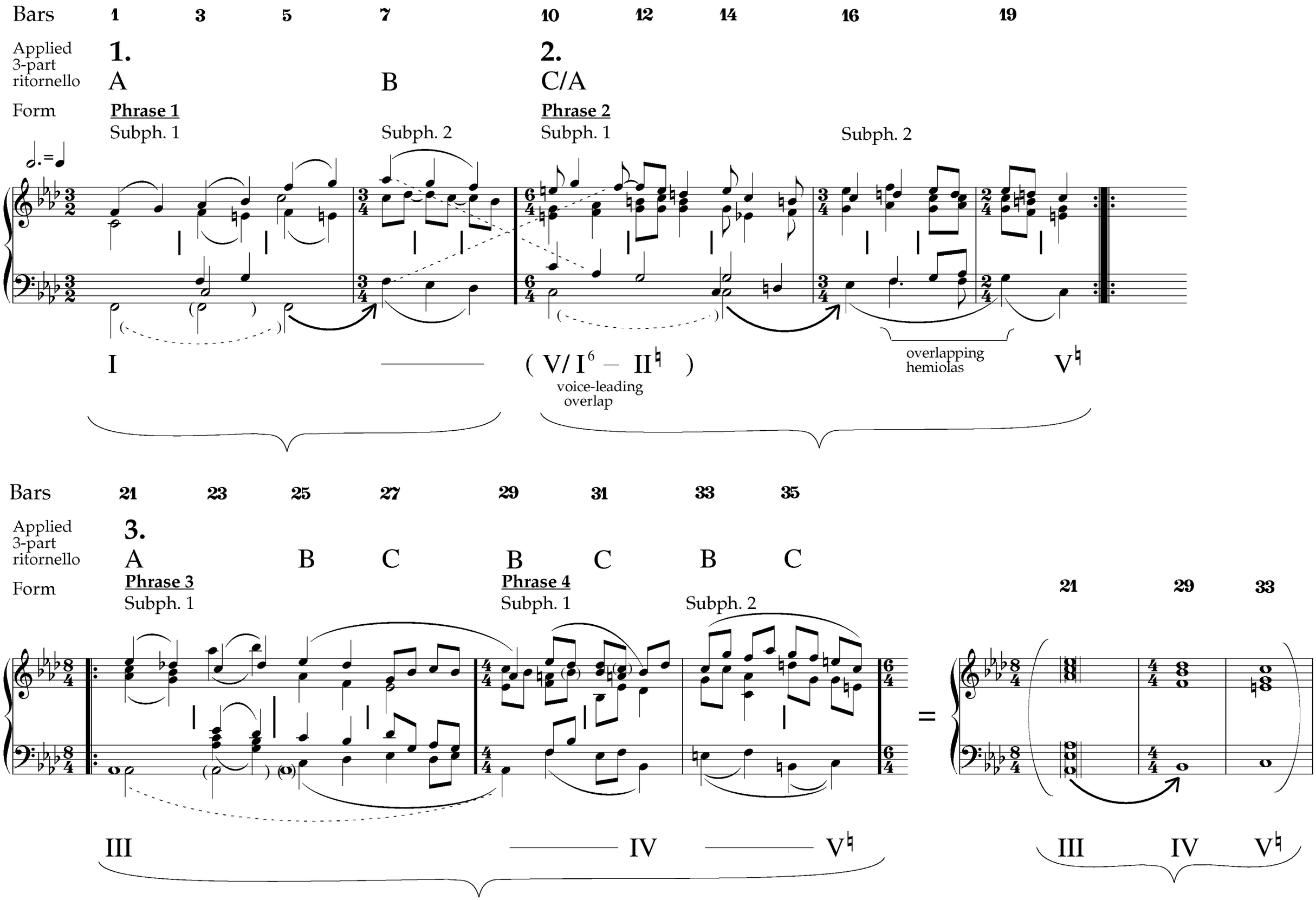
Example 1 (Handel, F minor Courante), *continued*



Example 2: Handel, Courante, middleground reduction

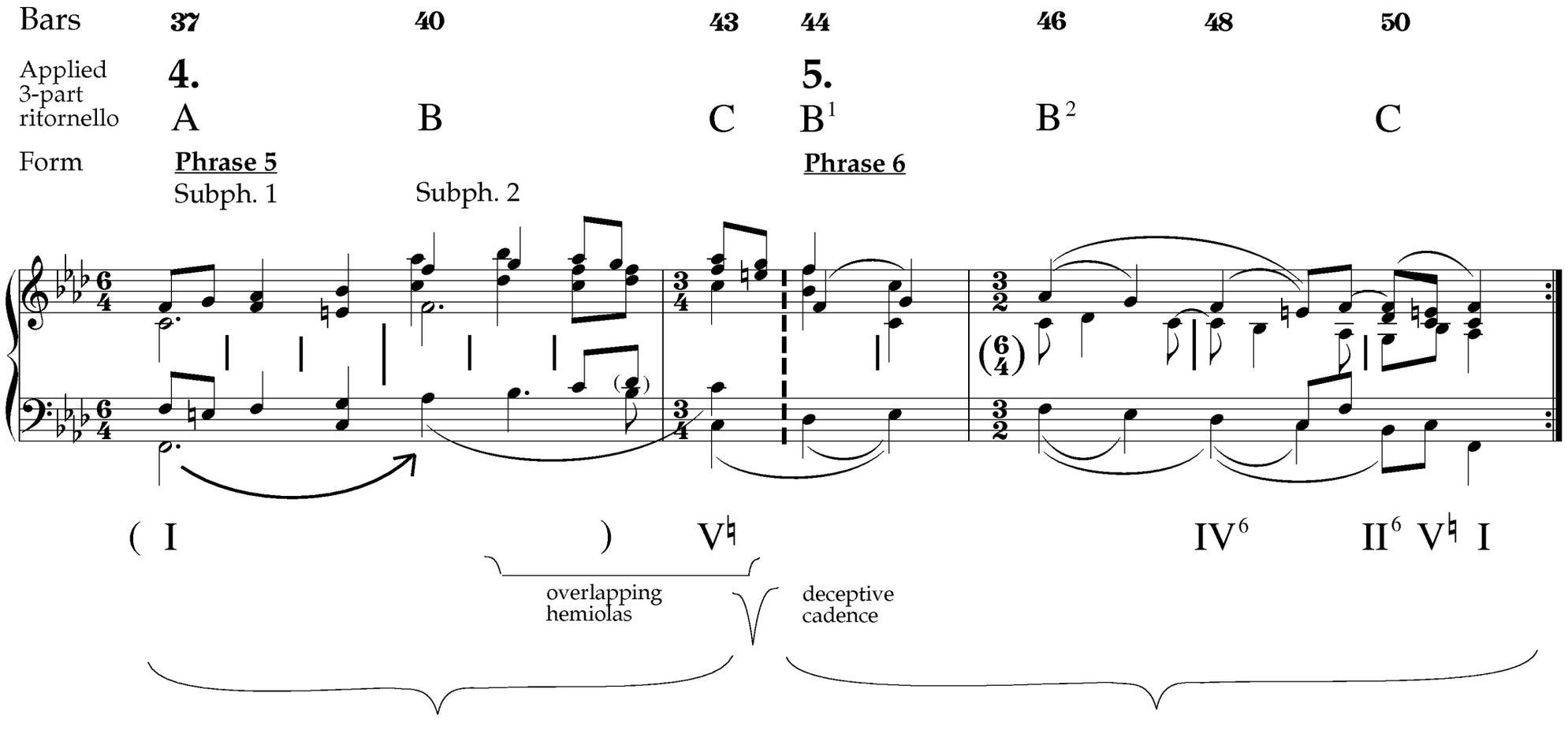


Example 3: Handel, Courante, form and durational reduction



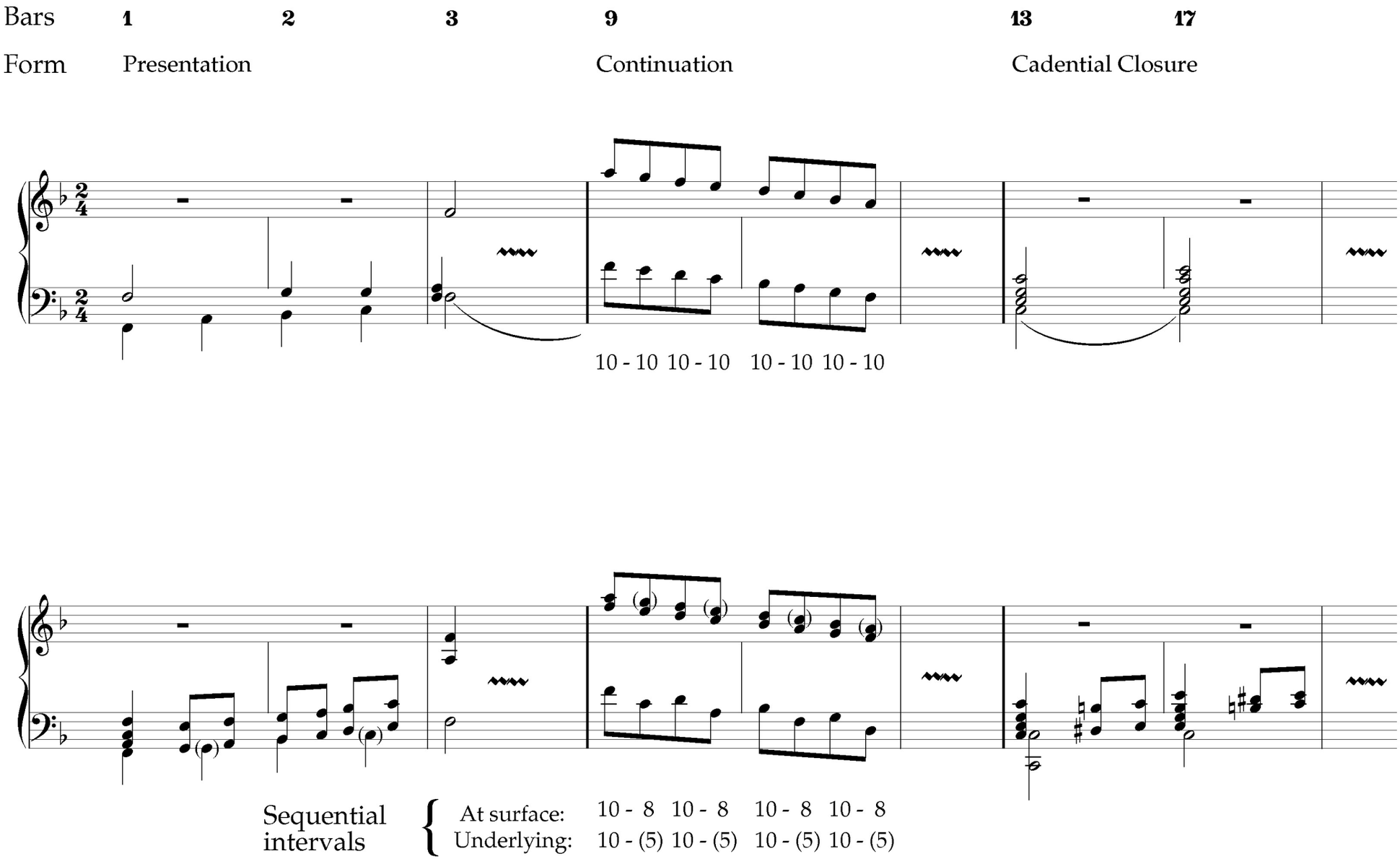
(continued)

Example 3 (Handel, Courante, form and durational reduction), *continued*



Example 4

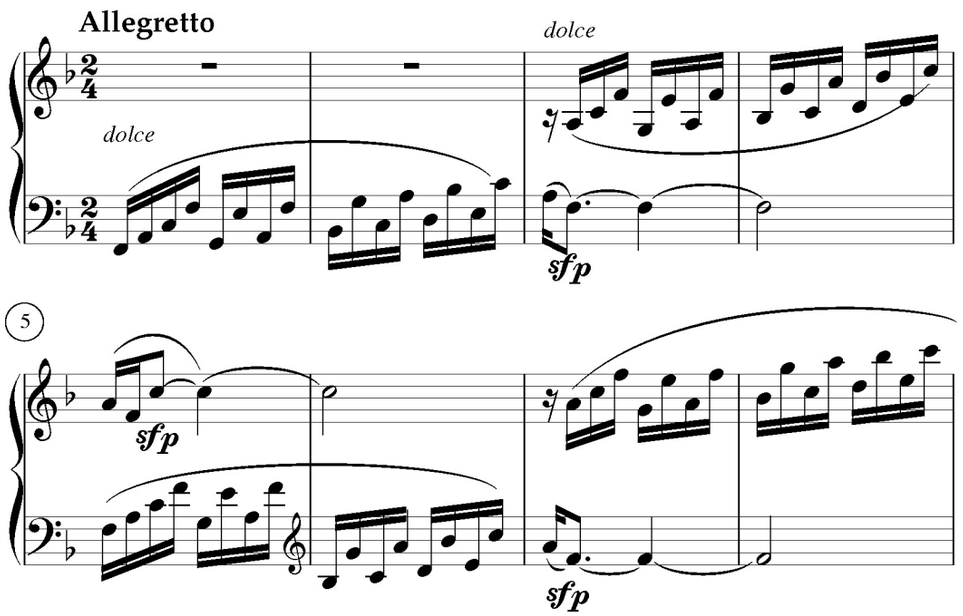
a) Beethoven, Sonata, Op. 54, II: Allegretto, bars 1–20, sentence structure and pace reduction



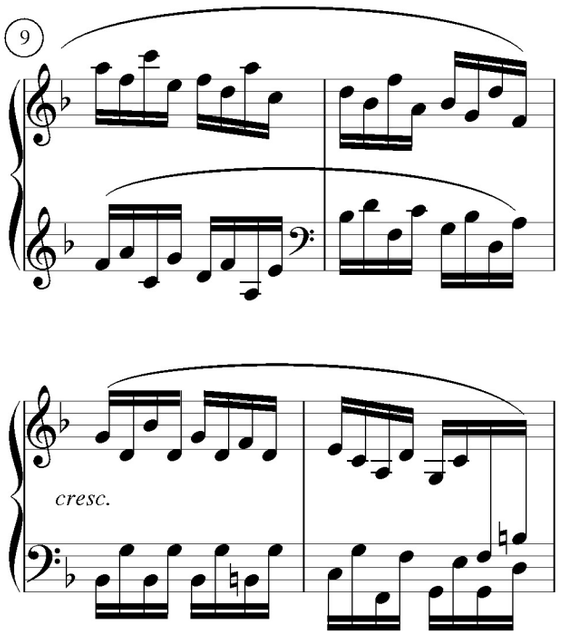
(continued)

b) Beethoven and Handel, sentence and ritornello structures

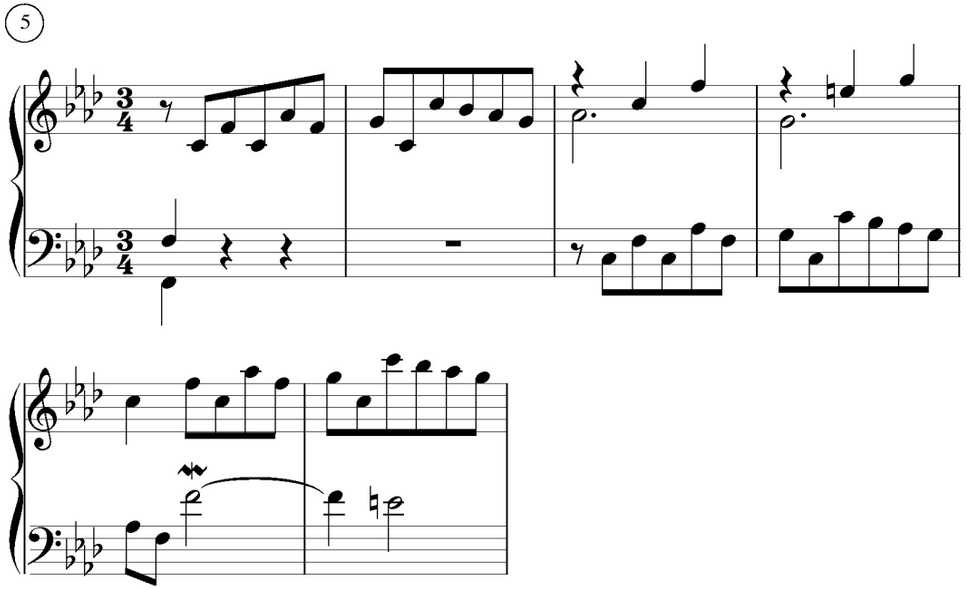
A (presentation)



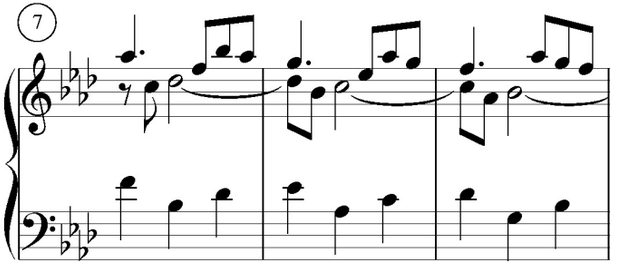
B (continuation)



A *(Vordersatz)*

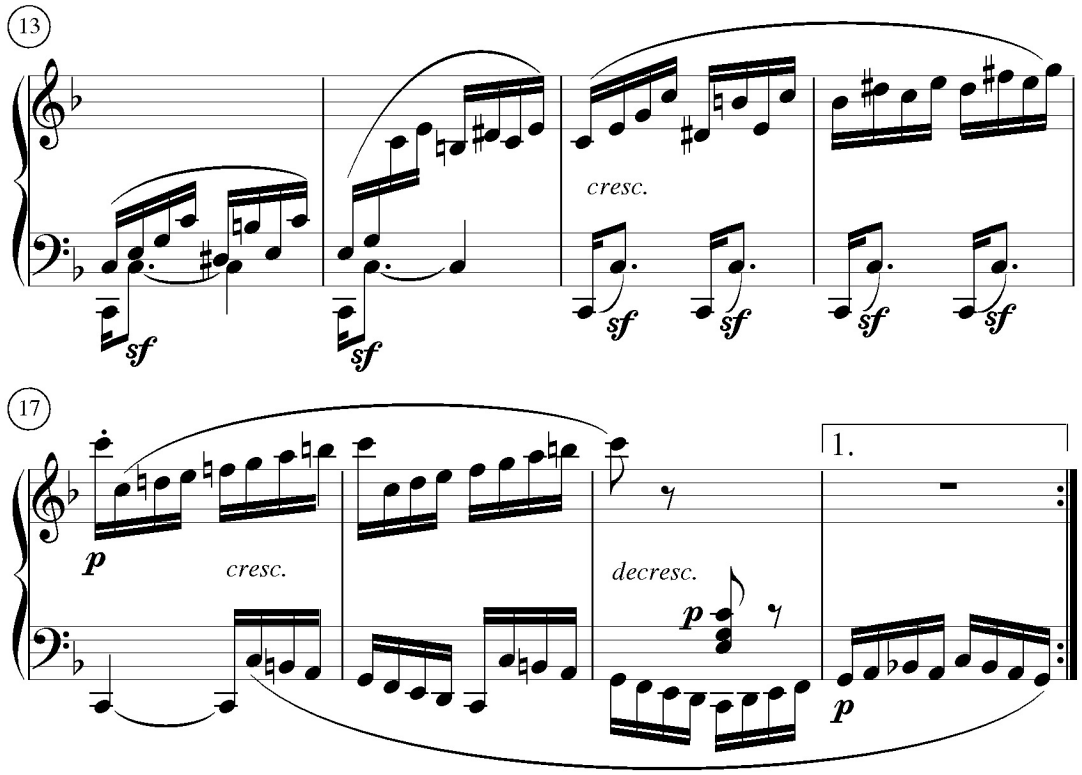


B *(Fortspinnung)*

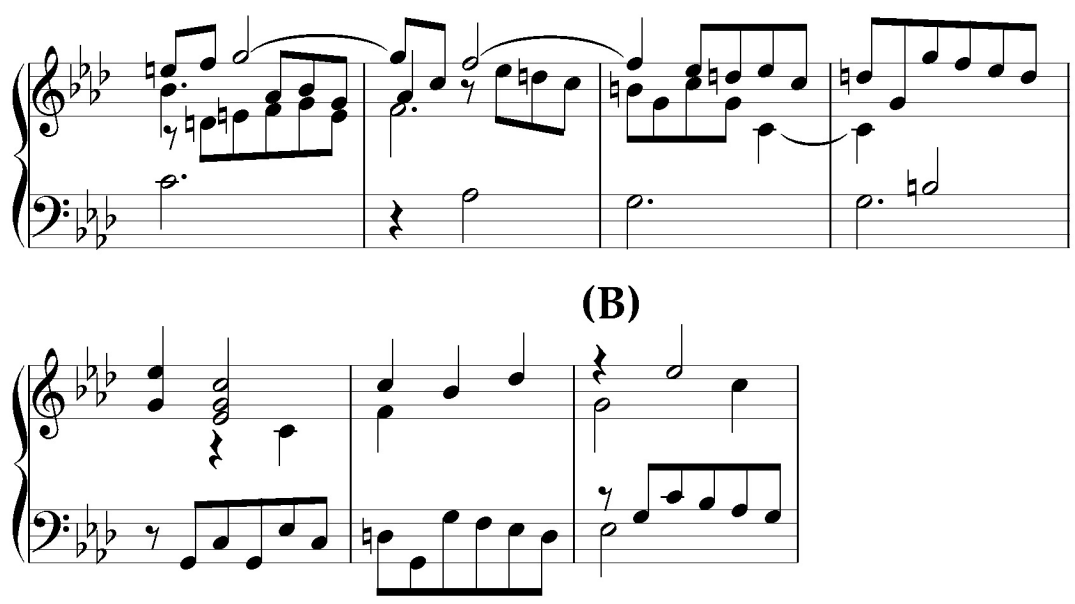


(continued)

C (cadential closure)

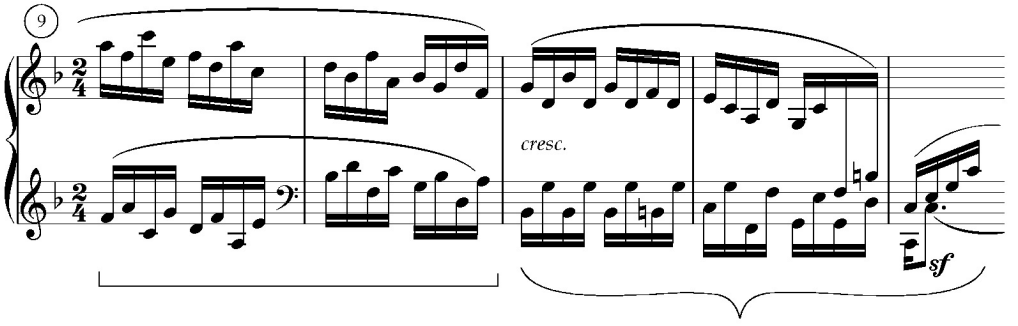


C/A (*Vordersatz* ; *Epilog* elided)

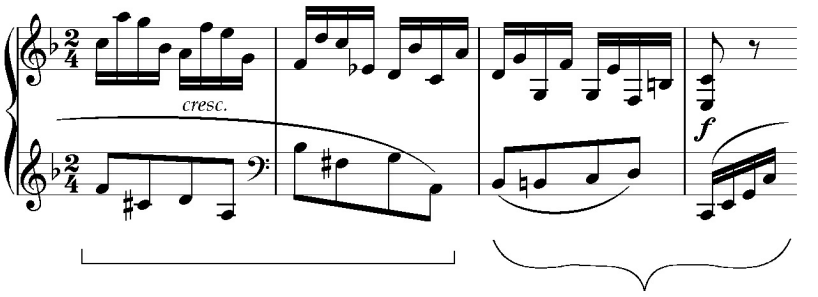


Example 5: Beethoven and Handel, sequential similarities

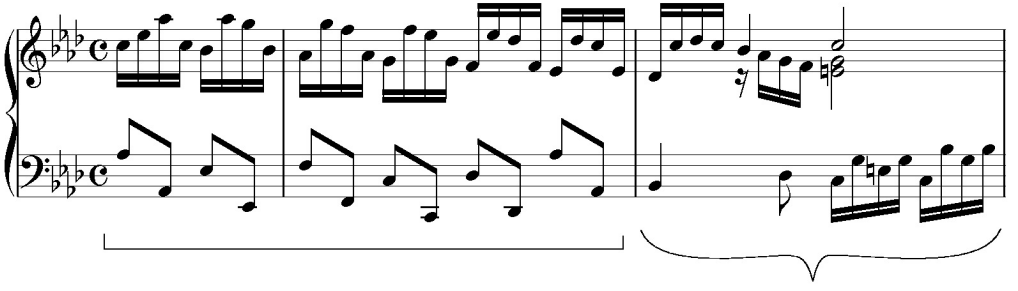
a) Beethoven, Allegretto, bars 9–13 [a]



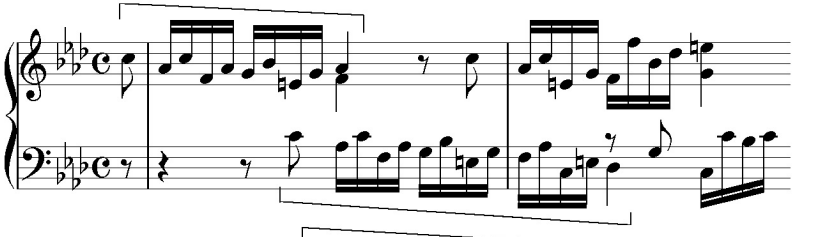
b) Beethoven, Allegretto, bars 96–99 [a]



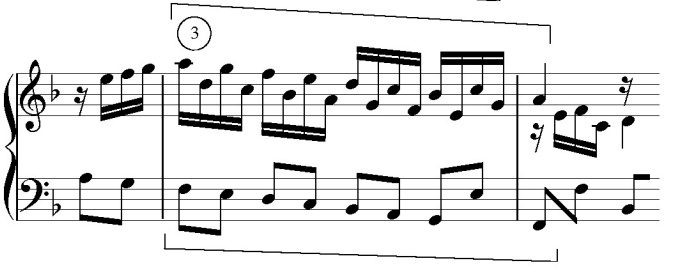
Handel, Allemande, bars 23 [b]–25



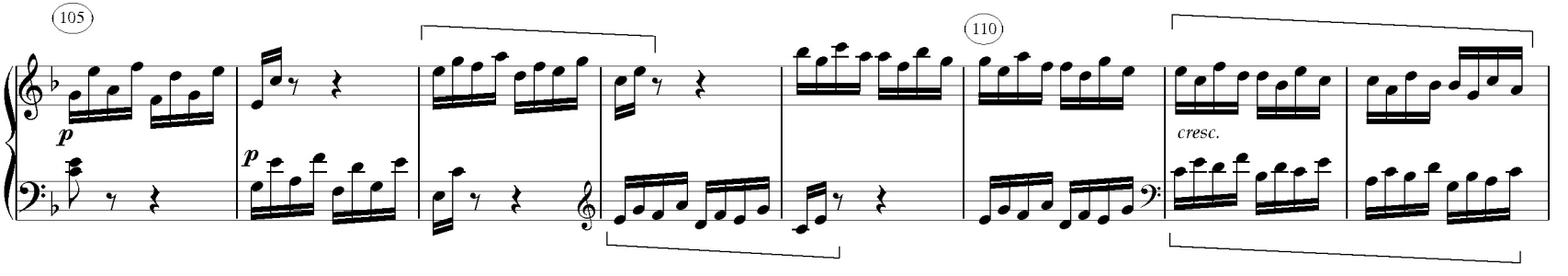
c) Handel, Allemande, bars 1–2 and 3–4 [a]



and

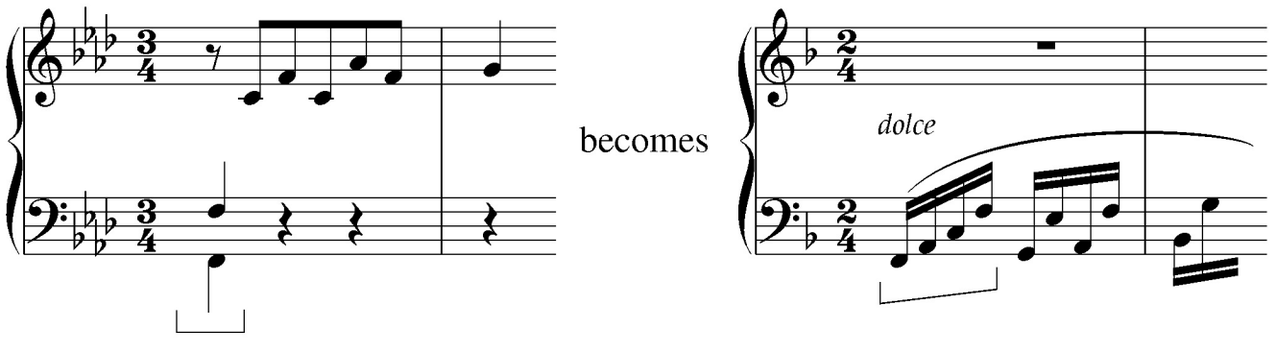


d) Beethoven, Allegretto, bars 105–112

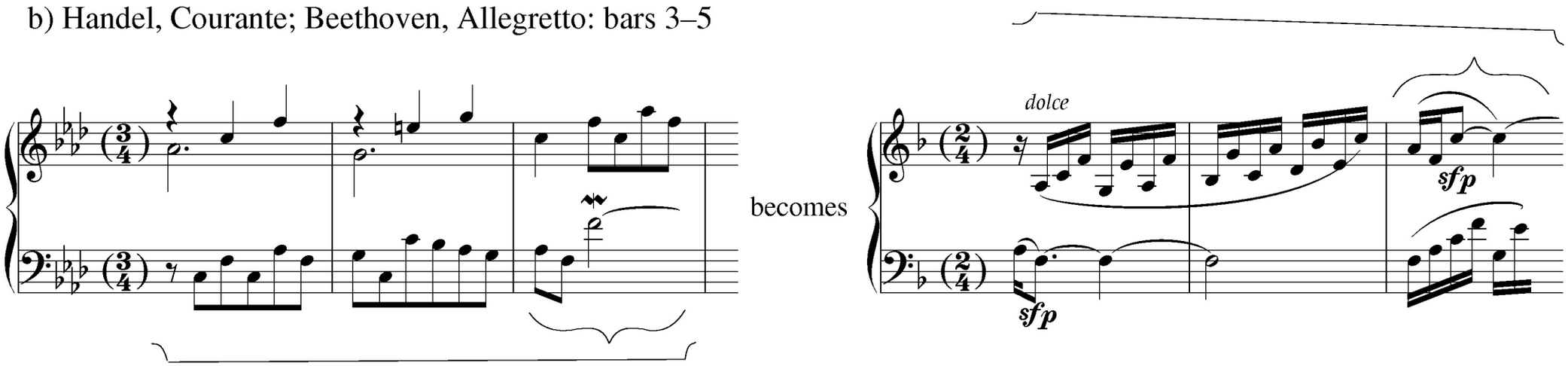


Example 6

a) Handel, Courante; Beethoven, Allegretto: bars 1–2[a]

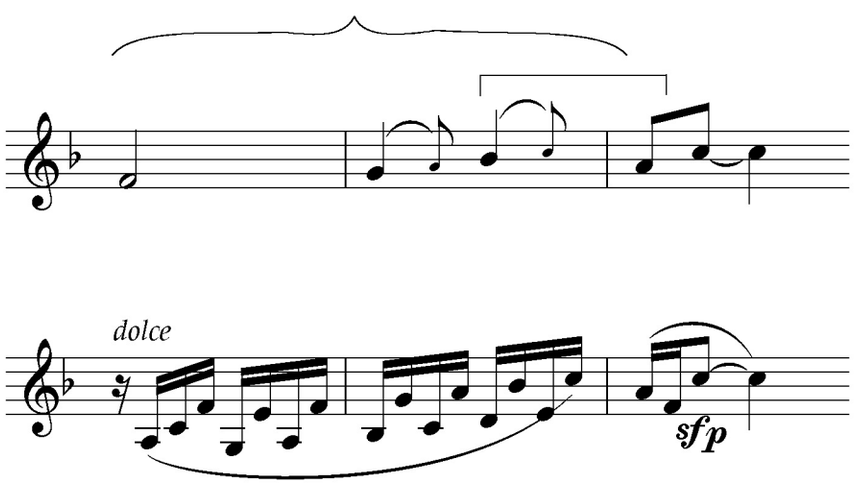


b) Handel, Courante; Beethoven, Allegretto: bars 3–5

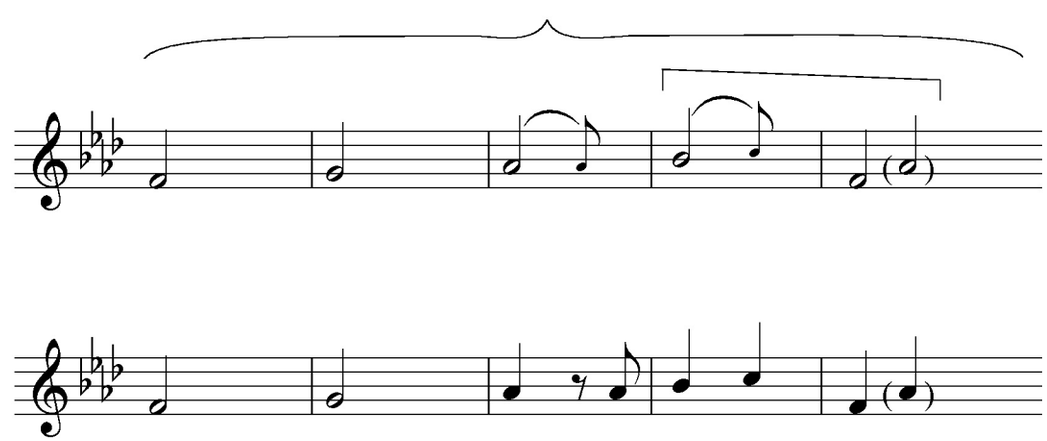


Example 7

a) Beethoven, Allegretto: bars 1–3

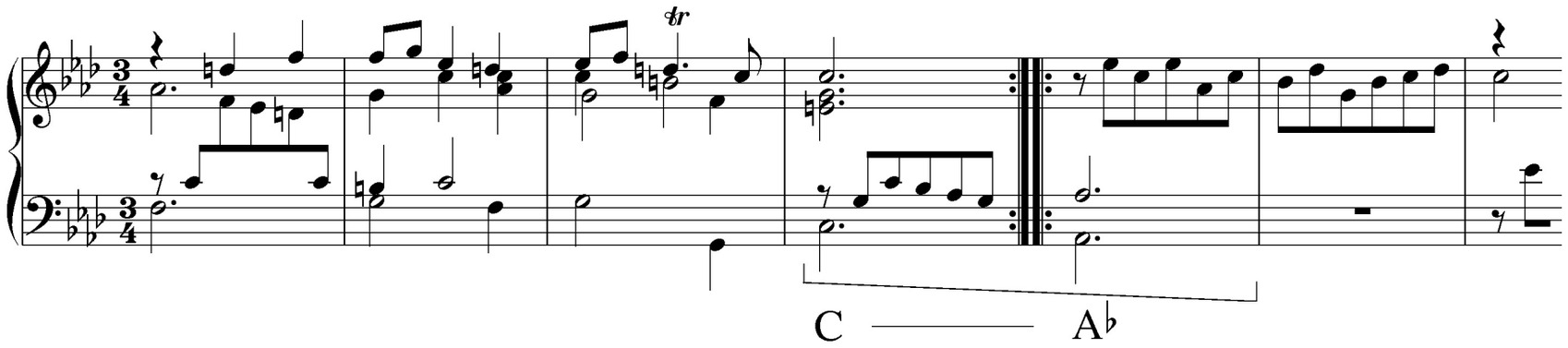


b) Handel, Fugue, bars 1–5

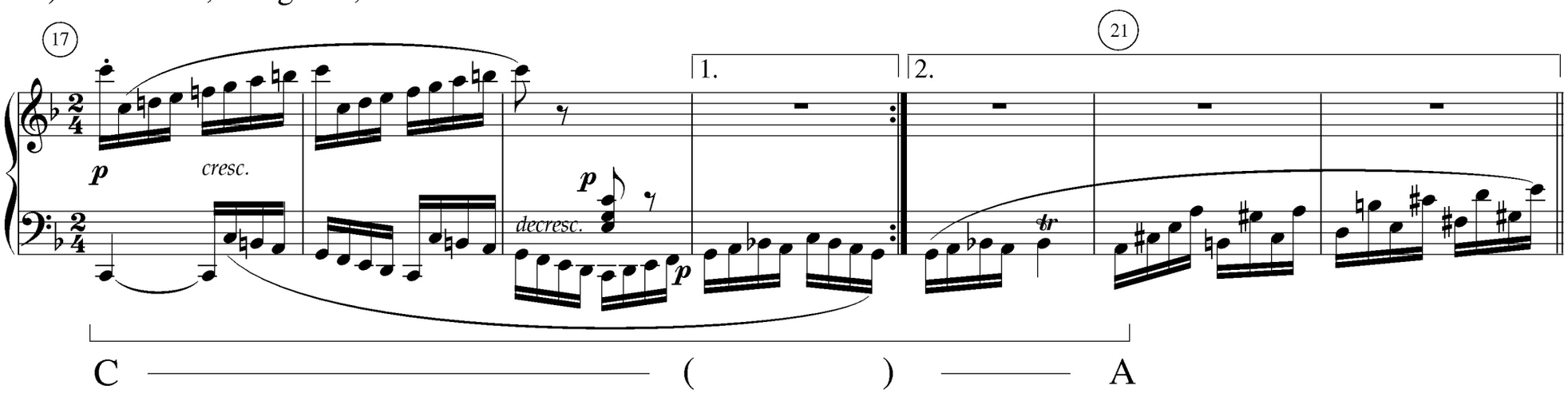


Example 8

a) Handel, Courante, bars 17–23

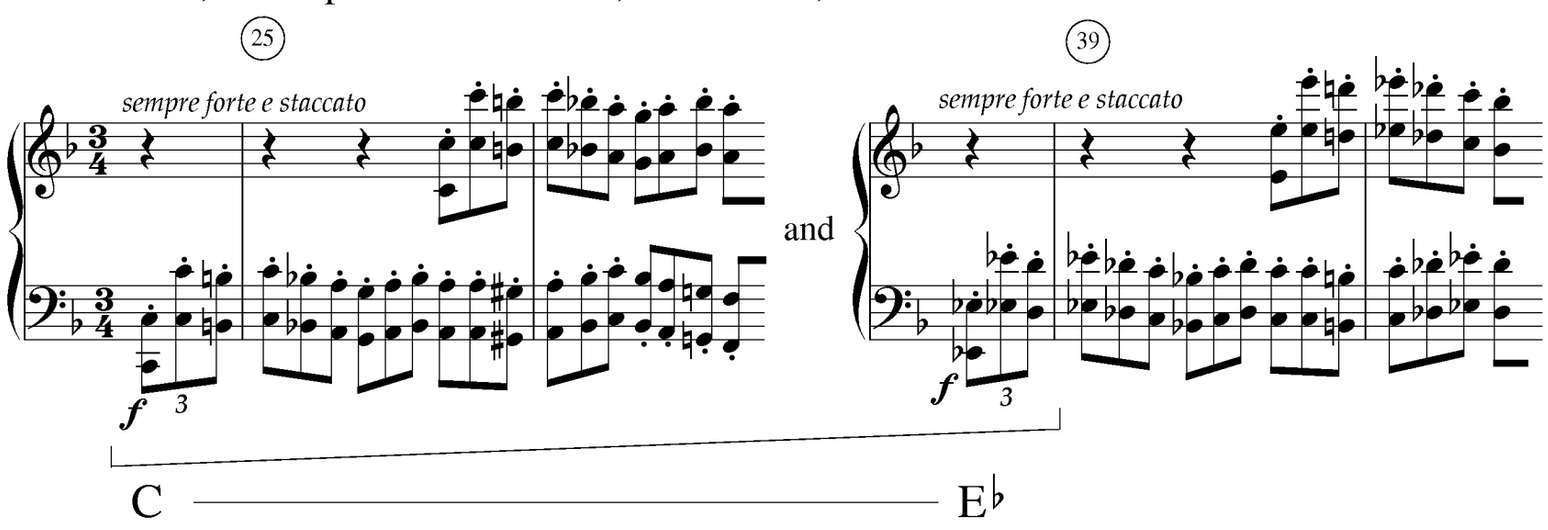


b) Beethoven, Allegretto, bars 17–22

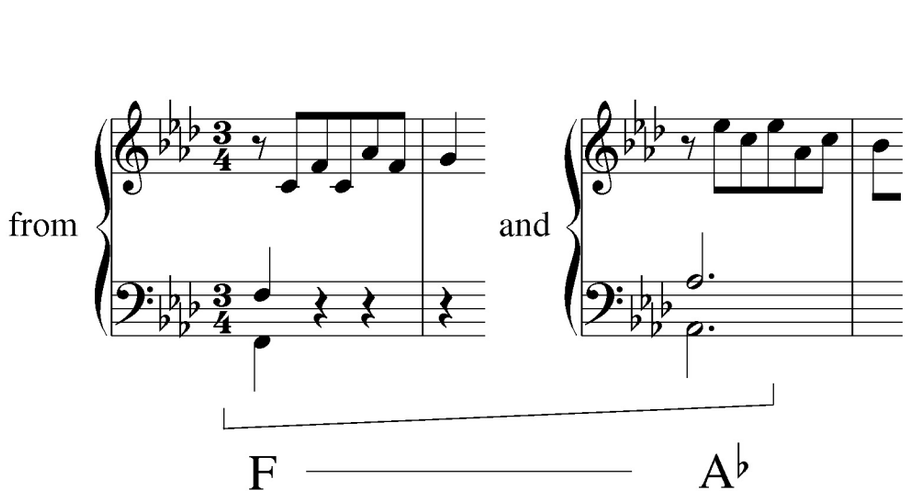


Example 9

Beethoven, In tempo d'un Menuetto, bars 25–26, 39–40

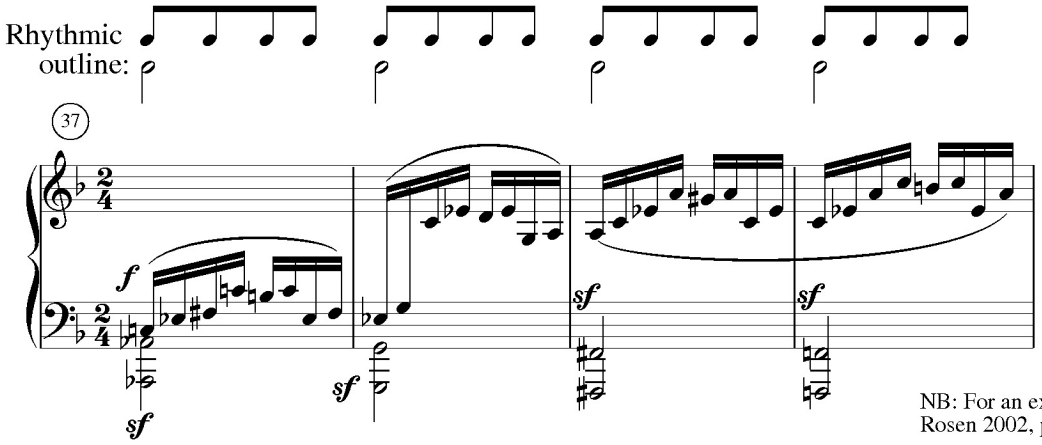


Handel, Courante, bars 1 and 21



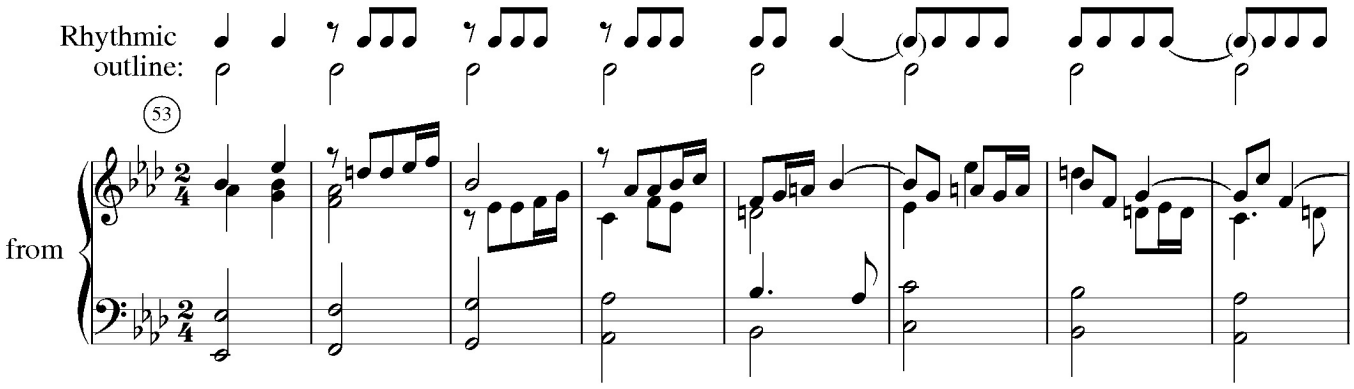
Example 10

Beethoven, Allegretto, bars 37–40



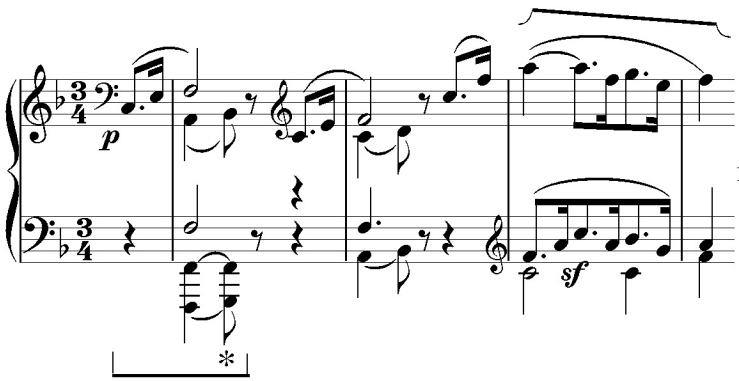
NB: For an explanation of these octaves, see
Rosen 2002, p. 119, and Taub 2002, pp. 169–70.

Handel, Fugue, bars 53–60



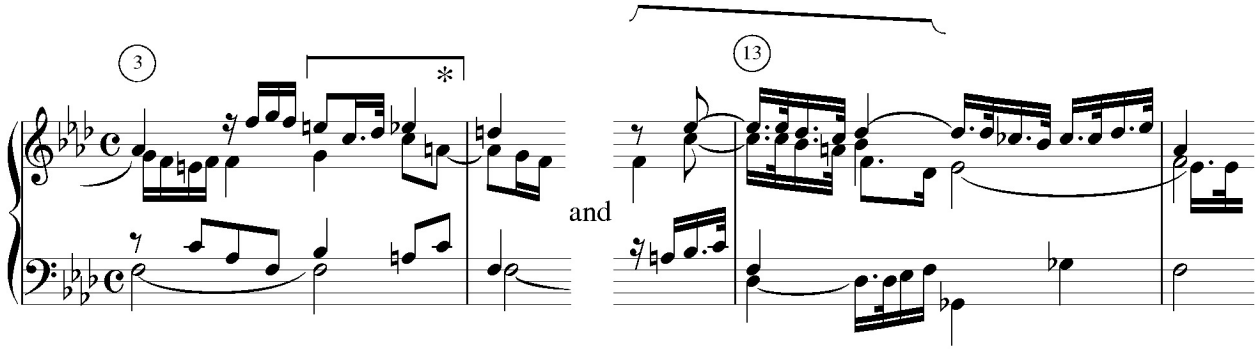
Example 11

a) Beethoven, In tempo d'un Menuetto, bars 1–4[a]



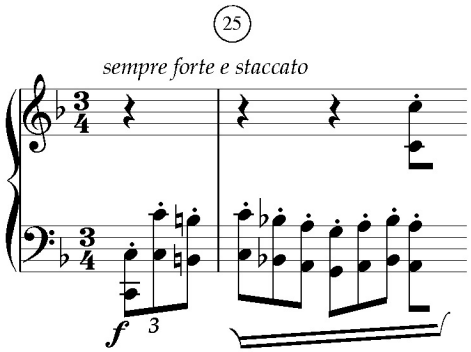
from

Handel, Prélude, bars 3–4[a] and 13–14[a]



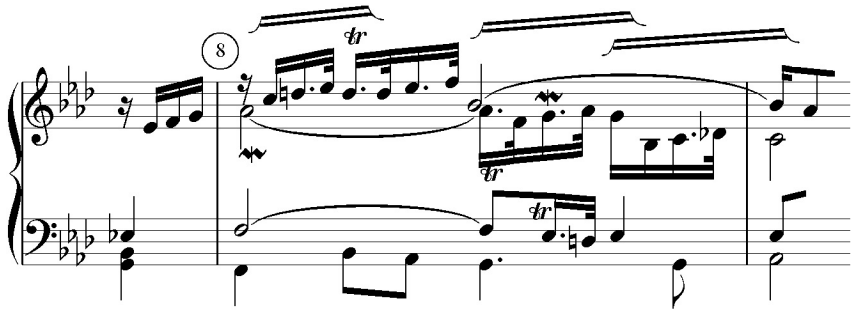
and

b) Beethoven, Menuetto, bar 25



from

Handel, Prélude, bars 8–9[a]



Example 12: Beethoven, Allegretto, bass plan

Sonata form First theme Transition Second theme Third theme Transition

Bars 1 9 13 21 29 37 44 45 53 61 65 71 74 75 79 85 89 90 94 96 98 99

Sentence 1. A B C 2. A B (ext.) C 3. A (ext.) B C^1 (sequential expansion) C^2 (ext.) C^3 (sequential expansion) A (ext.)

I P ♭III P V

Sonata form Second theme (parenthetical) Development First theme Transition Third theme Transition Coda

Bars 99 105 111 115 123 129 130 134 138 142 146 149 151 152 162

Sentence 4. A (ext.) C (ext.) 5. A B (ext.) C^1 (abbr.) C^2 (ext.) C^3 (abbr.) C^4

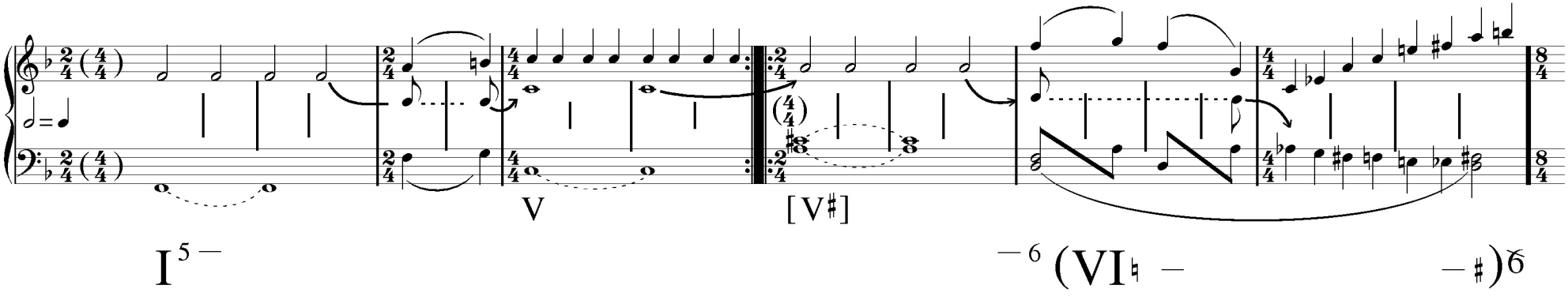
Reprise Coda

V (I IV P P V) I

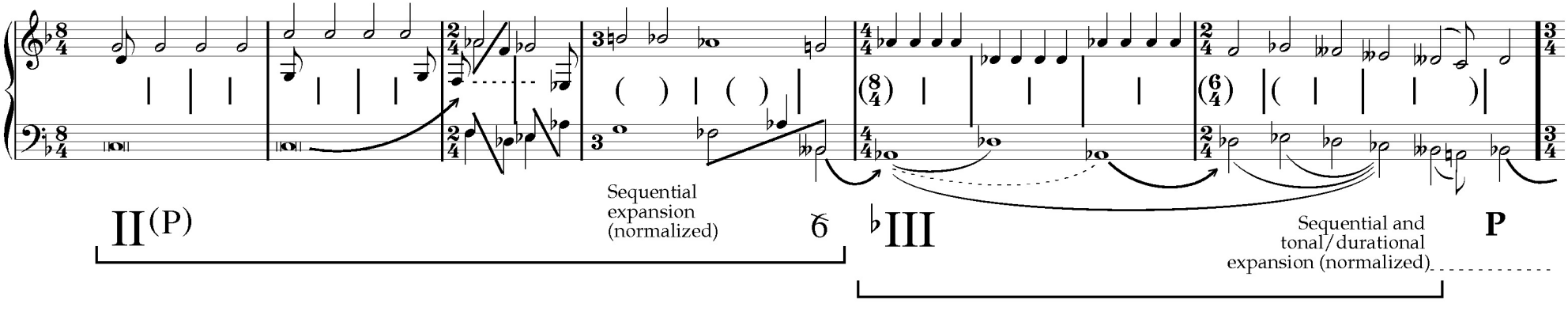
"Reprise"

Example 13: Beethoven, Allegretto, pace reduction

Bars	1	5	9	13	21	29	37	45
	1.				2.			
Sentence	A		B	C	A	B (ext.)	C	A
Sonata form	First theme				Transition			

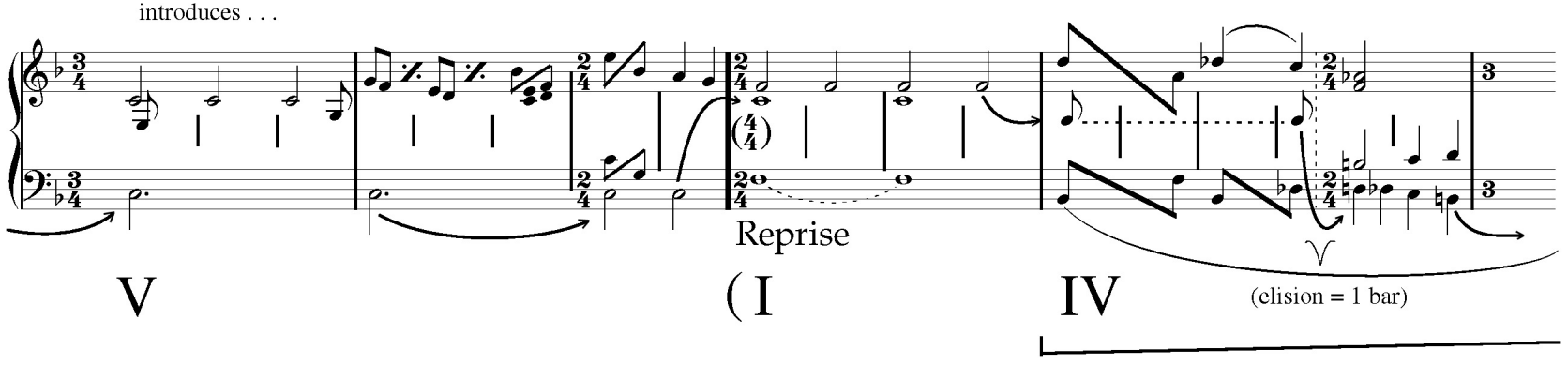


Bars	45	49	53	57	61	63	65	69	73	75	79	83	87	89	91	93
	3.															
Sentence	A (ext.)				B		C1 (ext.)			C2 (ext.)			C3 (ext.)			
Sonata form	Second theme									Third theme						

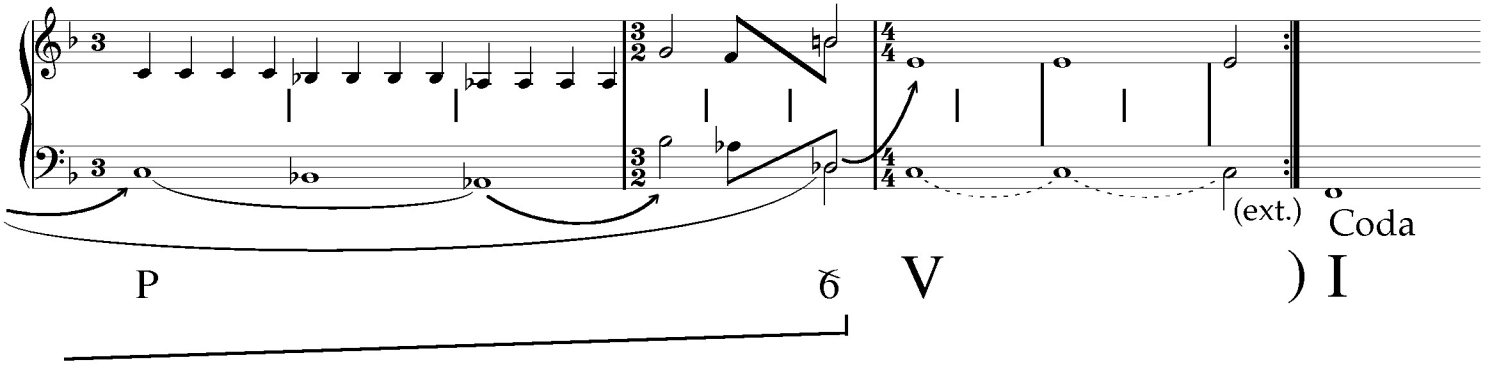


(continued)

Bars	**99**	**103**	**105**	**111**	**115**	**123**	**127**	**130**	**134**
Sentence	4. A (ext.)	V	C (ext.)		5. A	B (ext.)		C^1 (abbr.)	C^2 (ext.)
Sonata form	Second theme (parenthetical)		Development		First theme			Transition	Third theme

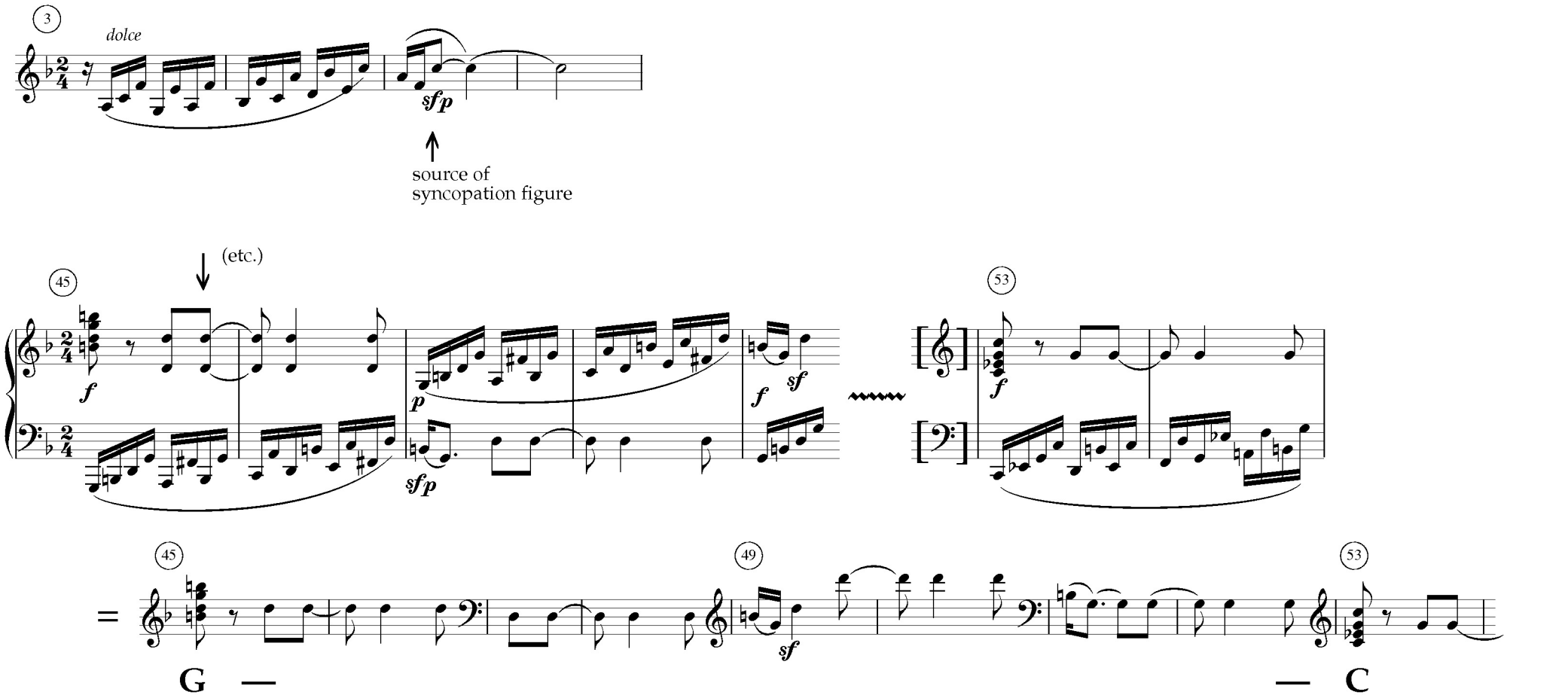


Bars	**134**	**138**	**142**	**146**	**152**	**156**	**160**	**162**
Sentence	C^2 (ext.)			C^3 (abbr.)	C^4 (ext.)			A
Sonata form	Third theme			Sequential transition				Coda

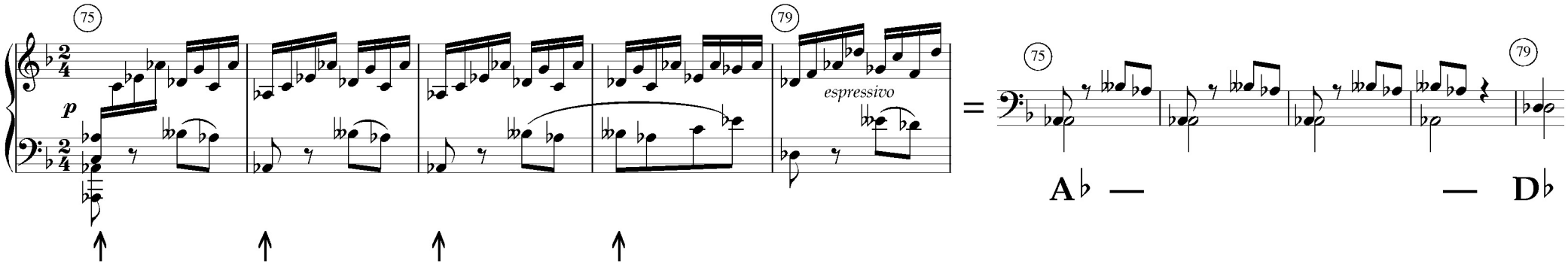


Example 14: Beethoven, Allegretto, consequences of early *sfp*

a) Bars 3–5[a] and 45–54

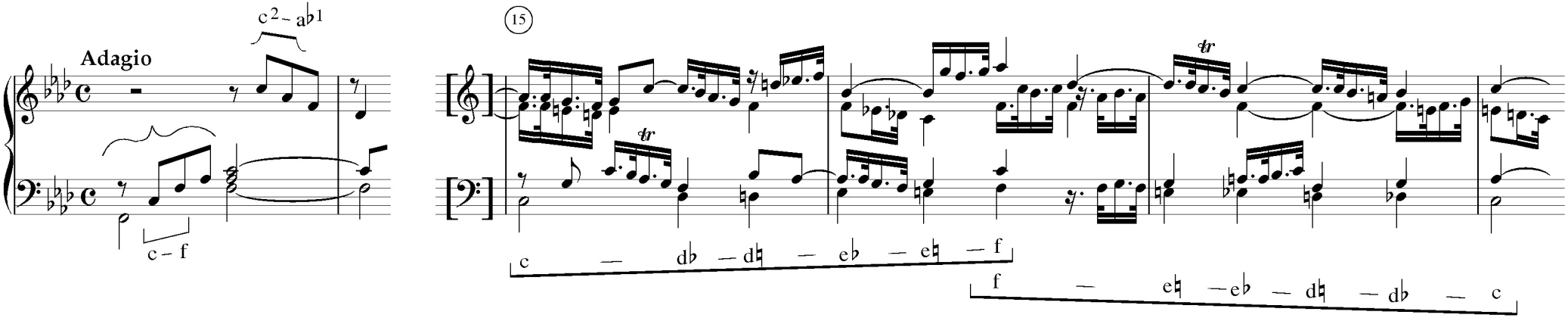


b) Bars 75–79

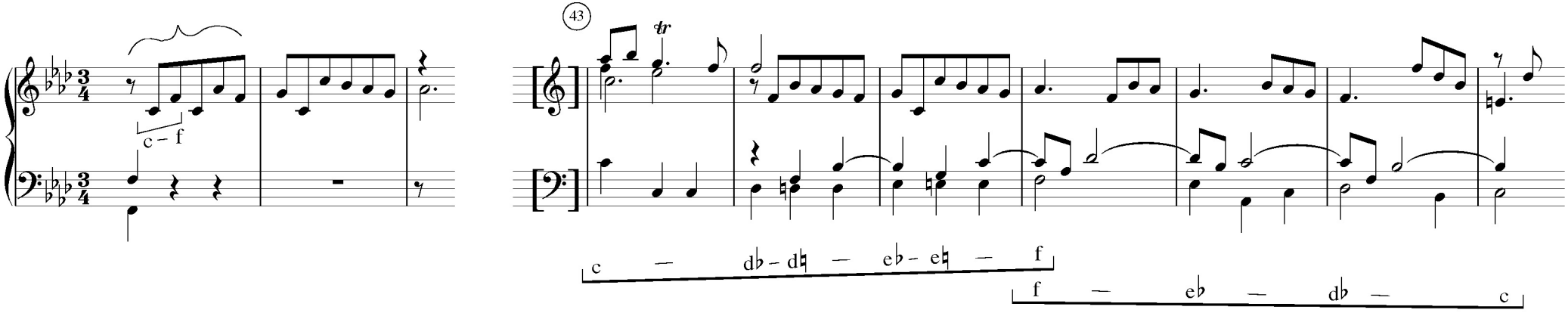
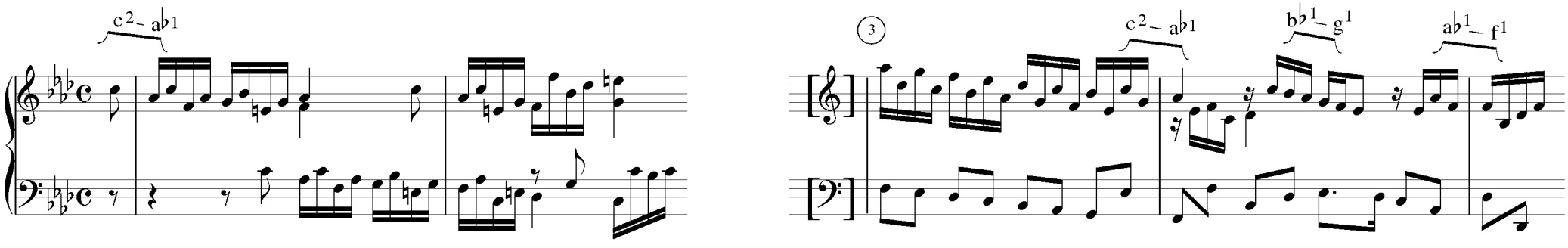


Example 15: Handel, Suite in F minor, thematic relations

a) Prélude, bars 1–2[a] and 15–18[a]



b) Courante, bars 1–3[a] and 43–49



c) Allemande, bars 1–2 and 3–5[a]