Example 1: Handel, Suite in F minor, Courante

(continued)
Example 2: Handel, Courante, middleground reduction

Bars

Upper Descent

Lower Descent

Voice-leading overlap

Auxiliary cadence

"Reprise"

Auxiliary cadence

I: III
Example 3: Handel, Courante, form and durational reduction

Bars

1  3  5  7  10  12  14  16  19

Applied
3-part
ritornello

Form
Phrase 1
Subph. 1

Bars

21  23  25  27  29  31  33  35

Applied
3-part
ritornello

Form
Phrase 3
Subph. 1

I

( V/ I → II )

voice-leading
overlap

III

IV

V

overlapping
hemiolas

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

Bars

Applied 3-part ritornello

Form

Phrase 5 Subph. 1

Phrase 6 Subph. 2

( I ) V♯

IV⁶ II⁶ V♯ I

overlapping hemiolas
deceptive cadence
Example 4

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

Bars 1 2 3 9 13 17
Form Presentation Continuation Cadential Closure

10 - 10 10 - 10 10 - 10 10 - 10 10 - 10

Sequential intervals
{ At surface: 10 - 8 10 - 8 10 - 8 10 - 8 
{ Underlying: 10 - (5) 10 - (5) 10 - (5) 10 - (5)

(continued)
Example 4, continued

b) Beethoven and Handel, sentence and ritornello structures

A (presentation)

B (continuation)

A (Vordersatz)

B (Fortspinnung)

(continued)
Example 4b (Beethoven and Handel, sentence and ritornello structures), continued

C (cadential closure)

C/A (Vordersatz; Epilog elided)

(B)
Example 5: Beethoven and Handel, sequential similarities

a) Beethoven, Allegretto, bars 9–13

b) Beethoven, Allegretto, bars 96–99

Handel, Allemande, bars 23–25

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

and

d) Beethoven, Allegretto, bars 105–112

Beethoven and Handel: The Significance of a Borrowing
Example 6

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

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

Rhythmic outline:

\[ \begin{array}{l}
\text{57} \\
\end{array} \]

Handel, Fugue, bars 53–60

Rhythmic outline:

\[ \begin{array}{l}
\text{53} \\
\end{array} \]

NB: For an explanation of these octaves, see Rosen 2002, p. 119, and Taub 2002, pp. 169–70.
Example 11

a) Beethoven, *In tempo d’un Menuetto*, bars 1–4

Handel, *Prélude*, bars 3–4 and 13–14

b) Beethoven, *Menuetto*, bar 25

Handel, *Prélude*, bars 8–9

Notes:
- *sempre forte e staccato*
Example 12: Beethoven, Allegretto, bass plan

Sonata form

<table>
<thead>
<tr>
<th>Bars</th>
<th>First theme</th>
<th>Transition</th>
<th>Second theme</th>
<th>Third theme</th>
<th>Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
<td>13</td>
<td>21 29 37</td>
<td>44 45 53 61</td>
<td>65 71 74 75 79 85 89 90 94 96 98 99</td>
</tr>
</tbody>
</table>

Sentence

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

Sonata form (parenthetical)

<table>
<thead>
<tr>
<th>Bars</th>
<th>Second theme</th>
<th>Development</th>
<th>First theme</th>
<th>Transition</th>
<th>Third theme</th>
<th>Transition</th>
<th>Coda</th>
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</thead>
<tbody>
<tr>
<td>99</td>
<td>105 111</td>
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<td>115 123</td>
<td>129 130</td>
<td>134 138 142 146 149 151 152 162</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sentence (ext.)

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

Reprise

Coda

"Reprise"
Example 13: Beethoven, Allegretto, pace reduction

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

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

Sequential expansion (normalized) Sequential and tonal/durational expansion (normalized)
Example 13 (Beethoven, Allegretto), continued

Bars

<table>
<thead>
<tr>
<th>99</th>
<th>103</th>
<th>105</th>
<th>111</th>
<th>115</th>
<th>123</th>
<th>127</th>
<th>130</th>
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<tbody>
<tr>
<td>4.</td>
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<td>5.</td>
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</tbody>
</table>

Sentence

A (ext.) \( \checkmark \) C (ext.)

Sonata form

Second theme (parenthetical) Development First theme Transition Third theme

introduces ... \[ \text{Reprise} \]

Bars

<table>
<thead>
<tr>
<th>134</th>
<th>138</th>
<th>142</th>
<th>146</th>
<th>152</th>
<th>156</th>
<th>160</th>
<th>162</th>
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</tr>
</tbody>
</table>

Sentence

C \(^2\) (ext.) C \(^3\) (abbr.) C \(^4\) (ext.) A

Sonata form

Third theme Sequential transition Coda

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Example 14: Beethoven, Allegretto, consequences of early \textit{sfp}

a) Bars 3–5\textsuperscript{a} and 45–54

\begin{align*}
\text{Bars 3–5}\textsuperscript{a} & : \\
& \text{dolce} \\
\text{source of syncopation figure} & \quad (\text{etc.})
\end{align*}

\begin{align*}
\text{Bars 45–54} & : \\
& \text{f} \\
\text{G} & \quad \text{C}
\end{align*}

b) Bars 75–79

\begin{align*}
\text{Bars 75–79} & : \\
& \text{espressivo} \\
\text{A}_b & \quad \text{D}_b
\end{align*}
Example 15: Handel, Suite in F minor, thematic relations

a) Prélude, bars 1–2\textsuperscript{a} and 15–18\textsuperscript{a}

b) Courante, bars 1–3\textsuperscript{a} and 43–49

c) Allemande, bars 1–2 and 3–5\textsuperscript{a}