

Chapter 1

Example 1.1: Handel, Suite in F minor (1720), Allemande

First ritornello cycle
Vordersatz

3 *Fortspinnung* *Epilog* *Second ritornello cycle*
Fortspinnung 1

6 *Fortspinnung 2*

9 *Epilog* *Third ritornello cycle*
Fortspinnung

11 *Epilog*

continued

Example 1.1 (continued): Handel, F minor Allemande

14

16

18

21

24

27

*Some editors prefer D^b to D[♭] in bar 22.

Example 1.2: Handel, F minor Allemande, bars 1–13 (the first reprise)
 Contrapuntal reductions

a) Basic pace reduction

Bars 1 2 3 4






Basic pace contracts

Basic pace expands

b) Figural pace reduction

Bars 1 2 3 4

10-10-10-10-10-10
 5-6 7-6 7-6 7-6 7-6 7-6

- Legend:**
-  Figural pace and contracted basic pace
 -  Basic pace
 -  Obligato pace and expanded basic pace
 -  Repetitions, enlargements, and contractions of c² – ab¹ (some transposed)
 -  Enlargements of c² – ab¹ – g¹ – f¹ / ab¹

continued

Example 1.2: Handel, F minor Allemande, contrapuntal reductions (*continued*)

a) Basic pace reduction (*cont.*)

Expanded basic pace Basic pace resumes

Bars 5 6 7 8

g^a g^b

b) Figural pace reduction (*cont.*)

Bars 5 6 7 8

b^b-g^1 c^2-ab^1 $d^1-a^1-b^1$

g^a g^b

continued

Example 1.2: Handel, F minor Allemande, contrapuntal reductions (continued)

a) Basic pace reduction (cont.)

Bars 9 10 11 12 13

mid-bar displacement

Double sequential expansion, nonessential at higher levels

Detailed description: This musical score shows the first five measures of a contrapuntal reduction. The top staff is in treble clef and the bottom in bass clef. Both have a key signature of two flats (B-flat and E-flat). Measure 9 starts with a half note G2 in the bass and a half note G4 in the treble. Measure 10 features a 'mid-bar displacement' where the bass line has a half note G2 and a half note A2, while the treble line has a half note G4 and a half note A4. Measure 11 shows a 'double sequential expansion' with a half note G2 and a half note A2 in the bass, and a half note G4 and a half note A4 in the treble. Measure 12 continues with a half note G2 and a half note A2 in the bass, and a half note G4 and a half note A4 in the treble. Measure 13 concludes with a half note G2 and a half note A2 in the bass, and a half note G4 and a half note A4 in the treble. A dashed line indicates that the expansion is nonessential at higher levels.

b) Figural pace reduction (cont.)

Bars 9 10 11 12 13

$d^{\flat 2} - b^{\flat 1}$

$e^{\flat 2} - c^2$

(inner voice)

(contraction)

(inversion and contraction)

Double sequential expansion, essential at the foreground level

$A^{\flat} \text{ — } B^{\flat} \text{ — } C$

Inversion, enlargement and mid-bar displacement

Detailed description: This musical score shows the first five measures of a figural pace reduction. The notation is similar to the basic pace reduction but includes more complex rhythmic and pitch relationships. Measure 9 has a half note G2 and a half note G4. Measure 10 features a 'double sequential expansion, essential at the foreground level' with a half note G2 and a half note A2 in the bass, and a half note G4 and a half note A4 in the treble. Measure 11 shows a 'contraction' with a half note G2 and a half note A2 in the bass, and a half note G4 and a half note A4 in the treble. Measure 12 features an 'inner voice' contraction with a half note G2 and a half note A2 in the bass, and a half note G4 and a half note A4 in the treble. Measure 13 concludes with a half note G2 and a half note A2 in the bass, and a half note G4 and a half note A4 in the treble. A dashed line indicates that the expansion is essential at the foreground level. A legend at the bottom shows a sequence of notes: A-flat, B-flat, C, with a horizontal line above them and a vertical line below them.

Example 1.3: François Couperin, *Pièces de clavecin*, Ordre 8, Gavotte

a) Score

Tendrement.

4

8

12 *petite reprise*

continued

Example 1.3: Couperin, *Pièces de clavecin*, Ordre 8, Gavotte (continued)

b) Pace reduction

Bars 1 3 5 7

Composite pacing:
Basic pace: largely

Bars 9 11 13 15

Composite pacing:
Basic pace: largely
(pace attempts reassertion)
(pace again attempts reassertion)
largely

Example 1.4: Couperin, *Pièces de clavecin*, Ordre 3: “Les Regrets”

a) Bars 1–5^a

Langsamment

Basic pace: $\text{♩}.$
 Figural pace: ♪

b) Basic pace reduction

c) Figural pace reduction

Example 1.5: Handel, F minor Allemande, principal chords, bars 1–2

Bars **1** **2**

I V[♯] I \flat V⁶ I IV⁶/II⁴₃ V[♯]

Example 1.6: Handel, F minor Allemande, principal chords, bars 4–5^a

Bars **4** **5**

I V⁷ V⁶
I VII IV⁵⁻⁶

Example 1.7: Handel, F minor Allemande, durational profiles, bars 1–13

a) Bars 1–4 b) Bars 5–9^a c) Bars 9^b–13^b

Bars 1–2 3 4 5–6 7–9 9–11 12–13

Basic pace:

Basic pace contracts, then expands in preparation for bars 5–6

Basic pace expands, then resumes

Basic pace expands further, then resumes and also contracts

= and patterns

Example 1.8: Handel, F minor Allemande, points of foreshortening

a) Bars 2^b–3^a b) Bars 6^b–7^a c) Bars 11^b–13^a

preparation for and realization of foreshortenings

Example 1.9: Handel, F minor Allemande, bars 1–13

Recomposition of bars 2^b–3^a and 6^b–7^a in bars 11^b–12^a

Legend:
 [bracket] Contrary-motion upbeat
 [line] Descents from $a\flat^2$
 [double-line bracket] Unfolded sixths

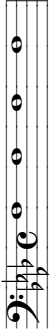
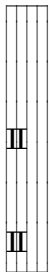
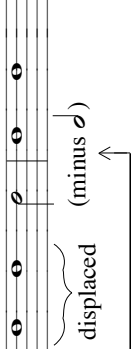
Example 1.10: Handel, F minor Allemande, growing tessitura

a) First ritornello cycle

b) Second ritornello cycle

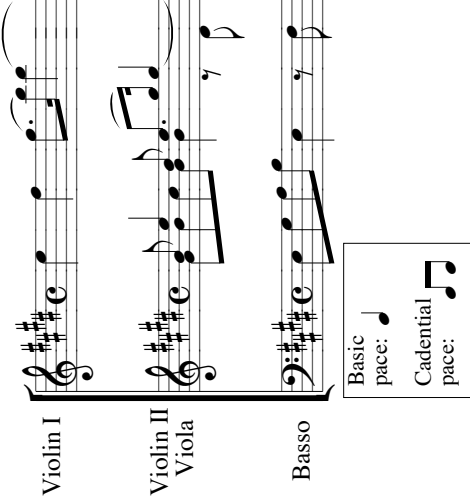
c) Third ritornello cycle

Example 1.11: Handel, F minor Allemande
Grouping pace profile

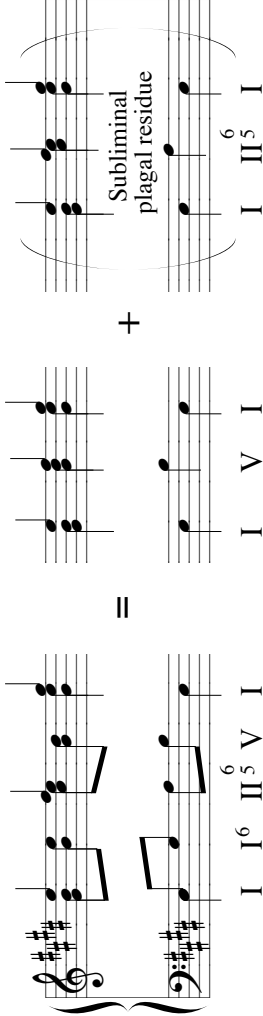
First ritornello cycle	Second ritornello cycle	Third ritornello cycle
Bars 1 3	5 7 9 ^a	9 ^b 10 ^b 11 ^b 12 13
		

Example 1.12: Handel, *Messiah*, No. 3: “Ev ry Valley”

a) Bar 1



b) Harmonic reductions



Example 1.13: Handel, F minor Allemande, bars 1–2

Normalized time-span reductions in
the style of Lerdahl and Jackendoff

Normalized time-span reduction of the first system of Handel's F minor Allemande, bars 1–2. The notation is in F minor (three flats) and common time (C). The treble clef staff shows a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, and a quarter rest. The bass clef staff shows a bass line starting with a quarter rest, followed by eighth notes G3, A3, Bb3, C4, D4, E4, F4, and a quarter note G4. A trill ornament is indicated above the final note of the treble staff.

Normalized time-span reduction of the second system of Handel's F minor Allemande, bars 1–2. The notation is in F minor (three flats) and common time (C). The treble clef staff shows a whole note chord G4-Bb4-D5. The bass clef staff shows a whole note chord G3-Bb3-D4.

Normalized time-span reduction of the third system of Handel's F minor Allemande, bars 1–2. The notation is in F minor (three flats) and common time (C). The treble clef staff shows a whole note chord G4-Bb4-D5. The bass clef staff shows a whole note chord G3-Bb3-D4.

Normalized time-span reduction of the fourth system of Handel's F minor Allemande, bars 1–2. The notation is in F minor (three flats) and common time (C). The treble clef staff shows a whole note chord G4-Bb4-D5. The bass clef staff shows a whole note chord G3-Bb3-D4.

Example 1.14: Handel, Concerto Grosso in E minor, Op. 6, No. 3, III: Allegro
 Bars 1–22 (first period)

Four-bar opening theme

Violino I.
concertino.

Violino II.

Violino I.
ripieno.

Violino II.
ripieno.

Viola.

Violoncello.

Bassi.

Tasto solo.

First period

5 *Vordersatz*

6 6 6 6

continued

Example 1.14: Handel, E minor Concerto, Allegro (*continued*)

9

6 6 6 6 6 6 6 6

13 *Fortspinnung*

continued

Example 1.14: Handel, E minor Concerto, Allegro (continued)

16 *Epilog*

6 6 6 6 5 6 6 6

19

6 6 6 6 6 6 6 6 6 3 6 6 3 6 3 6 3

Example 1.15: Handel, E minor Concerto, bars 1–22
 Tonal reduction

Bars 1 2 3 4 5 6

I

Bars 7 8 9 10 11 12^a 12^b

Auxiliary cadence III: V

continued

Example 1.15: Handel, E minor Concerto, tonal reduction (*continued*)

Bars 12^b 13 14 15 — 16^b 17 18 19 20 21 22^a 22^b

III: 3 (bass)

(upper voice)

simile

simile

1 3

Auxiliary cadence
III: V

III

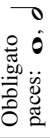
or, as nested
auxiliary cadence

Example 1.15: Handel, E minor Concerto, bars 1–22, pace reduction s

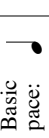
a) Obligato pace reduction

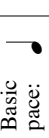
First period
Vordersatz

Bars 1 2 3 4 5 6 7 8

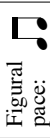
Obligato paces: 

b) Basic pace reduction

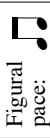
.

Basic pace: 

c) Implicit cadential progressions

.

(etc.)

Figural pace: 

continued

Example 1.16: Handel, E minor Concerto, pace reductions (*continued*)

a) Obligato pace reduction

Fortspinnung

Bars 9 10 11 12 13 14 15 16

Obligato paces: o, d

Quadruple sequential expansion, nonessential at higher levels

b) Basic pace reduction

Basic pace: o

Quadruple sequential expansion, essential at foreground level

c) Implicit cadential progressions

Figural pace: o

continued

Example 1.16: Handel, E minor Concerto, pace reductions (*continued*)

a) Obligato pace reduction

Epilog

Bars 17 18 19 20 21 22

Obligato paces: o, d

b) Basic pace reduction

Basic pace: .

c) Smaller voice exchanges and simulated fourth

Figural pace: .

Example 1.17: Handel, E minor Concerto

a) Bars 1-2

Bars

b) Tonal reductions

Bars

Example 1.18: D. Scarlatti, *Essercizi per gravicembalo* (1738)
 Sonata in G minor, K.8, first reprise

Handel, unfolded sixths

Allegro.

Handel, bars 1-4 (theme)

Handel, voice exchanges, bars 17-20 (etc.)

Handel, bars 1-4 (theme)

Example 1.19: D. Scarlatti, *Essercizi per gravicembalo* (1738)
 Sonata in G minor, K.12, first reprise

Presto.

Handel, descending-third figures in bars 7^b-11, 13-16, and similar passages later (see chapter 5)

Handel, unfolded sixths

Handel, sequences in bars 29-34, 49-52 (see chapter 5)

continued

Example 1.19: Scarlatti, Sonata, K.12 (continued)

Handel, repeated-note figures in bars 5, 35–36, 41–44, 61^b–62

13

15

17

19

21

23

1.

2.

Detailed description: The image shows a page of musical notation for Scarlatti's Sonata, K.12. The score is in G minor and 3/4 time. It consists of six systems of music, each with a treble and bass clef. The first system (measures 13-14) features a treble clef with a complex rhythmic pattern and a bass clef with a simpler pattern. The second system (measures 15-16) shows a treble clef with a series of chords and a bass clef with a rhythmic pattern. The third system (measures 17-18) features a treble clef with a series of chords and a bass clef with a rhythmic pattern. The fourth system (measures 19-20) shows a treble clef with a series of chords and a bass clef with a rhythmic pattern. The fifth system (measures 21-22) features a treble clef with a series of chords and a bass clef with a rhythmic pattern. The sixth system (measures 23-24) shows a treble clef with a series of chords and a bass clef with a rhythmic pattern. The score includes various articulations such as slurs, accents, and repeat signs. A bracket above the first system indicates a reference to Handel's repeated-note figures in bars 5, 35-36, 41-44, and 61b-62.

Example 1.20: Handel and Scarlatti parallels

Unfolded sixths and descending thirds

Handel
Bar 1

from

Scarlatti, K.8
Bars 1–2

and

Scarlatti, K.12
Bar 4, beats 2–4

Unfolded aug. fourths and sixths

Example 1.21: Handel, E minor Concerto, Op. 6, No. 3, Allegro, bars 13–16

Quadruple sequential expansion

Example 1.22: Handel, E minor Concerto, bars 1–4, 5–12
Tonal reduction

Bars 1 2 3 4

E — D — C (B A-G-F# — E)

Bars 5 7 9 11 12

E — D — C V

Example 1.23: Handel, E minor Concerto, enlargement of opening theme

a) Bars 5–12

Bars 5 6 9 10 11 12

Grouping parallelisms:

Violino I. *concertino*.

Violino II. *concertino*.

Violino I. *ripieno*.

Violino II. *ripieno*.

Viola.

Violoncello.

Bassi.

Bass descent: E

(D)

(C)

(enlargement of opening four-bar theme broken off)

continued

Example 1.23: Handel, E minor Concerto, enlargement of opening theme (*continued*)

b) Bars 41–46

(enlargement of opening four-bar theme resumes)

Upper-voice descent: d^3 — c^3 — b^2 — a^2 — g^2 — $(a^2$ — $g^2)$ (etc. — see chapter 5)

Example 1.24: Handel, E minor Concerto
 Rising fourth and multiple voice exchanges

a) Bars 1–4

Violino I.
concertino.
 Violino II.
 Violino I.
ripieno.
 Violino II.
 Viola.
 Violoncello.
 Bassi.

b) Bars 12–21

Bars 12^b 13 15 17 18 19 20 21

(a) 1 — b¹ — c² — c^{#2} — d²

multiple voice exchanges

simile simile simile

G (see chapter 5)

D E F# G

Example 1.25: Handel, Suite in G (1703c./1733), Courante

a) Bars 1–12

Vordersatz Fortspinnung Epilog

Bars 1 3 5 7 9 11

b) Tonal reduction

Upper descent: $\hat{5}$
Lower descent:

$\hat{3}$ $\hat{6}$ (N) $\hat{5}$ (P) $\hat{4}$ $\hat{2}$ $\hat{3}$ $\hat{1}$ $\hat{2}$ $\hat{1}$

I IV V I

Example 1.26: Handel, G major Courante, bars 1–12

a) Basic pace reduction

Bars 1 3 5 7 9 11

Vordersatz Fortspinnung Epilog

Sequential expansion, nonessential at higher levels

Basic pace: ♩

b) Composite basic pace reduction

Bars 1 3 5 7 9 11

Vordersatz Fortspinnung Epilog

Sequential expansion, essential at the foreground level

Cadential acceleration and hemiola

Composite basic pace: ♩

Example 1.27: Handel, Suite in E (1720), Courante

a) Bars 1–8

b) Reduction to composite basic pace

c) Reduction to figural pace