

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 $c^2 - ab^1$ (some transposed)
 Enlargements of $c^2 - ab^1 - g^1 - f^1 / ab^1$

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 9^a 9^b

b) Figural pace reduction (cont.)

Bars 5 6 7 8 9^a 9^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

b) Figural pace reduction (cont.)

Bars 9 10 11 12 13

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

$e\flat^2 - c^2$

(inner voice)

(inversion and contraction)

A♭ — B♭ — C

Inversion, enlargement and mid-bar displacement

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: d
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:
 { } Contrary-motion upbeat
 — Descents from $a\flat^2$
 = 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

(plus *d*) (minus *d*)

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

Handwritten musical notation for the first system of Handel's F minor Allemande, bars 1–2. The notation is in F minor (three flats) and common time. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill marked [tr] in the second measure. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

Handwritten musical notation for the second system of Handel's F minor Allemande, bars 1–2. The notation is in F minor (three flats) and common time. The treble staff contains a chordal accompaniment with quarter notes. The bass staff contains a chordal accompaniment with quarter notes.

Handwritten musical notation for the third system of Handel's F minor Allemande, bars 1–2. The notation is in F minor (three flats) and common time. The treble staff contains a chordal accompaniment with quarter notes. The bass staff contains a chordal accompaniment with quarter notes.

Handwritten musical notation for the fourth system of Handel's F minor Allemande, bars 1–2. The notation is in F minor (three flats) and common time. The treble staff contains a chordal accompaniment with quarter notes. The bass staff contains a chordal accompaniment with quarter notes.

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.
 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

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: o, d

b) Basic pace reduction

Basic pace: J

c) Implicit cadential progressions

(etc.)

Figural pace: J

continued

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

a) Obligato pace reduction

Fortspinnung

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 1.19: 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.

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

D E F[#] G (see chapter 5)

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: $\hat{3}$

$\hat{3}$ $\hat{6}$ (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

1. 2. 3.

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