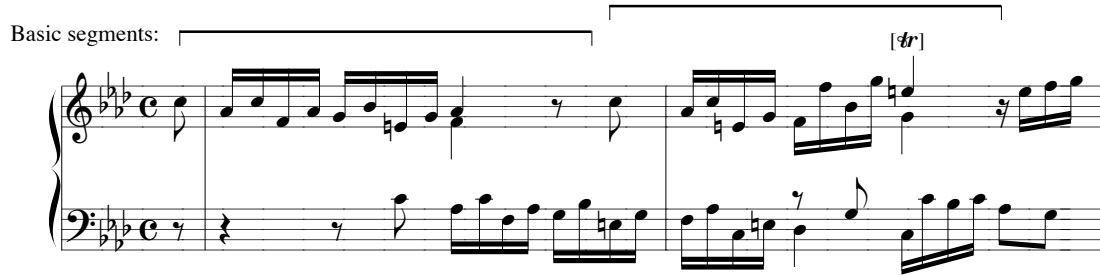


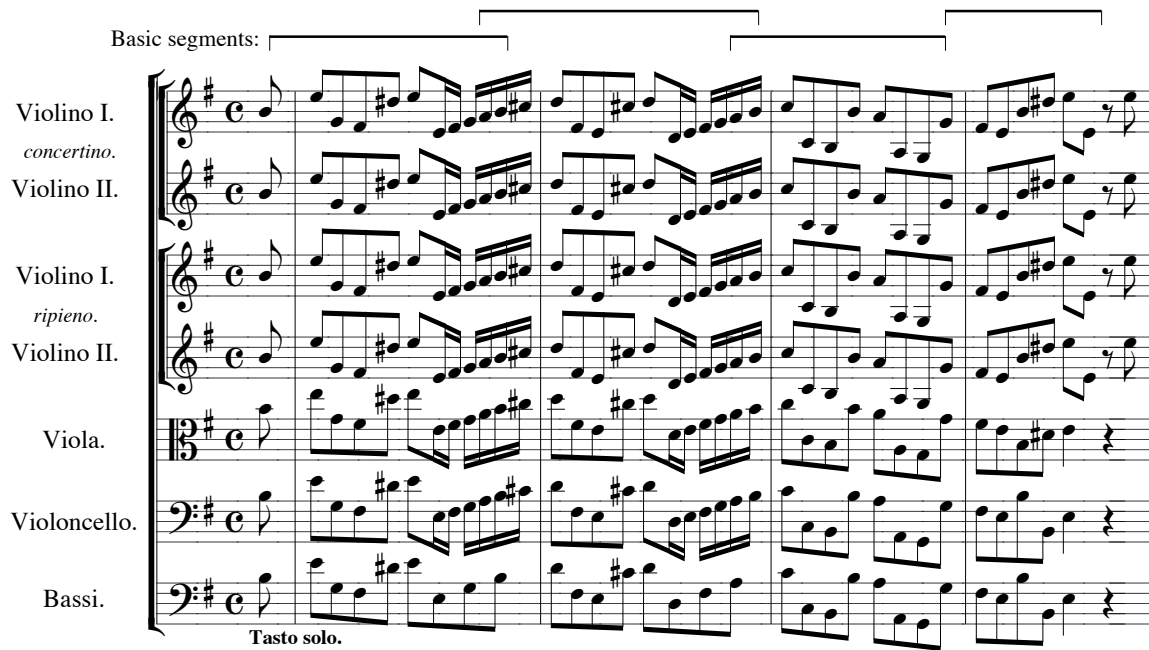
Chapter 2

Example 2.1: Basic segments

a) Handel, Suite in F minor (1720), Allemande, bars 1–2

Basic segments: 

b) Handel, Concerto Grosso in E minor, Op. 6, No. 3, III: Allegro, bars 1–4

Basic segments: 

Tasto solo.

Example 2.2: Enlarged basic segments

a) Handel, F minor Allemande, bars 5–9^a, temporary enlargement

Enlarged basic segments: 2-bar segment, plus upbeat

2-bar segment, plus cadential suffix

continued

Example 2.3: Handel, F minor Allemande, bars 1–13, formal structure: Large period
 (bars 1–13 = first reprise) contains small period (bars 1–9^a)

Bars 1–4: **Phrase 1**
 Subphrase 1

Subphrase 2

III: V

Bars 5–9^a: **Phrase 2**
 Subphrase 1 (= enlarged segment)

III: IV⁵⁻⁶

Subphrase 2 (= enlarged segment and cadential suffix)

V: I

Bars 9^b–13: **Phrase 3**
 Subphrase 1

I: III

Subphrase 2

V: IV

Subphrase 2

V: I

Example 2.4: Handel, Suite in D minor (1703c./1733), Allemande

a) Bars 1–8

Bars 1 2 3 4 5 6 7 8

b) Basic pace reduction

Bar 3: basic pace contracts to figural pace

Bar 4: harmonic rhythm halts on second beat

Intended effect of progression: V 4 3 I

Unintended, misleading effect: I 4 V I 3

Sequential expansion, ...

Basic pace:

Figural pace:

continued

Example 2.4 (continued): Handel, D minor Allemande

a) Bars 1–8 (cont.)

Bars 5 8

b) Basic pace reduction (cont.)

... essential at the foreground level

V: V⁷ I[#]

c) Figural pace reduction

Figural pace:

Example 2.5: Handel, Suite in E minor (1720), Fugue

a) Bars 1–11^a

Bars 1

4

b) Basic pace reduction

c) Figural pace reduction

Bars 1

4

Strong and weak bars:

S

(S

W

) S

3-bar grouping subdivision: 3 = 1 + 2

3 = 1 + 2

continued

Example 2.5 (continued): Handel, E minor Fugue

a) Bars 1–11^a (cont.)

Bars 7 8 9 10 11

b) Basic pace reduction (cont.)

c) Figural pace reduction (cont.)

Bars 7 8 9 10 11

Strong and weak bars: W) (S W)

“Extra” measure 3 = 1 + 2

Example 2.6: Handel, E minor Fugue, displaced subject

a) Bars 17b-20

Bars 17^b 18 19 20

B - - A - - B

b) Basic pace reduction

b^2 - - a^1 - - $g\#^1$

Basic pace: d

$\frac{6}{4}$ = $\frac{5}{3}$ (N)

c) Figural pace reduction

Strong and weak bars: S W) S

Basic pace: d

$3 = 1 + 2$ $\frac{5}{3}$

Example 2.7: Handel, E minor Fugue, bars 29–37 a
Notated and shadow meter

Bars 29

Fragmented and displaced incipits
prepare shadow meter

31

1. Subject at the notated meter

2.

3.

Two-bar group, bass
follows notated meter

37

Bars 33

Subject at shadow meter

1.

2.

3.

35

3.

37

F# -

- E -

- F#

1.

2.

3.

Three-bar group and bass continue
to follow notated meter . . .

. . . overlapping with: Displaced subject in bass

Example 2.8: Handel, E minor Fugue, bars 62–66

a) Unnotated 3/2 time

Bars **62** **64** **66**

Notated meter restored

b) Alla breve sketch of subject, from autograph manuscript in the British Library (R. M. 20.g.13, f. 1). Transcribed by permission.

Example 2.9: Handel, Suite in D minor (1720), Allemande

a) Bars 1–2

b) Basic pace reduction

Basic
pace:

c) More detailed reduction

Example 2.10: Handel, D minor Allemande

a) Bars 3–5

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

b) Basic pace reduction

Basic pace:

Grouping: 3 = 1 + 2

Contracted basic pace

Composite pacing

(NB: voicing of passage different in Examples 4.16 and 4.18)

Example 2.11: Handel, D minor Allemande

a) Bars 6–8

b) Basic pace reduction

Composite pacing ($d + d$)

Basic pace: d

c) Figural pace reduction

Basic pace: d

Figural pace: d

Grouping: $3 = 2 + 1$

Example 2.12: Handel, Suite in G minor (1720), Andante

a) Bars 1–4

Handwritten musical score for bars 1–4 of Handel's Suite in G minor, Andante. The score is in G minor, common time (C). The right hand features a melodic line with trills and grace notes, while the left hand provides a harmonic accompaniment with sustained notes and moving bass lines.

b) Basic pace reduction

Handwritten musical score for bars 1–4 showing a basic pace reduction. The notes are held longer, and the trills are simplified. A legend box shows "Basic pace: ♩".

c) Figural pace reduction

Handwritten musical score for bars 1–4 showing a figural pace reduction. The notes are held longer, and the trills are simplified. A legend box shows "Figural pace: ♩". Fingerings are indicated as 10, 9 – 10, 9 – 10, 9 – 10.

Example 2.13: Handel, D minor Allemande

a) Bars 15–18

b) Basic pace reduction

d^2-c^2, b^1-a^1 : hidden repetition and enlargement of the upper voice in bars 1–2 (cf. Example 2.9)

c) Bar 15

Example 2.14: Handel, Concerto Grosso in E minor, Op. 6, No. 3, III: Allegro, bars 31–37

Bars	31	33
Violino I. <i>concertino.</i>		
Violino II.		
Violino I. <i>ripieno.</i>		
Violino II.		
Viola.		
Violoncello.		
Bassi.		

Basic pace

The notation shows a whole note on a staff with a key signature of one sharp (F#) and a common time signature (C). Below it, a half note on the same staff is shown with a slash indicating its relationship to the whole note above.

Sequential expansion to whole-note movement (bars 29–32)

Movement in half notes borrowed from the simple 4/4

continued

Example 2.14 (continued): Handel, E minor Concerto, Allegro

Bars 35

37

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

The musical score consists of seven staves. The first staff is Violino I. concertino, starting with a piano (p) dynamic. The second staff is Violino II., starting with a forte (f) dynamic. The third staff is Violino I. ripieno, also starting with a forte (f) dynamic. The fourth staff is Violino II., starting with a forte (f) dynamic. The fifth staff is Viola, starting with a forte (f) dynamic. The sixth staff is Violoncello, starting with a forte (f) dynamic. The seventh staff is Bassi, starting with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (6, 5, #, 6, 6, 6) at the end of the staves.

Basic pace

The notation shows a single staff with a bass clef and a key signature of one sharp (F#). It contains a quarter note on the G line (G4), followed by a slash, and then a quarter note on the G line (G4) again. A vertical line with a diagonal slash through it is positioned above the second quarter note, with the text "Quarter-note movement resumes" written to its right.

Example 2.15: Handel, Organ Concerto in F, Op. 4, No. 4, I: Allegro, bars 1–8

Bars 1 3 5 7

Half-bar displacement

Thematic downbeat

Closure on the notated downbeat

Oboe I. II.

Violino I. II.

Viola.

Organo.

Bassi.

Pedal call and notated downbeat

Displaced basic segments

(etc.)

Example 2.16: Kimberger, *Kunst des reinen Satzes*, Example 4.13 (c)

Pedal call and notated downbeat

Displaced basic segments

(etc.)

(Reproduced from Beach and Thym, trans., *Art of Strict Musical Composition*, by permission.)

Example 2.17: Handel, Organ Concerto in F, II: Andante, bars 1–5a

Suppressed downbeat and eighth-note afterbeat pattern followed by upbeat patterns (etc.)

7

f

Organo.
Open Diapason,
stopt Diapason
& Flute.

(orchestra silent)

Example 2.18: Handel, D minor Allemande (1720)

a) Bars 9^b–11 (end of first reprise)

f

tr

b) Bars 25–27 (end of second reprise; passage is transposed, enlarged, modified and displaced)

f

tr

Mid-bar displacement borrowed from the compound 4/4

Example 2.19: Handel, Organ Concerto in F, Allegro

a) Bars 39–46 a

Conclusion of dominant ritornello (displaced) Beginning of developmental B section (nondisplaced)

39 42 45

Bars

Oboe I. II.

Violino I. II.

Viola.

Organo.

Bassi.

NB: metrical elision

continued

Example 2.19 (continued): Handel, Organ Concerto in F, Allegro

b) Bars 68–73, 77–80

Bars 68

Musical score for bars 68-73. The score is in F major and 3/4 time. It features six staves: three for the right hand (treble clef) and three for the left hand (bass clef). A bracket above the score spans from bar 70 to bar 73, labeled "Rescored and reharmonized beginning of reprise (nondisplaced)". The music begins with a forte (*f*) dynamic. Bar 70 shows the start of the reharmonized section. Bar 73 ends with a fermata. A brace under the first three staves indicates they are grouped together.

Organ solo entrance (displaced)

Musical score for bars 77-80. The score continues with six staves. A bracket above the score spans from bar 77 to bar 80, labeled "Organ solo entrance (displaced)". The music begins with a piano (*pp*) dynamic. Bar 77 shows the start of the organ solo entrance. Bar 80 ends with a piano (*p*) dynamic. A brace under the first three staves indicates they are grouped together.

Example 2.20: Handel, Organ Concerto in G minor, Op. 4, No. 3, IV: Gavotte, bars 1–8a

Simulated internal upbeats

Violino I.
Oboe I. II.

Violino II.

Viola.

Organo.

Bassi.

Alternate
hypermetrical
reading: 2 — 3 — 4 — 1, 2 — 3 — 4 — 1, (etc., after Aldwell)

Example 2.21: François Couperin, *Pièces de clavecin*, Ordre 7,
 “Les Petits Âges,” III: Rondeau, “L’Adolescente” ”

a) Bars 1–4^a

Downbeat idioms

Simulated internal upbeats

Meter: 1 2 3 4 (etc.)

Notated “double shadow” meter:
 1 2 3 4 (etc.)

Alternative hypermetrical reading:
 2 – 3 – 4 – 1, 2 – 3 – 4 – 1, (after Aldwell)

b) Bass sketch

Bars	1	2	3	4
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Nested prefixes B^b – C – D

I IV (III⁵ — I⁶ II⁶) V[#]

Example 2.22: Handel, Suite in E (1720), Allemande

a) Bars 1-5

b) Basic pace reduction

c) Afterbeat patterns

Example 2.23: Handel, E major Allemande, bars 5^b–13

Bars 5^b 6 8

Displaced 4/4 begins

Bars 9 10 12

Extra half measure

Notated 4/4 resumes

(see also Example 2.36 b)

Example 2.24: Handel, Suite in G (1703c./1733), Allemande

Phrase 1
Subphrase 1 *Subphrase 2*

Subphrase 3

Phrase 2
Subphrase 1 *Subphrase 2*

Phrase 3
Subphrase 1 *Subphrase 2*

*Some editors prefer d# in the bass on the second beat of bar 11.

Example 2.25

a) Handel, Suite in E, Air (“The Harmonious Blacksmith”), bars 1–3^a

Quarter-note displacement: $\overbrace{1 \quad 2 \quad 3 \quad 4} \quad \overbrace{1 \quad 2 \quad 3 \quad 4}$

Pedal call

Basic pace:

b) Giuliani, “Tema di Handel”: Variazioni su un tema di Handel, Op. 107, per Chitarra, bars 1–8

c) Mozart, Piano Sonata in C, K. 545, Rondo

(NB: no pedal call)

d) Handel: Air, rebarred

Quarter-note displacement: $\overbrace{1 \quad 2} \quad \overbrace{1 \quad 2} \quad \overbrace{1 \quad 2} \quad \overbrace{1 \quad 2}$

Example 2.26: Handel, Suite in A (1720), Allemande

a) Bars 6^b-8

Prominently prepared suspension

Prominently decorated resolution

b) Bars 1-2

Imitative motives stress weak beats

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Example 2.27

a) Handel, Suite in G minor (1720), Passacaille, bars 1–4

Passacaille.

b) Handel, Organ Concerto in B \flat , Op. 7, No. 1, I: Andante, bars 43–45^a

Example 2.28

a) J. S. Bach, Partita in A minor for clavier, Allemande, bars 1–2

Quarter-note displacement: 1 2 3 4 1 2 3 4

Bass progression emphasizes notated meter:
 I- I- (V) -I⁶ -(VII⁶) - III

b) Handel, Suite in G minor (1720), Gigue, bars 1, 6–8

Quarter-note displacement: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Notated meter restored: 1 2 3 (etc.)

Quarter-note displacement: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Notated meter restored: 1 2 3 (etc.)

Extension

Rests restore notated meter

Bass progression emphasizes notated meter:
 V 3 = 8 = 6 = 7 I

Example 2.29: Handel, Six Fugues or Voluntaries, Fugue in C minor

a) Bars 1–3

Quarter-note afterbeat patterns superimposed over the basic pace

(The basic pace, in the style of Lerdahl and Jackendoff)

b) Bars 47–49a

c) Bars 14–16a

