

## Chapter 3

Example 3.1

a) Handel, Concerto Grosso in F, Op. 6, No. 2, II: Allegro (in D minor)  
Bars 1-3<sup>a</sup>, 6<sup>b</sup>-9<sup>a</sup>

Bars 1 3 6<sup>b</sup>

Violino I.  
*concertino.*  
Solo.

Violino II.  
Solo.

Violoncello.  
Solo.  
(*Tutti tacet*)

(etc.)

Bars 7 9

Violino I.  
*concertino*

Violino II.

Violoncello.

Legend:

[ ] = sixteenth-note after-beat displacement

*continued*

Example 3.1 (continued)

b) Handel, Concerto Grosso in D minor, Op. 6, No. 10, IV: Allegro  
 Bars 1–7<sup>a</sup>, 38–40<sup>a</sup>

Bars 1 3 5

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola

Violoncello.

Bassi

Tutti.


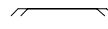
Bars 7 38 40

*concertino.*

*ripieno.*

Solo.

Legend:

-  = underlying quarter-note displacement
-  = nested eighth-note displacement



Example 3.3

a) Handel, D minor Concerto, Allegro  
Bars 1–5

Solo.

Violino I. *concertino.*

Violino II.

Suppressed pedal call

1 + 2 grouping: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ / ♩ ♩  
W S S, W S S, W S S, W S S / S W,

Overlap with notated meter

b) Handel, Concerto in B $\flat$  for Harp or Organ, Op. 4, No. 6, II: Larghetto  
Bars 1–7

Bars 1 3 5 7

Quarter-note afterbeat displacement:

Flauto, e Violino I *con sordini.*

Flauto, e Violino II *con sordini.*

Harpa [o Organo].

Violoncello, Viola all'8<sup>va</sup> e Contrabasso, *pizzicati.*

Pedal call

1 + 2 grouping: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩  
S, S W S, S W S, S W S, S W S, S, S W S S

1. 2. 3.

Borderline hemiola

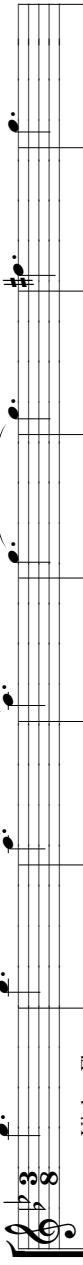
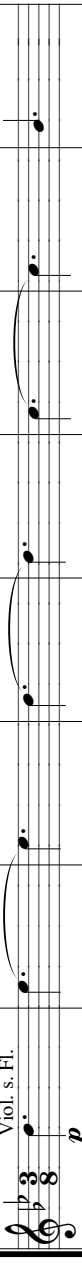



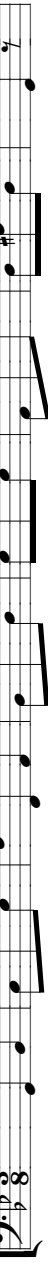








Legend:

⌢ indicates hidden caesura.

*continued*

Example 3.3 (continued)

c) Handel, Concerto for Harp or Organ, III: Allegro moderato  
Bars 37–44

Bars	37	39	41	43
No displacement:				
Flauto, e Violino I <i>con sordini</i> .				
Flauto, e Violino II <i>con sordini</i> .				
Harpa [o Organolo].				
Violoncello, Viola all'8 <sup>va</sup> e Contrabasso, <i>pizzicati</i> .				

Example 3.4: Handel, Concerto Grosso in B $\flat$ , Op. 3, No. 1, II: Largo  
 Bars 1–10

Bars 1 3 5 7 9

Half-note  
afterbeat displacement:

*Vordersatz* *Fortspinnung* *Epilog*

Flauto I.  
 Flauto II.  
 Oboe I.  
 (*Oboe II tacet.*)  
 Fagotto I. II.  
 (*Strings tacet.*)

1. 2. 3.  
 Cadenential  
 hemiola

Example 3.5: François Couperin, *Pièces de clavecin*, Ordre 8, Passacaille

a) The Rondeau theme

Elements that maintain the notated meter

- Cadential hemiola 1 2 3
- Reaching-over figures 3—1 3... delayed 1\*
- Rising thirds 1 2 3 1 2 3

Principal harmonies maintain notated meter III IV# V<sub>4</sub><sup>6</sup> 5# I

But competing upbeats try to assert displacement 1 2 3 1 2 3 1 2 ...\*

\*Reaching-over figures and upbeats cancelled out by second hemiola beat.

b) Beginning of the fifth couplet

Afterbeat displacement 1 2 3, 1 2 3, (etc.)

Mouvement marqué.

Example 3.6: Handel, Suite in F# minor (1720), Largo, bars 1–6

The image shows a musical score for the first six bars of Handel's Suite in F# minor. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music features a prominent melodic line in the right hand and a supporting bass line in the left hand. Several annotations are present:

- An arrow points to the first bar with the text "Extended pedal call".
- A bracket above the first three bars is labeled "Notated and thematic downbeats establish meter".
- A bracket above the last three bars is labeled "Second-beat counterstresses".
- A bracket below the last three bars is labeled "Second-beat counterstresses suggest shadow meter".
- A bracket below the entire six-bar passage is labeled "Notated meter".

The score includes various musical notations such as slurs, trills (tr), and dynamic markings. The annotations use arrows and brackets to highlight specific rhythmic and structural elements within the music.

### Example 3.7

a) Handel, Concerto in B $\flat$  for Harp or Organ, III: Allegro moderato  
 Bars 1-4, 25-28

Allegro moderato.

Flauto, e  
Violino I *con sordini*.

Flauto, e  
Violino II *con sordini*.

Harpa [o Organo].

Violoncello, Viola  
all'8<sup>va</sup> e Contrabasso,  
*pizzicati*.

Bars 1 3

25 27

b) Basic pace reduction

Basic pace:

Cadential hemiola

1. 2. 3.

*continued*



Example 3.8

a) Handel, Concerto Grosso in G, Op. 6. No. 1, III: Adagio, bars 1–5<sup>a</sup>

2. Second accent: solo entrance  
(= thematic downbeat)

Violino I.  
Violino II.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Basso Continuo.

1. First accent: pedal call and notated downbeat  
3. Third accent: counterstress

b) Bach, Partita in E minor for Clavier Allemande, bars 1–4<sup>a</sup>

First accent: pedal call and notated downbeat  
Second-beat counterstress  
Fourth-beat counterstress  
Stress emphasizing notated meter

Example 3.9: Handel, Concerto Grosso in B minor, Op. 6, No. 12  
 III: Larghetto, e piano (in E major)

a) Bars 13–20

Violino I. II.

Violino III,  
e Viola.

Tutti Bassi.

6 6 5 6 6 5 6 6 7 4 5 #

b) Basic pace reduction

Violino I. II.

Tutti Bassi.

Basic pace alternates between:  $\overset{\cdot}{\text{d}}$ ,  $\text{d}$ ,  $\overset{\cdot}{\text{d}}$ ,  $\text{d}$

Second-beat passing chords

Bars 13 15 17 19

Example 3.10: Handel, Concerto Grosso in D, Op. 6, No. 5,  
IV: Largo (in B minor), bars 32–37

Half-note  
afterbeat displacement:

Violino I.  
*conc. e rip.*

Violino II.

Viola.

Tutti Bassi.

# 6 6 6 6 4# 3 7 7 4 #  
3 3 5 3

Third-beat voice-leading chords

=

Grouping: 6 = 3 + 3

1. 2. 3.  
Cadential hemiola

Basic pace: ♩ ♩ ♩ ♩ ♩ ♩

Example 3.11: Handel, Concerto Grosso in C minor, Op. 6, No. 8 8

VI: Allegro

a) Bars 1–8

Violino I. *II. conc.*  
Violino I. *rip.*

Violino II. *rip.*

Viola.

Tutti Bassi.

b) Basic pace reduction

Bars 1 3 5 7

Basic pace:

Cadential acceleration

Example 3.12: Handel, *Music for the Royal Fireworks*, Overture, bars 47–63

Bars 47 48 50

Upbeat measure

1 2 3 4

Bars 52–55 = bars 48–51

Shadow meter: 1 2 3 4 , 1 (etc.)

Basic pace

Obligato pace

Bars 56 58

1 2 3 4

Bars 60–63 = bars 56–59

Basic pace

Obligato pace

Example 3.13: Handel, Suite in F minor, Courante

a) Bars 7–11

Bars **7** **10**

Grouping: 1                  2                  3                  4/1                  2

Internal grouping:  $2 + 1$  ,  $2 + 1$  ,  $2 + 1$

expanded basic segment

(Overlap: new phrase begins in bar 10)

b) Basic pace reduction

Basic pace:  $\text{dotted quarter note}$

↑                  ↑                  ↑

Ancillary voice leading does not expand the basic pace despite sequential-expansion idiom

Example 3.14: Handel, F minor Courante

a) Bars 27–28

b) Basic pace reduction

Basic pace: ♩

Ancillary voice leading expands the basic pace to ♩ during sequential expansion

(Basic pace resumes)

Example 3.15: Handel, Suite in G (1703c./1733), Courante

a) Bars 1–12

b) Basic pace reduction

Basic pace:  $\text{d.}$

Annotations:  
 - Arrows pointing to notes in bars 3, 4, and 5.  
 - A bracketed section at the end of the score labeled "1. 2. 3. cadential hemiola".  
 - Text: "Ancillary voice leading expands the basic pace to  $\text{d.}$  during sequential expansion and helps outline cadential hemiola."

Example 3.16: Rameau, *Nouvelles Suites de Pièces de Clavecin* (1728)  
Suite in G, “L’ égyptienne”

Segment 1  
(= *Vordersatz*.)

Segment 2  
(= *Fortspinnung*)

Segment 3  
(= *Epilog*)

Grouping: 1 2 , 1 2 3 , 1 2 3 4

1. 2. 3. 4./1.

4-bar group reinterpreted  
as a 3-bar group

Example 3.17: Handel, Suite in G minor (1720), Allegro, bars 1–8

Bars 1 3 5 7

Grouping: 2 + 6

Example 3.18: Handel, Concerto Grosso in E minor, Op. 6, No. 3  
 IV: Polonaise (in G major)

a) Bars 1–5<sup>a</sup> (the “first theme”)

Quarter-note afterbeat displacement and simulated internal upbeats

Violino I.  
*concertino.*

Violino II.

Violino I.  
*ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

Pedal call

6/4 5/3 6/4 5/3

b) Bars 21<sup>a</sup>–25<sup>a</sup> (the “second theme”)

Eighth-note afterbeat displacement and simulated internal upbeats

Solo.

tr

tr

tr

tr

#

Example 3.19: Gottlieb Muffat, *Componimenti Musicali, Suite III*  
 Courante, bars 1–6

Source for Handel's simulated upbeat figure in bars 21ff. of *Potonaise*

Bars 1 3 5



### Example 3.21: Handel, Polonaise

a) Bars 25–29 a

Quarter-note afterbeat patterns resume, shifting incipit s rising third to second beat

Eighth-note afterbeat displacements become dotted quarter-note afterbeat patterns

Tutti

Violino I.  
*concertino.*

Violino II.

Violino I.  
*ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

6 5 # 9

*continued*

Example 3.21 (continued): Handel, Polonaise

b) Bars 29 b–35 a

Quarter-note afterbeat patterns with rising third shifted to the second beat

30

32

34

7 7 7 7 7 7 7

5 3 5 3 5 3 5 3

6 4 6 4 6 (7#) 4 5 3



Example 3.24: Handel, Concerto Grosso in B $\flat$ ,  
Op. 3, No. 2, IV: [Menuet]

a) Bars 1–5

Oboe I.  
Oboe II.  
Violino I.  
*Concertino.*  
Violino II.  
Violino I.  
*Concertino*  
*grosso.*  
Violino II.  
Viola.  
Basso Continuo.

Grouping: 1 2 3 4 , 1  
Weak measures

*Violoncello solo.*

b) Bars 41–45

*Violoncello.*  
*Tutti.*  
*Violoncello.*  
*Tutti.*  
*Violoncello.*  
*Tutti.*

Grouping: 1 2 3 4 , 1  
Orchestral counterstress

Example 3.25: Handel, Concerto Grosso in F, Op. 3, No. 4, II: Andante

a) Bars 1-5

Oboe solo.

Violino I.

Violino II.

Viola.

Basso Continuo.

Basic pace:  
and

=

*continued*

Example 3.25 (continued): Handel, F major Concerto, Andante

b) Bars 1–3 as a three-bar group

3 = 2 + 1

c) Bars 3–5 as a three-bar group

d) Bars 10–15

Example 3.26: Vivaldi, *The Four Seasons*, Op. 8  
 Concerto in E, "Spring," I: bars 1–3

Grouping: 3 = 2 + 1

Violino solo.

Violino I.

Violino II.

Viola.

Violoncello e  
 Contrabasso  
 Basso Continuo.

$p$

$p$

$pp$

$p$

$p$

6  
5

Example 3.27: Handel, Organ Concerto No. 13, in F, III: Larghetto

a) Bars 1–6

Violino I.  
Violino II,  
e Viola.  
Bassi.

piano sempre.

(Organo tacet.)

Detailed description: This musical score is for the first six bars of the Organ Concerto No. 13, in F, III: Larghetto by George Frideric Handel. It is written for Violino I, Violino II and Viola, and Basses. The time signature is 6/8. The key signature has one flat (F major). The score is marked 'piano sempre.' and includes a '(Organo tacet.)' instruction. The notation shows the first six bars of music for each instrument part.

b) Time-span reduction

(3 = 1 + 2)

Detailed description: This musical score is a time-span reduction of the first six bars of the Organ Concerto No. 13, in F, III: Larghetto by George Frideric Handel. It is written for Violino I, Violino II and Viola, and Basses. The time signature is 6/8. The key signature has one flat (F major). The notation shows the first six bars of music for each instrument part, with a '(3 = 1 + 2)' instruction indicating a reduction of the time span.

*continued*

Example 3.27 (continued): Handel, Organ Concerto No. 13, Larghetto

c) Tonal reduction

Musical score for 'Tonal reduction' showing a four-measure passage. The notation includes treble and bass staves with various notes, rests, and slurs. A large bracket spans the entire passage. Annotations include a dashed oval around the first two measures, a solid oval around the last two measures, and a diagonal slash through the notes in the second and third measures. Fingerings '5-6' are indicated above the notes in the second and third measures.

e) Alternative reading, bars 4-6

Musical score for 'Alternative reading, bars 4-6' showing a four-measure passage. The notation includes treble and bass staves with various notes, rests, and slurs. A large bracket spans the entire passage. Annotations include a diagonal slash through the notes in the second and third measures, and the word 'prefix' written below the notes in the fourth measure. Fingerings '5-6' are indicated above the notes in the second and third measures.

d) Implications of rebaring in 3/8 time

Musical score for 'Implications of rebaring in 3/8 time' showing a four-measure passage. The notation includes treble and bass staves with various notes, rests, and slurs. The time signature is 3/8. A large bracket spans the entire passage. Annotations include a diagonal slash through the notes in the second and third measures, and a diagonal slash through the notes in the fourth measure.

Example 3.28: Handel, Suite in G minor (1703c./1733), Gigue

a) Bars 1-6

b) Basic pace reduction

Basic pace:  $d.$   
 Figural pace:  $d.$

Composite pacing:

c) Contrapuntal and harmonic activation of eighth-note diminutions

Example 3.29: Handel, Suite in G minor (1703c./1733), Gigue (early version)

Bars 1–5a

Mid-bar displacement:

Pedal call

Example 3.30: Handel, Suite in G minor (1720), Gigue

Bars 1–2a, 6–8

Bars 1 6 8

Quarter-note displacement:

Basic pace:

Notated meter and one-bar grouping pace:

Example 3.31: Handel, Concerto Grosso in A minor, Op. 6, No. 4, IV: Allegro

a) Bars 1–5<sup>a</sup>, *Vordersatz*

Bars 1 3 5

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

Pedal Call

Apparent Upbeats

# 6 6 5 6

Apparent upbeat measure

b) Bars 5<sup>b</sup>–9<sup>a</sup>, *Fortspinnung*

Bars 6 8

# 6 6

*continued*

Example 3.31 (continued): Handel, A minor Concerto, Allegro

c) Bars 9<sup>b</sup>-15<sup>a</sup>, *Epilog*

The musical score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into measures 10, 12, and 14, with bar numbers 10, 12, and 14 indicated above the staves. The melody in the treble clef is primarily composed of sixteenth notes, often beamed in pairs. The bass line provides a steady accompaniment with quarter and eighth notes. The final measure of the section is marked with a double bar line and a repeat sign.

Example 3.32: François Couperin, *Pièces de clavecin*, Ordre 3  
 Rondeau: “La Favorite” (*Chaconne à deux temps*)  
 Bars 1–4

Half-note afterbeat displacement:

Gravement sans lenteur. ~

Internal Upbeats

1.

Detailed description: This musical score is for a 2/4 time signature. It shows four measures of music. A bracket labeled 'Half-note afterbeat displacement:' spans the first two measures. A bracket labeled 'Gravement sans lenteur. ~' spans the first four measures. A bracket labeled 'Internal Upbeats' is placed under the first two measures. A first ending bracket labeled '1.' is placed over the final two measures of the excerpt.

Example 3.33: J. S. Bach, Partita in E minor for Clavier, Sarabande  
 Bars 1–2

Tonic on upbeat;  
 change of chord  
 at downbeat

Detailed description: This musical score is for a 3/4 time signature. It shows two measures of music. A bracket labeled 'Tonic on upbeat; change of chord at downbeat' spans the first measure. The first measure contains a half-note chord on the first beat and a quarter-note chord on the second beat. The second measure contains a half-note chord on the first beat and a quarter-note chord on the second beat.

Example 3.34: Handel, A minor Concerto, Allegro  
Bars 1–15a, durational reduction by 2

Bars 1 3 5 7 9 Epilog

*Vordersatz* *Fortspinnung*

Sequential expansion,  
essential at foreground level

Bars 12 15

Sustained bass suggests a  
3-bar obligato pace



Example 3.36: Handel, Hornpipe, rhythmic parallelisms

Bars 1 3 6 7

a) Hornpipe syncopations . . .

b) . . . spawn . . . figures, which prepare . . .

c) the characteristic . . . motive

Example 3.37: Handel, Hornpipe, bars 1–11, durational reduction by 2

Bars 1 3 5 6

*Vordersatz* *Fortspinnung*

$\frac{3}{2} = \frac{3}{4}$   
 Basic pace:  $\text{dotted quarter}$

$\frac{6}{4} = \frac{6}{8}$   
 Basic pace:  $\text{dotted quarter}$   
 (sequentially expanded to  $\text{half}$ )

Sequential expansion, essential at foreground level .....

\* Figured bass =  $\frac{6}{4}$

Bars 8 9 11

*Epilog*

$\frac{3}{2} = \frac{3}{4}$   
 Basic pace:  $\text{dotted quarter}$

Sequential expansion, essential at foreground level .....

Pattern of expansion continues beyond sequence  
 cadential hemiola

Example 3.38: Handel, Hornpipe, bars 5<sup>b</sup>–8<sup>a</sup>  
 Combined meters

Bars 5<sup>b</sup> 6 7 8

Second-quarter-note emphasis

NB: Violas in 3/2

Example 3.39: Handel, Concerto Grosso in E minor, Op. 6, No. 3, I: Larghetto

a) Bars 1–13<sup>a</sup>

Bars 1 4 7 10 13

Afterbeat displacement:  $\lceil$

**Tutti.** **Solo.** **Tutti.** **Solo.**

Violino I. *concertino.* **Tutti.** **Solo.** **Tutti.** **Solo.**

Violino II. **Tutti.** **Solo.** **Tutti.** **Solo.**

Violino I. *ripieno.* **Tutti.** **Solo.** **Tutti.** **Solo.**

Violino II. **Tutti.** **Solo.** **Tutti.** **Solo.**

Viola. **Tutti.** **Solo.** **Tutti.** **Solo.**

Violoncello. **Tutti.** **Solo.** **Tutti.** **Solo.**

Bassi. **Tutti.** **Solo.** **Tutti.** **Solo.**

Pedal call  $\rightarrow$  # 6 # 6 6

b) Durational reduction by 2

Bars 1 4 7 10 13

Afterbeat displacement:  $\lceil$

**Tutti.** **Solo.** **Tutti.** **Solo.**

$\circ = d.$

Basic pace:  $\lceil$

Grouping: 3 = 2 + 1 3 = 1 + 2 3 = 2 + 1 3 = 1 + 2

At a deeper level: 1 2 3 4/1 2 3 4

**Tutti.** **Solo.** **Tutti.** **Solo.**

$\lceil$  1. 2. 3. **Cadential hemiola**

Bars 7<sup>b</sup>–10<sup>a</sup> = 1<sup>b</sup>–4<sup>a</sup>

3 = 2 + 1 3 = 1 + 2

Example 3.40: Handel, Concerto Grosso in D, Op. 6, No. 5, IV: Largo

**Period 1**  
*Phrase 1*  
3-bar segment

**Violino I.** Solo.  
*conc. e rip.*

**Violino II.** Solo.

**Viola.** Violoncello solo.

**Tutti Bassi.** Tutti.

Pedal call ↑

Afterbeat displacement:  
(affects entire piece)

2-bar segment

2-bar segment

3-bar segment

2-bar segment

2-bar segment

3.

1. 2. 3. (etc.)

**11**

**Period 2**  
*Phrase 1*  
3-bar segment

**Violino I.** Solo.

**Violino II.** Solo.

**Viola.** Solo.

**Tutti Bassi.** Tutti.

2-bar segment

2-bar segment

3-bar segment

2-bar segment

3-bar segment

3.

1. 2. 3.



Example 3.41: Handel, D major Concerto, Largo  
 Durational reduction by 2 to figural pace

Bars 1 4 6 9 11

**Period 1**  
*Phrase 1*  
 3-bar segment

*Solo.*

*Tutti.*


*Phrase 2*  
 3-bar segment

2-bar segment



2-bar segment

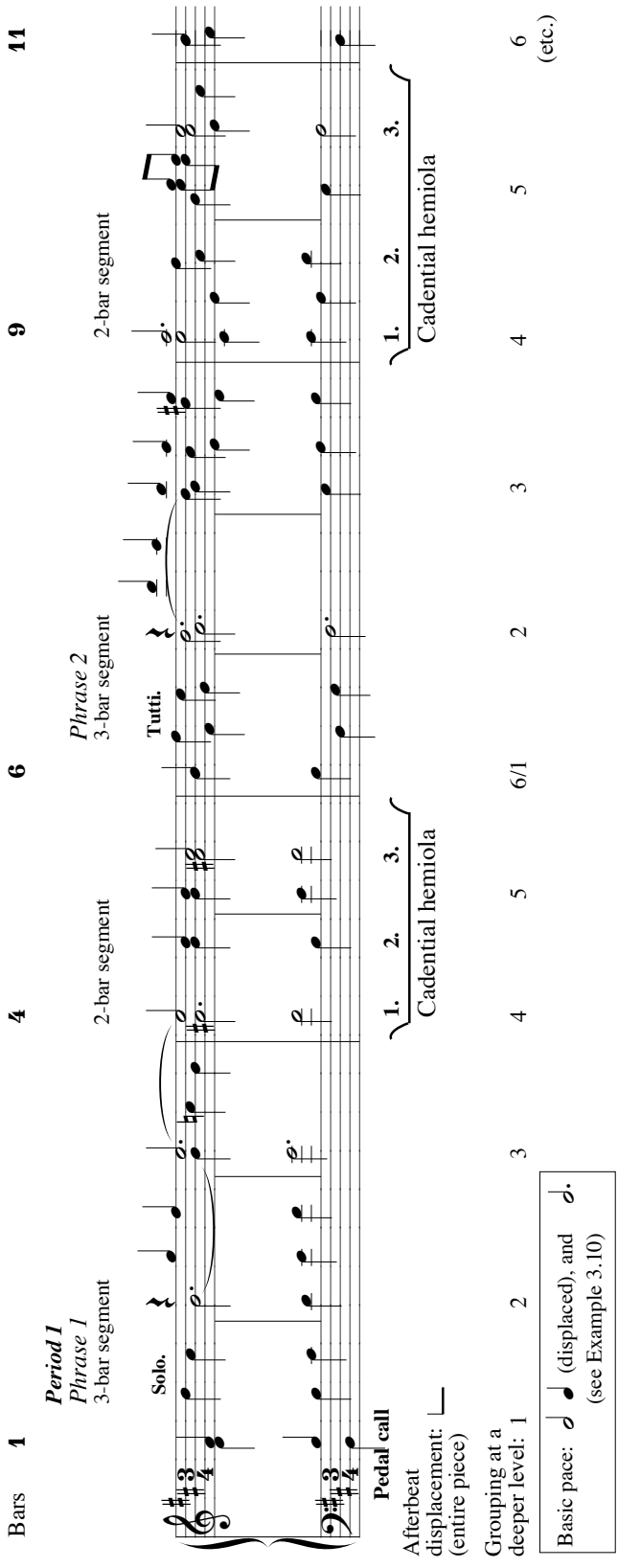
1. 2. 3.  
 Cadential hemiola

Pedal call

Afterbeat displacement:  (entire piece)

Grouping at a deeper level: 1 2 3 4 5 6/1 3 2 1 4 5 6 (etc.)

Basic pace:  (displaced), and  (see Example 3.10)



Bars 11 14 16 18 21

**Period 2**  
*Phrase 1*  
 3-bar segment

*Solo.*

*Tutti.*

*Phrase 2*  
 2-bar segment

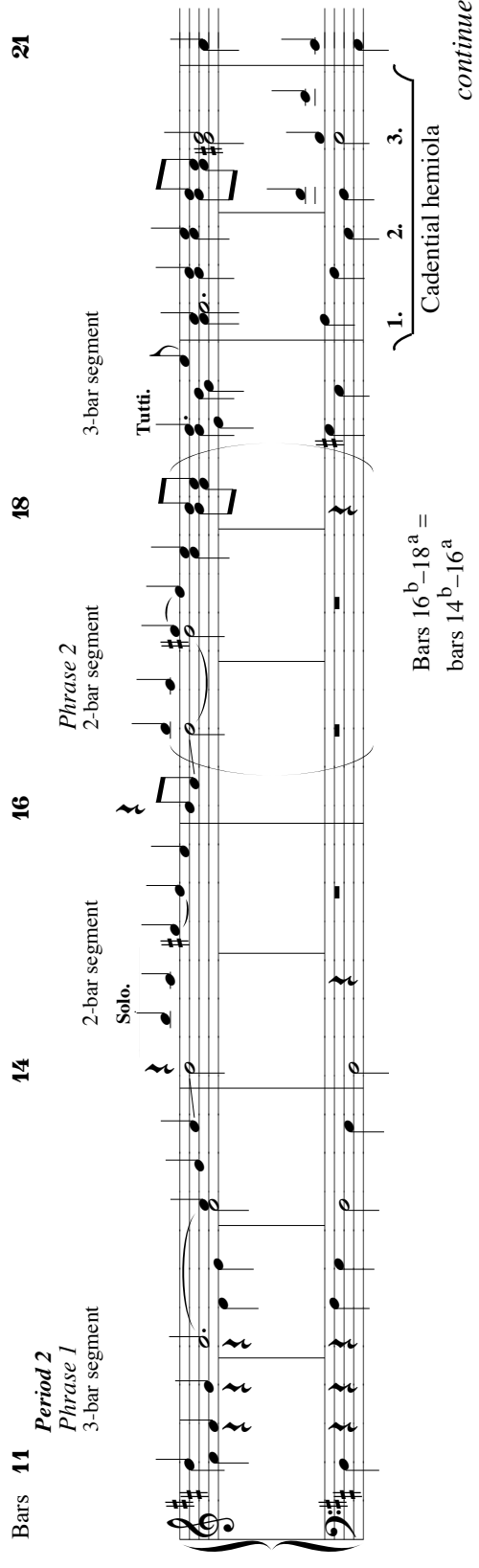
2-bar segment

3-bar segment

1. 2. 3.  
 Cadential hemiola

Bars 16<sup>b</sup>-18<sup>a</sup> = bars 14<sup>b</sup>-16<sup>a</sup>

*continued*



Example 3.41 (*continued*): Handel D major Concerto, Largo

Bars **21** **24** **26** **29** **32**

*Period 3*  
*Phrase 1*  
 3-bar segment

*Solo*

2-bar segment

*Phrase 2*  
 4-bar segment

*Tutti.*

2-bar segment

1. 2. 3.  
 Cadenential hemiola

Bars **32** **35** **37** **40**

*Phrase 3*  
 3-bar segment

(*Tutti.*)

3-bar segment

*Adagio.*

Semi-cadenential tag leading to V<sup>#</sup>

1. 2. 3.  
 Cadenential hemiola

— Afterbeat displacement ends