

Chapter 3

Example 3.1

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

Bars 1 3 6^b

Violino I.
concertino.
Solo.
(etc.)

Violino II.
Solo.

Violoncello.
(*Tutti tacet*)

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^a, 38–40^a

Bars 1 3 5

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola

Violoncello.

Bassi

Tutti.


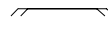
Bars 7 38 40

concertino.

ripieno.

Solo.

Legend:

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

Example 3.3 (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 ^{va} 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# V₄⁶ 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 treble clef and a supporting bass line in the bass clef. Annotations with arrows point to specific features: an 'Extended pedal call' points to the first bar; 'Notated and thematic downbeats establish meter' points to the downbeats of the first four bars; 'Second-beat counterstresses' points to the second beats of the first four bars; 'Second-beat counterstresses suggest shadow meter' points to the second beats of the first four bars; and 'Notated meter' points to the second beats of the last two bars. Trills are marked with 'tr' in the treble clef.

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^{va} e Contrabasso, *pizzicati*.

Bars 1 3

25 27

b) Basic pace reduction

Basic pace:

=

Cadenential hemiola

continued

Example 3.7 (continued)

c) Handel, Concerto Grosso in E minor, Op. 6, No. 3, I: Larghetto
 Bârs 1-7

Half-note afterbeat displacement:

Violino I.
concertino.

Violino II.

Violino I.
ripieno.

Violino II.

Viola.

Violoncello.

Bassi.

Sob.

1. 2. 3.
 Cadenential hemiola

Pedal call

Example 3.8

a) Handel, Concerto Grosso in G, Op. 6. No. 1, III: Adagio, bars 1–5^a

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

Violino I. Solo. p.

Violino II.

Violino I.

Violino II.

Viola.

Violoncello. 6 7

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^a

First-beat counterstress

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.

b) Basic pace reduction

Bars 13 15 17 19

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

Second-beat passing chords

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.

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

b) Basic pace reduction

Bars 1 3 5 7

Basic pace:

Cadenential 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

Obbligato pace

Bars 56 58

1 2 3 4

Bars 60–63 = bars 56–59

Basic pace

Obbligato 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: $2 + 1$, $2 + 1$, $2 + 1$

(Overlap: new phrase begins in bar 10)

expanded basic segment

b) Basic pace reduction

Basic pace: ♩.

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

Vordersatz

Fortspinnung

Epilog

Basic pace: $d.$

Ancillary voice leading expands the basic pace to $d.$ during sequential expansion and helps outline cadential hemiola.

1. 2. 3. 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^a (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^a–25^a (the “second theme”)

Eighth-note afterbeat displacement and simulated internal upbeats

Solo. *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*

1 3 5

Bars

Example 3.20: Handel, Polonaise

a) Incipit contours

First theme incipit = Second theme incipit with contour inverted

Bars 1-2^a Bars 21-22^a

The first theme incipit (Bars 1-2^a) is shown in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of a quarter rest followed by a half note chord (G4, B4) and two quarter notes (G4, A4). The second theme incipit (Bars 21-22^a) is shown in treble clef, 3/4 time, with a key signature of one sharp. It starts with a quarter note (G4), followed by a half note (A4), a quarter note (B4), a quarter note (G4), a quarter note (F#4), a quarter note (E4), and a quarter note (D4). A slur covers the last four notes (G4, F#4, E4, D4), and a trill (tr) is marked above the E4 note. Arrows above the notes indicate their melodic contour.

b) Extension of first theme incipit

(bars 5^b-9^a)

Bars 6 8

Violino I. *concertino.*

Violino II. *p*

[Ripieno not shown]

The Violino I. part has a dynamic marking of *p* (piano) and the Violino II. part has a dynamic marking of *p* (piano). The key signature is one sharp (F#) and the time signature is 3/4. The Violino I. part starts with a quarter rest, followed by a half note chord (G4, B4) and two quarter notes (G4, A4). The Violino II. part starts with a quarter note (G4), followed by a half note (A4), a quarter note (B4), a quarter note (G4), a quarter note (F#4), a quarter note (E4), and a quarter note (D4). A slur covers the last four notes (G4, F#4, E4, D4), and a trill (tr) is marked above the E4 note. The notation continues for several bars, showing the extension of the first theme incipit. The Violino I. part has a dynamic marking of *p* (piano) and the Violino II. part has a dynamic marking of *p* (piano).

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

5 3

6 4

5 3

6 (7#) 4

5 3

Example 3.22: Handel, Polonaise, bars 63^b–69^a

Bars
64
66
68

Rising thirds displaced to the second beat

Violino I.
Concertino.
Violino II.

[*Ripieno* not shown]

Example 3.23: Handel, Polonaise, bars 9^b–15^a

Bars
10
12
14

Violino I.
Concertino.
Violino II.

(etc.)

A 2-bar group intervenes before . . .

a repetition of bars 1–9^a (= 4 + 4) takes place over the dominant

[*Ripieno* not shown]

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.

Violoncello solo.

Grouping: 1 2 3 4 , 1

Weak measures

b) Bars 41–45

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

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. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello e
 Contrabasso
 Basso Continuo. *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

This musical score shows a tonal reduction of the original passage. It consists of two staves, treble and bass clef. The notation includes various notes, rests, and slurs. A large bracket spans across the top of the score. A dashed line connects the two staves in the middle section. A diagonal slash is present in the bass staff. Fingerings '5' and '6' are indicated. A 'prefix' label is located at the bottom right of the score.

e) Alternative reading, bars 4-6

This musical score shows an alternative reading of bars 4-6. It consists of two staves, treble and bass clef. The notation includes various notes, rests, and slurs. A large bracket spans across the top of the score. A diagonal slash is present in the bass staff. Fingerings '5' and '6' are indicated. A 'prefix' label is located at the bottom right of the score.

d) Implications of rebaring in 3/8 time

This musical score illustrates the implications of rebaring in 3/8 time. It consists of two staves, treble and bass clef. The time signature changes from 3/8 to 3/8. The notation includes various notes, rests, and slurs. A large bracket spans across the top of the score.

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^a, *Vordersatz*

Bars 1 3 5

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

Pedal Call

Apparent upbeat measure

b) Bars 5^b–9^a, *Fortspinnung*

Bars 6 8

continued

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

c) Bars 9^b-15^a, *Epilog*

Bars 10 12 14

6 6 6 6 6 (4) ‡

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 shows the first four bars of a piece in 2/4 time. The right hand (treble clef) plays a melody with a half-note afterbeat displacement, indicated by a bracket and the text 'Half-note afterbeat displacement:'. The left hand (bass clef) provides a harmonic accompaniment. A first ending bracket labeled '1.' spans the final two bars. The tempo marking 'Gravement sans lenteur.' is present above the first bar, and 'Internal Upbeats' is written below the first two bars.

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 shows the first two bars of a piece in 3/4 time. The right hand (treble clef) features a complex melodic line with many beamed notes. The left hand (bass clef) plays a steady accompaniment. A bracket indicates a 'Tonic on upbeat; change of chord at downbeat' occurring between the two bars.

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 3.35: Handel, *Water Music*, Suite in D, Hornpipe
Bars 1–11

Bars	1	3	5	7	9	11
	<i>Vordersatz</i>			<i>Fortspinnung</i>		<i>Epilog</i>

Oboe I. Oboe II. Bassoons. Violino I. Violino II. Violino III. Viola. Bassi.

(Como e tromba tacet.) $\frac{3}{2}$: d d d (etc.) $\frac{6}{4}$: d d d d (etc.) $\frac{3}{2}$: (d d d) Cadential hemiola

Example 3.36: Handel, Hornpipe, rhythmic parallelisms

Bars 1 3 6 7

a) Hornpipe syncopations . . .

b) . . . spawn

c) the characteristic . . . motive

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

Bars 1 3 5 6

Vordersatz *Fortspinnung*

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

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

Sequential expansion,
essential at foreground level

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

Bars 8 9 11

Epilog

Pattern of expansion
continues beyond
sequence

1. 2. 3.
cadential hemiola

Example 3.38: Handel, Hornpipe, bars 5^b–8^a
 Combined meters

Bars 5^b 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^a

Bars 1 4 7 10 13

Afterbeat displacement: Γ

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

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

Pedal call \curvearrowright # 6 # 6 6 # 6 # 6 6

b) Durational reduction by 2

Bars 1 4 7 10 13

Afterbeat displacement: Γ

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

$\circ = d.$

Basic pace: \square

Grouping: 3 = 2 + 1 2 3 4/1 2 3 4

At a deeper level: 1 2 3 4

Bars 7^b–10^a = 1^b–4^a
3 = 2 + 1 3 = 1 + 2 3 = 1 + 2

Cadential hemiola

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

Period 1
Phrase 1
 3-bar segment

Period 2
Phrase 2
 3-bar segment

Violino I.
conc. e rip.

Violino II.

Viola.

Violoncello solo.

Tutti Basso.

Annotations:
 Solo.
 Tutti.
 Cadenential hemiolas: 1. 2. 3. (etc.)
 Pedal call ↑
 Afterbeat displacement: L (affects entire piece)
 2-bar segment
 3-bar segment
 2-bar segment
 3-bar segment
 1. 2. 3.
 6 6 6 6 6 6
 6 6 5 6 6 6
 6 6 6 6 6 6
 1. 2. 3.

Example 3.40 (continued): Handel D major Concerto, Largo

Period 3
Phrase 1
 3-bar segment

21

Phrase 2
 4-bar segment

Tutti.

1. 2. 3.

4 2 6 6 6 6 5 6 6

Phrase 3
 3-bar segment

30

Solo.

Violonc.

Semi-cadential tag leading to V#
Adagio.
(tr.)

1. 2. 3.

6 6 6 # 6 6 6 6 6 6 6 6 6 #

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

Afterbeat displacement ends, leading to implicit hemiola

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

2-bar segment



1. 2. 3.
 Cadenential hemiola

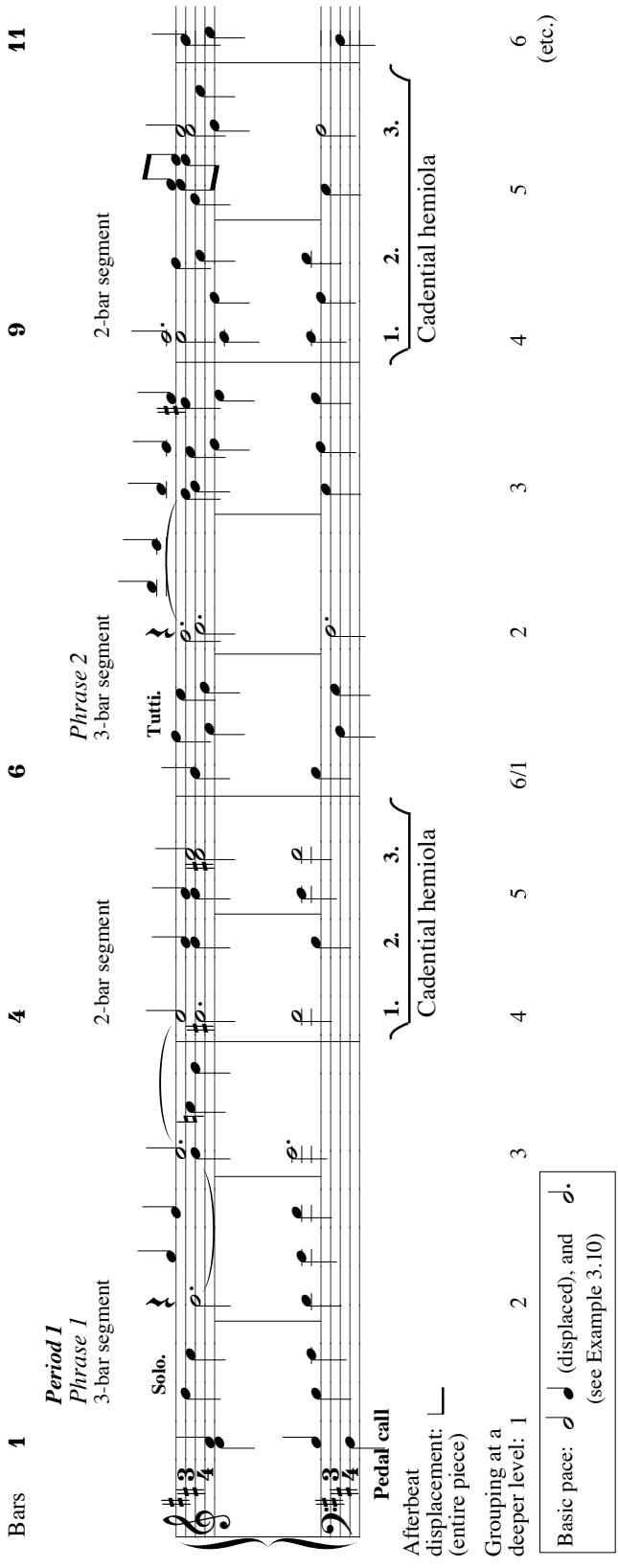
1. 2. 3.
 Cadenential hemiola

Pedal call

Afterbeat displacement:  (entire piece)

Grouping at a deeper level: 1 2 3 4 5 6/1 3 2 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

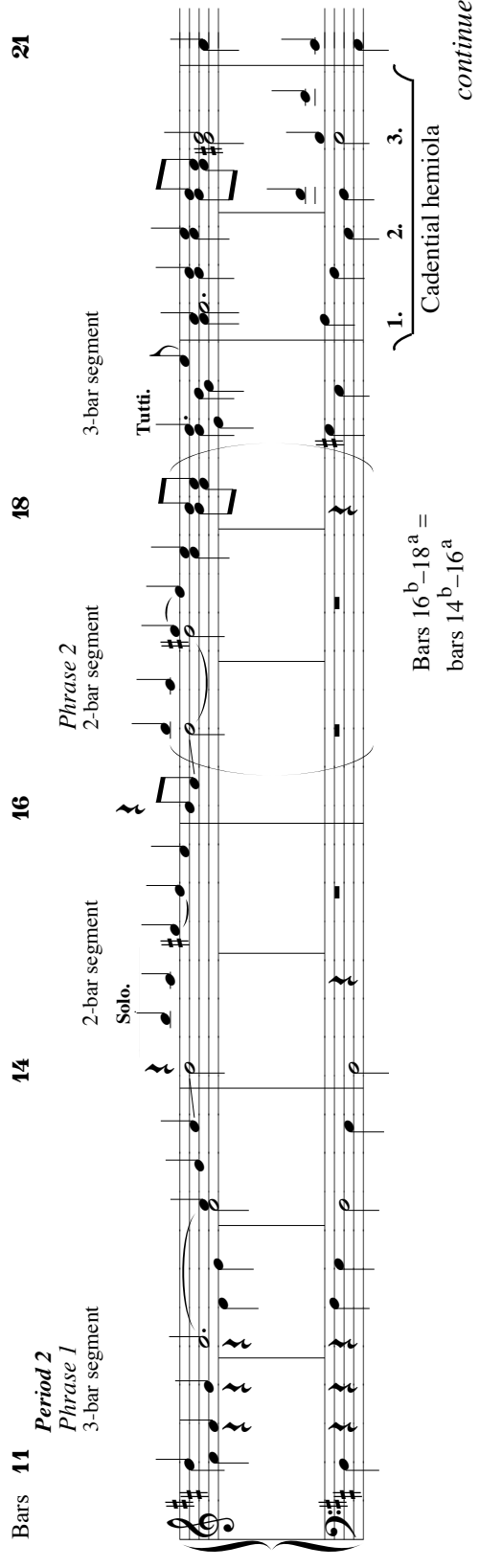
3-bar segment

1. 2. 3.
 Cadenential hemiola

1. 2. 3.
 Cadenential hemiola

Bars 16^b-18^a = bars 14^b-16^a

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[#]

1. 2. 3.
 Cadenential hemiola

Afterbeat displacement ends