

DURATIONAL PACING IN HANDEL'S
INSTRUMENTAL WORKS:
THE NATURE OF TEMPORALITY IN THE MUSIC OF THE
HIGH BAROQUE

by

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Volume Two: Text
Chapters 4 and 5, Appendix,
Glossary and Bibliography

A dissertation submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements for
the degree of Doctor of Philosophy,
The City University of New York

2005

Chapter 4

Example 4.1: Handel, Suite in F# minor, Gigue, bars 1–18

Vordersatz

Presto

42/8

42/8

4

Fortspinnung

8

continued

Example 4.1 (*continued*): Handel, F# minor Gigue

12

15

Epilog

Example 4.2: Handel, F# minor Gigue

a) Reductions to the expanded half-note basic pace (bars 5ff.)

Bars 1 5 8

Vordersatz *Fortspinnung*

Sequentially expanded basic pace

Normalized half-note basic pace established

b) Reduction to the quarter-note basic pace (bars 1–4) and quarter-note figural pace (bars 5ff.)

Bars 1 3 5 7 8

Sequential expansion

Quarter-note basic pace

Quarter-note basic pace restored for one bar

Figural quarter-note pace takes over, expanded half-note basic pace underlies

Basic pace: $\bullet$; becoming $\bullet$.

continued

Example 4.2 (*continued*): Handel, F# minor Gigue

a) Reductions to the expanded half-note basic pace (*cont.*)

Bars 10 12 13 15 17

Epilog

Quarter-note half-note pace about to resume, but ... sequential expansion ...

then through 5-10 progression ...

Quarter-note basic pace recalled

b) Reduction to quarter-note figural pace (*cont.*)

Bars 10 12 13 15 17

One-bar sequential expansion

5-10 progression: expanded half-note basic pace in place

Contraction: quarter-note basic pace recalled

Cadential acceleration

Example 4.3: Handel, Suite in E minor (1720) Fugue

Legend: _____ Motivic enlargements
~ Tonal relations

Allegro

Basic
 pace: ♩
 1. b L-c 2-b L-a L-g l
 (at figural pace and
 diminution pace)

7

2. d 2-c 2-b l
 b - a l-g l (at basic pace)

aphoristic countersubject

12

3. d 2-c 2-b l (2)
 B-A-g (at basic pace)

continued

Example 4.3 (*continued*): Handel, E minor Fugue

b²; to bar 40 b

17

22

27

6. f^{♯2}/d²/b¹-e²/c²/a¹-b¹/g¹-a¹/f^{♯1} (at basic and displaced pace)

7. d²-e²-f^{♯2} (trans)

4. (f^{♯2})-e²-d²-c²-b¹-a¹
d^{♯1}-b²-c²-b¹-a¹-g¹
b - a - g - f[♯] - e (at the displaced basic pace)

5. b¹/d²-a¹/c²-g¹/b¹
B - A - G (at expanded basic pace)

mediant arrives (to bar 44)

continued

Example 4.3 (*continued*): Handel, E minor Fugue

32

posed inversion at expanded and displaced basic pace)

37 [tr]

* b2: from bars 17b-18a

displaced, doubly expanded basic pace)

42

9. Subdominant arrives (to bar 51)

47

continued

8. (f#2)-e2-d2

Example 4.3 (continued): Handel, E minor Fugue

52

10. — Dominant arrives; prominent statements of B in various registers (to bar 55)

11. — Climactic entrance at bass C# (to bar 59a)

57

12. — Passage to the dominant (to bar 61)

13. Climactic sequential expansion in upper voice

62

2 *

2 *

13. Climactic sequential expansion in bass (basic pace expanded by 3)

Dominant returns

Example 4.3 (*continued*): Handel, E minor Fugue

67

14. Summarizing diminution of principal enlargement (at contracted basic pace)

15. Further diminution

72

16. Closing sequential expansion (at displaced, expanded basic pace)

Adagio.