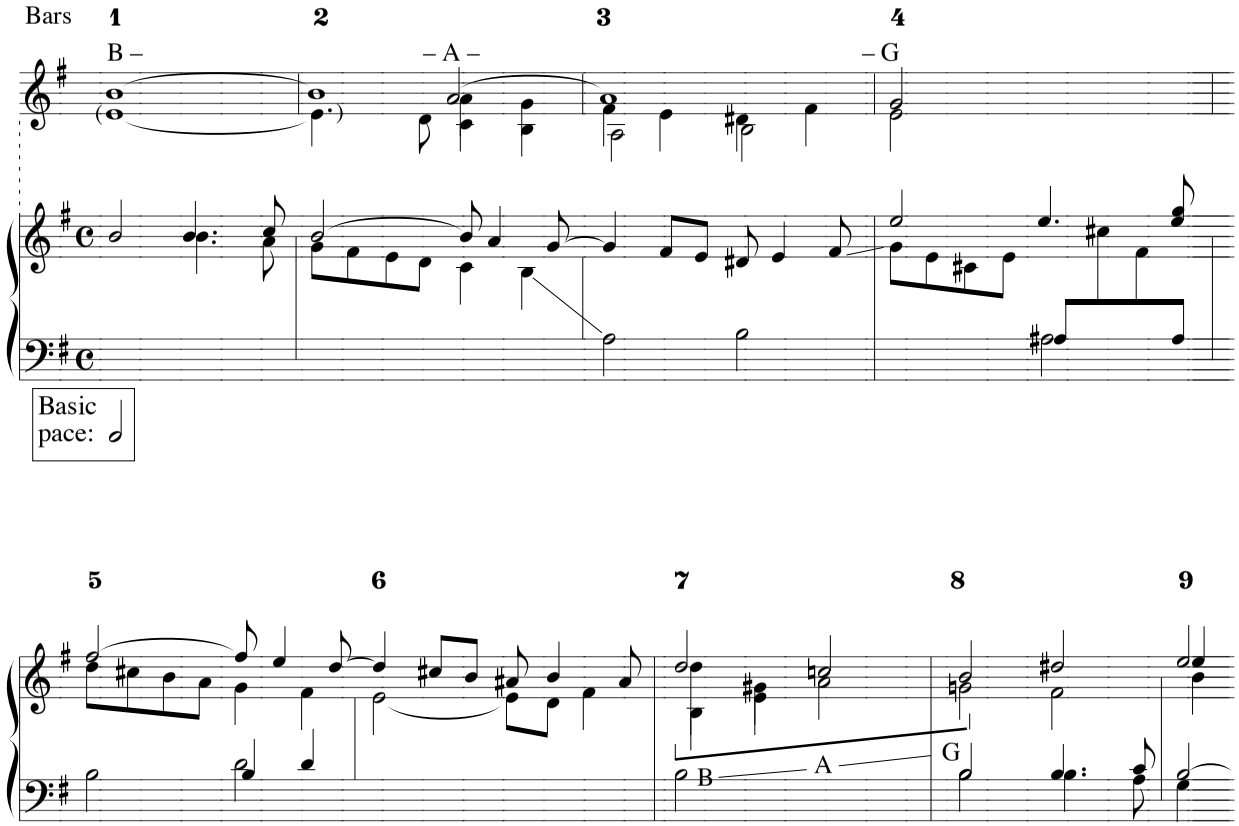
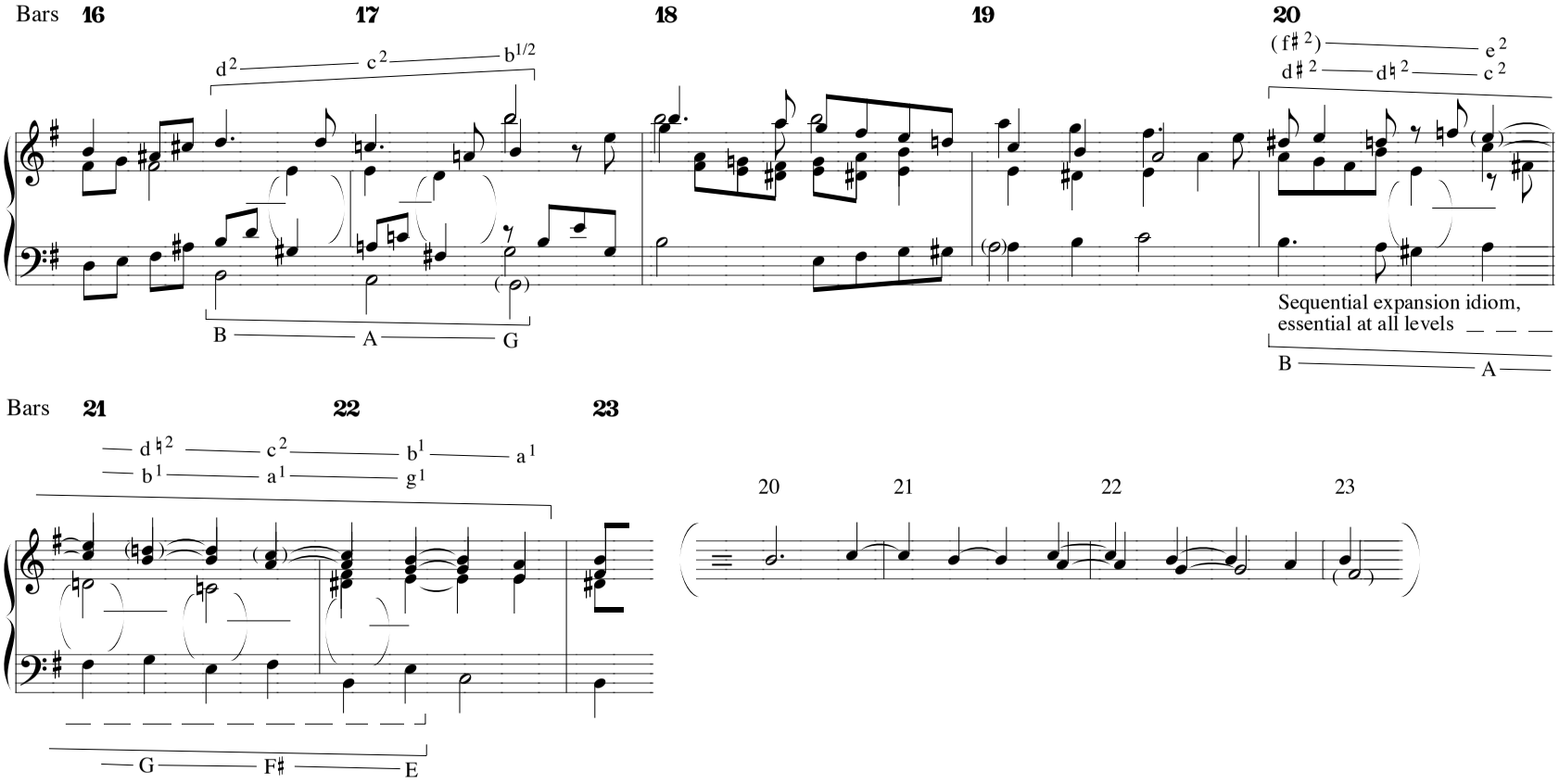
Example 4.4: Handel, E minor Fugue, bars 1–9[a]

Enlargements of B–A–G



Example 4.5: Handel, E minor Fugue, further enlargements of B–A–G

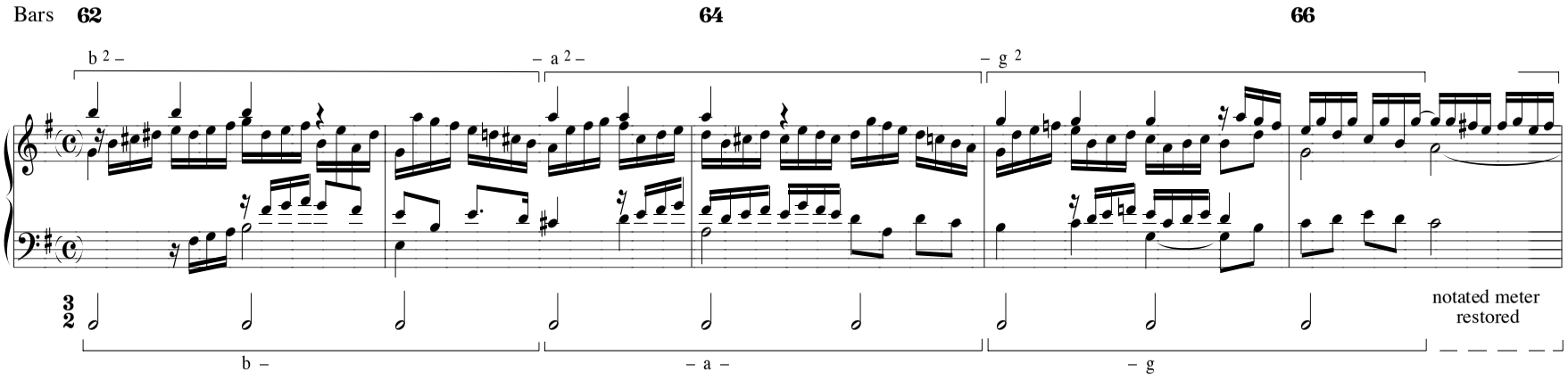
a) Bars 16–23 [a]



continued

Example 4.5 *(continued)*: Handel E minor Fugue, further enlargements of B–A–G

b) Bars 62–66



Example 4.6: Handel, E minor Fugue, tonal reduction

Bars 1 17b 27 32 33b 35b 36b 37b 38 39b 40b 42b 44 45a — b 46 48a – b 49 50 51 52

5̂ 5̂

5 6

D minor passage

I(6) III IV V♯

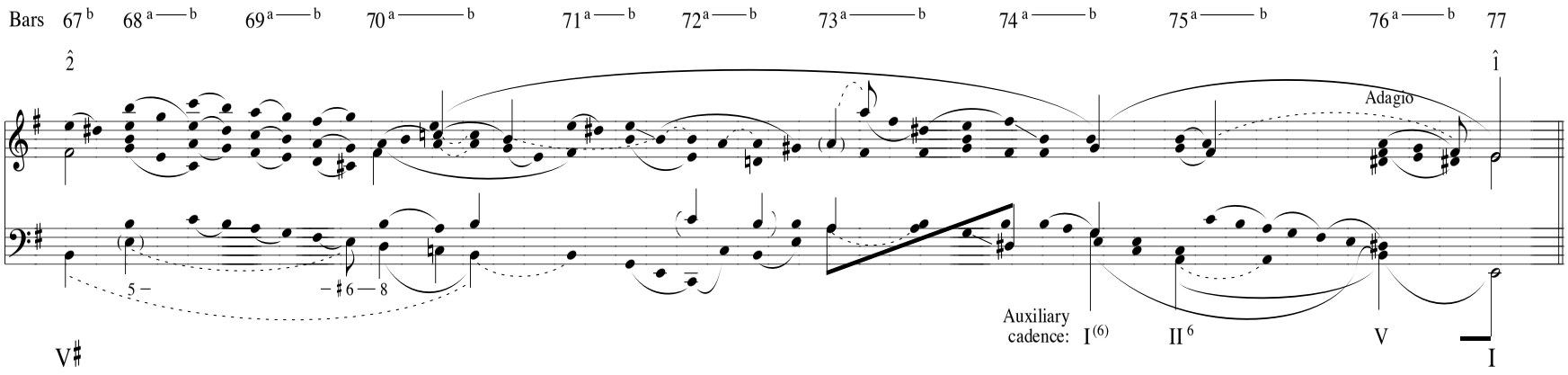
Bars 52a – b 53 54 55a — b 56 57a — b 58a — b 59 60b 61a — b 62a–b 63a — b 64a – b 65a – b 66 67a — b

5̂ N (bass) 5̂ (P) 4̂ 3̂ (2̂) 2̂

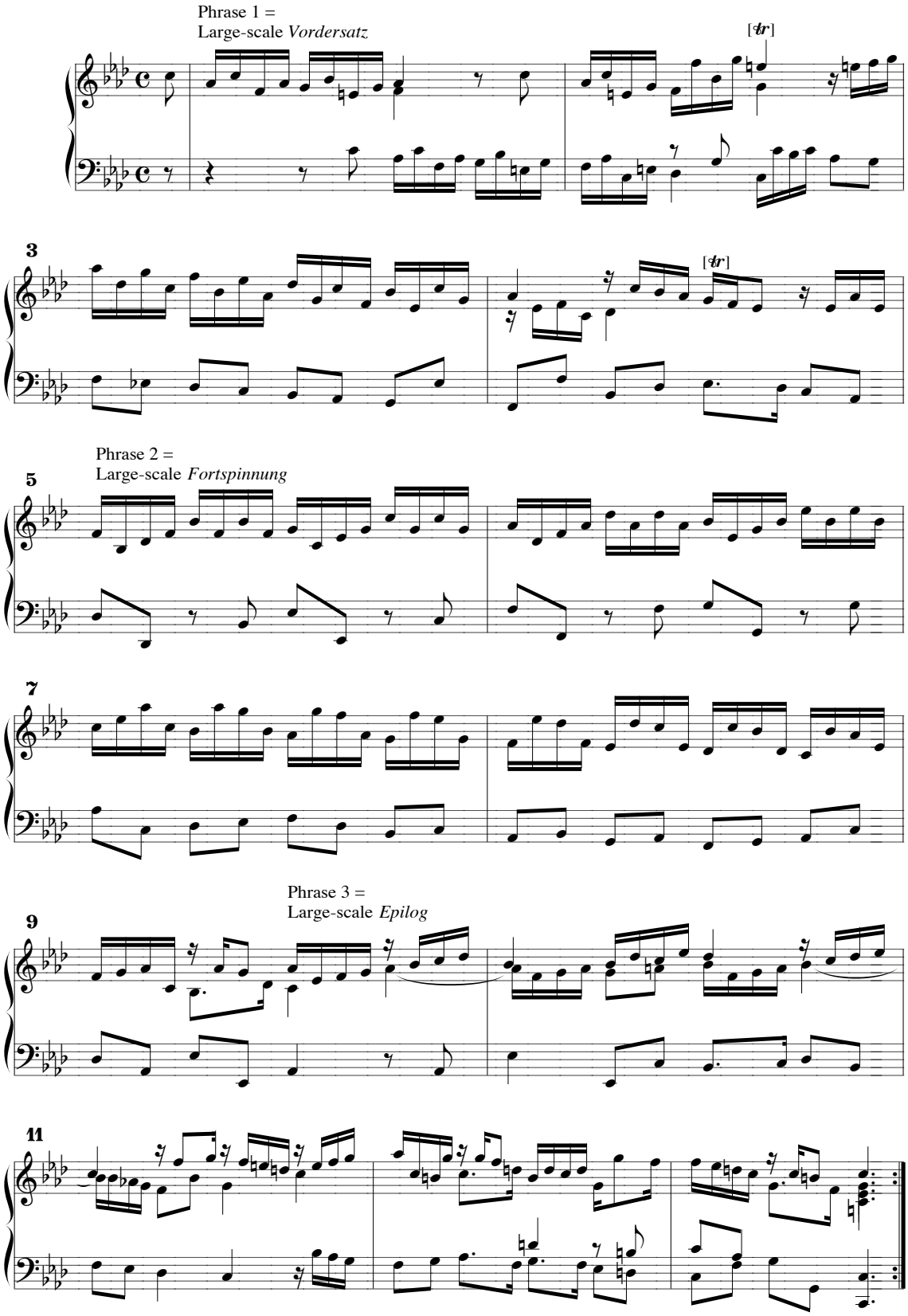
V♯ N V 6 5 4 ♯

continued

Example 4.6 *(continued)*: Handel, E minor Fugue, tonal reduction

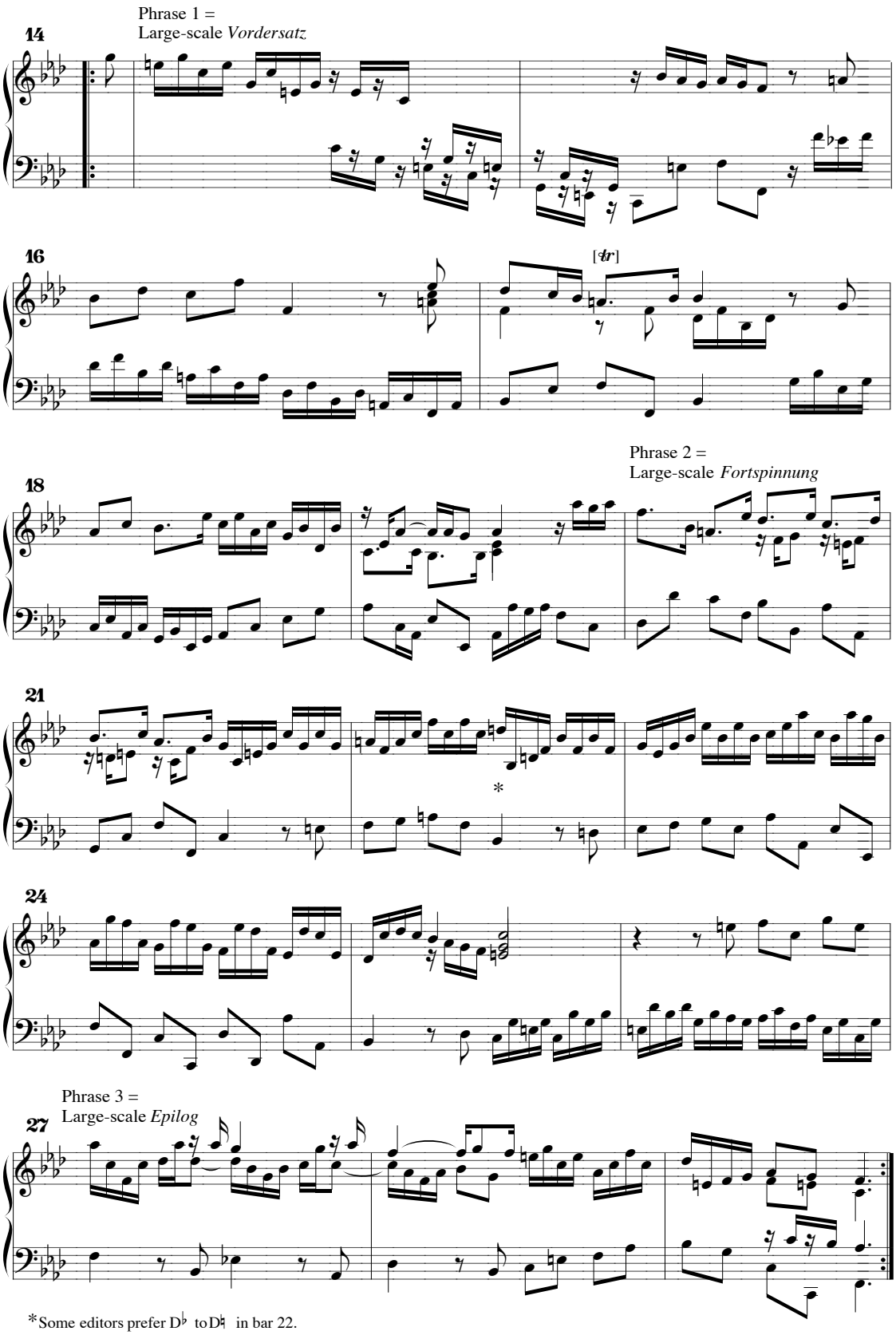


Example 4.7: Handel, Suite in F minor (1720), Allemande



continued

Example 4.7 *(continued)*: Handel, F minor Allemande



*Some editors prefer D♭ to D♮ in bar 22.

Example 4.8: Handel, F minor Allemande, second reprise (bars 14–29)

a) Tonal reduction

Bars 1 13 14 15b 16 17 18 19

Upper descent: $\hat{3}$

Lower descent: $\hat{5}$

Large-scale *Vordersatz*

Auxiliary cadences: IV: I 6 II 6/5 V I // III: I 6 V I

(I —— V – – IV(P) – – III

I III

Bars 19b 20 21b 23b 25 26

Large-scale *Fortspinnung*

Narrative descents from a♭2

Upper descent: $\hat{2}$

Lower descent: $\hat{2}$

10 – 10 – 10 — 10
7—6 7—6 7—10

III IV(P) V♮

*Some editors prefer D♭ to D♮ in bar 22b.

continued

Example 4.8 *(continued)*: Handel, F minor Allemande, second reprise

a) Tonal reduction *(cont.)*

Bars 25 27 28a — b 29

Large-scale *Epilog*

Upper descent: $\hat{2}$

Lower descent: $\hat{2}$

Narrative descent from a♭2

Auxiliary cadence: I: I

Cadential unfolding

V♮ I

b) Alternative bass readings

Bars 1 4 5 7 9a — b 19b 20 21 23 25a — b

Auxiliary cadences: III: IV (I6 IV) V I

Prefix

I: III IV

I III III IV V♮

P

D♭–(C–D♭)–E♭

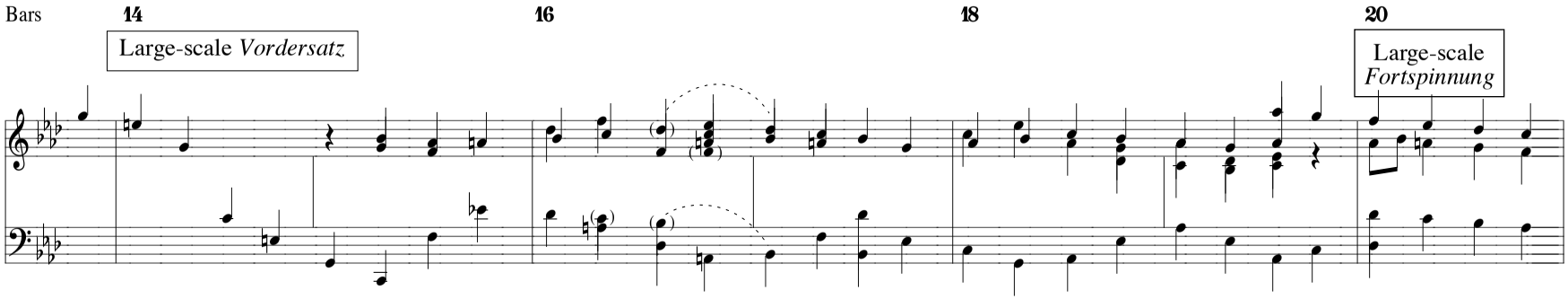
F–E♭–D♭

B♭–(A♭–B♭)–C

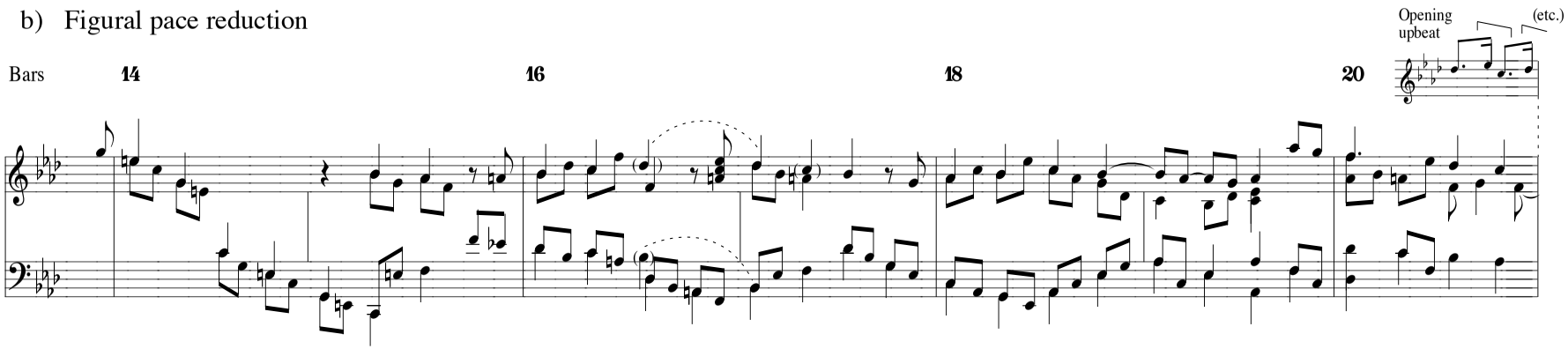
D♭– C–B♭

Example 4.9: Handel, F minor Allemande
Pace reductions

a) Basic pace reduction



b) Figural pace reduction



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