

Example 4.9 (continued): Handel, F minor Allemande

a) Basic pace reduction (cont.)

Bars 22 24 25 26 27 28 29

mid-bar displacement

Double sequential expansion, nonessential at midleground

Expanded basic pace (e)

Sequential expansion, essential at all levels

Large-scale Epilog

b) Figural pace reduction (cont.)

Bars 22 24 25 26 27 28 29

mid-bar displacement

Double sequential expansion, essential at foreground

Apparent dominant expansion reinforces restored notated meter

Sequential expansion, essential at all levels (3-bar group: 2 + 1)

\* Editorial uncertainty over  $d\flat^2$  or  $d\sharp^2$ .

Example 4.10: Handel, F minor Allemande, bars 14–19

a) Normalized cadential progressions

Bars      **14**                                      **16**                                      **18**



\_\_\_\_\_ “I”                                      \_\_\_\_\_ IV                                      \_\_\_\_\_ III

b) Normalized obbligato pace

Bars      **14**                                      **16**                                      **18**

Example 4.11: Handel, F minor Allemande, descents from  $a\flat^2$

Legend:

- Descents from  $a\flat^2$  
- Upbeats and lead-ins 



**First reprise**

3

7

11<sup>a</sup>

**Second reprise**

20

23<sup>a</sup>

*continued*

Example 4.11 (*continued*): Handel, F minor Allemande, descents from  $a^b2$

The image shows a musical score for the F minor Allemande by George Frideric Handel. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is F minor (three flats). The time signature is common time (C). The score is divided into two sections by a brace. The first section, labeled '255a', covers measures 255 to 266. The second section, labeled '271', covers measures 267 to 271. A large brace spans the entire score from measure 255 to 271. A smaller brace under the bass staff from measure 255 to 266 is labeled 'c' and 'e4 (from c<sup>2</sup>-a<sup>b1</sup>)'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation includes slurs, ties, and dynamic markings.

Example 4.12: Handel, E minor Fugue, bars 40–53

Tonicization of A minor (IV) begins

A minor established

45

Tonicization of D minor as neighboring harmony (IV of IV) begins

D minor established

50

D minor becomes absorbed in passing G<sup>5</sup> chord

A minor reappears in first inversion (IV<sup>6</sup>)

Dominant arrives

## Example 4.13: Handel, Suite in D minor (1720), Allemande

*First ritornello cycle*  
*Vordersatz*

*Fortspinnung* *Epilog*

*Second ritornello cycle*  
*Vordersatz* *Fortspinnung*

(-----) *Epilog*

*Third ritornello cycle*  
*Vordersatz*

*continued*

## Example 4.14 (continued): Handel, D minor Allemande

14 *Fortspinnung*

16 *Epilog* (---) *Fourth ritornello cycle*  
(---) *Vordersatz*

19 *Fortspinnung*

22 [tr] [tr] [tr] [tr]

25 (-----) *Epilog* [tr] [tr]

Example 4.14: Handel, D minor Allemande, orientation sketches

a) Close to the background

Bars 1 5<sup>b</sup> 8<sup>a-b</sup> 11 12 14<sup>a-b</sup> 15 16 17<sup>a-b</sup> 18<sup>b</sup> 19<sup>b</sup> 20<sup>b</sup> 21 22 23<sup>a-b</sup> 24<sup>b</sup> 25 26<sup>a</sup>—b 27

Soprano: 3̂ 3̂  
Alto: 5̂ 5̂

The score for 'Close to the background' consists of two staves: Soprano (treble clef) and Alto (bass clef). The Soprano part features several ornaments (circles with dots) and fingerings (3̂, 3̂, 4̂, 6̂). The Alto part has fingerings (5̂, 5̂, 4̂, 6̂). The piece is divided into sections marked with Roman numerals: I (bars 1-5), III (bars 12-16), II<sup>6</sup> V<sup>#</sup> (bars 20-24), and I (bars 26-27). A repeat sign is present at the beginning of the first section.

b) Close to the middleground

Bars 1 3<sup>b</sup> 5<sup>b</sup> 8<sup>a-b</sup> 9<sup>b</sup> 10<sup>b</sup> 11 12 14<sup>a-b</sup> 15 16 17<sup>a-b</sup> 18<sup>a-b</sup> 19<sup>a-b</sup> 20<sup>a-b</sup> 21 22 23<sup>a-b</sup> 24<sup>b</sup> 25 26<sup>a</sup>—b 27

Soprano: 3̂ 3̂  
Alto: 5̂ 5̂

The score for 'Close to the middleground' consists of two staves: Soprano (treble clef) and Alto (bass clef). The Soprano part features several ornaments (circles with dots) and fingerings (3̂, 3̂, 4̂, 6̂). The Alto part has fingerings (5̂, 5̂, 4̂, 6̂). The piece is divided into sections marked with Roman numerals: I (bars 1-5), III (bars 12-16), V<sup>#</sup> (bars 20-24), and I (bars 26-27). A repeat sign is present at the beginning of the first section.



# Example 4.15: Handel, D minor Allemande, tonal reduction

Bars 1–11

	<i>Ritornello 1</i>	<i>Ritornello 2</i>	<i>Fortspinnung</i>	<i>Epilog</i>	<i>Fortspinnung</i>	<i>Epilog</i>					
	Vordersatz	Vordersatz	( - - - )	Epilog	( - - - )	Epilog					
Bars	1	2	3	4	5	6	7	8	9	10	11
Hidden enlargements (upper voices)	2. d <sup>2</sup> -c <sup>2</sup> , b <sup>1</sup> -a <sup>1</sup>		4. a <sup>1</sup> -b <sup>1</sup> , a <sup>1</sup> -g <sup>1</sup>		6. f <sup>1</sup> -g <sup>1</sup> -a <sup>1</sup> , b <sup>1</sup> -a <sup>1</sup> -g <sup>1</sup> , g <sup>1</sup> -a <sup>1</sup>		7. b <sup>1</sup> -a <sup>1</sup> -g <sup>1</sup> -a <sup>1</sup> /2				
2-part Urinie	3̂		4̂		6̂		7̂		11̂		
1.	∞		to implicit a <sup>2</sup> , bar 17		(2̂)		(V: 5̂ 4̂ (cons.-diss.) 3̂		2̂		
Hidden enlargements (bass, lower voices)	3.		D-c		5.		inner voice		8. e-f-d-e		
	to V <sup>#</sup> , bar 11		to III, bar 17 <sup>b</sup>		III: V (unrealized)		V: I 6		V <sup>#</sup>		
	I		I		I		I		I		
	to III, bar 17		to III, bar 17		to III, bar 17		to III, bar 17		to III, bar 17		

**Legend**

- ⌈     ⌋     Repetitions and enlargements of b<sup>1</sup>-a<sup>1</sup>-g<sup>1</sup>-a<sup>1</sup> (most numbered)
- ⌈     ⌋     "     "     of f<sup>1</sup>-e<sup>1</sup>, e<sup>1</sup>-f<sup>1</sup> (unnumbered)
- ⌈     ⌋     "     "     of D-C (numbered)

Example 4.15 (continued): Handel, D minor Allemande, tonal reduction  
 Bars 12–27

**Ritornello 3**  
 Vordersatz

**Ritornello 4**  
 Vordersatz

(---) Epilog

Bars 12 13 14 15 16 17 18 19 20 21 22 23 25 26 27

Hidden enlargements (upper voices)

10.  $b^b \_1 - a^1 - g^1$

11.  $d^2 - c^2, b^b \_1 - (a^1 - g^1) - a^1$

12.  $b^b \_2 - a^2 - g^2$

2-part Urlinie

$\hat{1}$

$\hat{2}$

$\hat{3}$

$\hat{4}$

$\hat{5}$

$\hat{1}$

$\hat{2}$

$\hat{3}$

$\hat{4}$

$\hat{5}$

9.  $D - C - B^b - C$   
 (cf. bars 1-8)

$D - C - B^b - (A) - C$

Sequential expansion  
 (bars 12-13)

13.  $g - a - b^b - a$

14.  $B^b - A - G - A$

15.  $A - B^b - A - G - A$

Sequential expansion  
 (bars 20<sup>b</sup>-24<sup>a</sup>)