

Example 4.16: Handel, D minor Allemande

a) Basic pace reductions

Ritornello cycles 1) *Vordersatz*

Bars 1

Fortspinnung

3

Epilog

5

2) *Vordersatz*

6

Basic
pace: *d*

3-bar
groups 2 + 1

Basic pace contracts — — — — —

2 + 1

b) Figural pace reduction

Figural
pace: *d*

Bars 1

3

5

6

Example 4.16 (continued): Handel, D minor Allemande

a) Basic pace reductions (cont.)

Sequential expansion,
nonessential at middleground level

Fortspinnung

(- - - - -) Epilog

3) Vordersatz

Bars 8

10

12

14

First cadential acceleration 1 + 2
Second cadential acceleration 2 + 1
Third cadential acceleration 2 + 1

Sequential expansion,
essential at foreground level

b) Figural pace reduction (cont.)

Bars 8

10

12

14

Sequential expansion,
essential at foreground level

continued

Example 4.16 (continued): Handel, D minor Allemande

a) Basic pace reductions (cont.)

Mid-bar displacement

Sequential expansion, nonessential at middleground

Fortspinnung

Epilog 4) (-----) Vordersatz

Bars 15 17 18 20 21

Basic pace contracts (cf. bars 4-5) 1+2

(3-bar groups drop out)

Mid-bar displacement

Sequential expansion, essential at foreground

b) Figural pace reduction (cont.)

Bars 15 17 18 20 21

Mid-bar displacement

Sequential expansion, essential at foreground

Example 4.16 (continued): Handel, D minor Allemande

a) Basic pace reductions (cont.)

Basic pace reductions (cont.)

Bars 22 23 25 26 27

(---) Epilog

Dominant extension: Complements sequential expansion and maintains mid-bar displacement

First cadential acceleration

Second cadential acceleration

b) Figural pace reduction (cont.)

Figural pace reduction (cont.)

Bars 22 23 25 26 27

Dominant extension, essential at foreground

Example 4.17: Handel, D minor Allemande

- a) Motivic and registral introduction of the three-part *Ursatz*'s primary melodic tones

- b) Bass arpeggiations, bars 1-11-17

Bars 1 11 17^b 1 10^b 11 17^b 1 11 11 14 17^b

- c) Bass arpeggiations, bars 11-14-17

Bars 11 17 11 14 17 11 12 14^{a-b} 15 17^{a-b}

bars 12-14 effectively become

Example 4.18: Handel, D minor Allemande
Hidden repetitions

a) Bars 3^b-5

5 - 6 7 - 6 7 - 6 7 - 6 7 - 6 6
(Voicing different in Examples 2.10 and 4.16)

b) Bars 14^b-16

implied: 5 - 6 5 - 6 5 - 6 5 - 6 5 - 6 5 - 6 5 - 6

Example 4.19: Handel, D minor Allemande
 Hidden rhythmic repetitions in bars 5 and 16–17^a

Bars 5

16

and

and

=

overlapping with

Example 4.20: Handel, D minor Allemande, bars 1–2 and 16–17
Hidden repetitions

a) Bars 1–2

Bars **1** **2**

Legend:

$d^2 - c^2,$ $b^{\flat 1} - a^1$
 $d^1 - e^1,$ $f^1 - e^1 - f^1$

b) Bars 16–17

Bars **16** **17**

$d^2 - c^2 - b^{\flat 1}$ $b^{\flat 1} - a^1$
 $c^1 - d^1$ $f^1 - e^1 - f^1$

Example 4.21: Handel, D minor Allemande, bars 17^b–20^a
 First set of intensified turn enlargements

Bars 17^b 18 19 20^a

Legend:

┌───┐ turn enlargements

() underlying bass line

Example 4.22: Handel, D minor Allemande, bars 17^b–24
 Step-by-step outline of bass progression

Bars 17^b 18 19 20 21 22 23 24 25

— II⁶ — V[#]

Bars 17^b 18^b 19^b 20^{a-b} 21 22 23^{a-b} 24 25

1. 17^b 23^{a-b} becomes III IV V[#]

2. 17^b 20^{a-b} 23^{a-b} becomes III⁵⁻⁶ IV⁵⁻⁶ V[#]

3. 17^b 20^{a-b} 23^{a-b} becomes III II⁶ V[#]

4. 17^b 19^b 20^{a-b} 21 22 23^{a-b} becomes III IV⁶—II⁶ V[#]

5. 17^b 18^b 19^b 20^{a-b} 21 22 23^{a-b} becomes III IV⁶—II⁶ V[#]

6. 17^b 18^{a-b} 19^{a-b} 20^{a-b} 21^{a-b} 22^{a-b} 23^{a-b} becomes III IV⁶—II⁶ V[#]