

Example 5.4: Handel, E minor Concerto, Allegro
Hidden repetitions

a) Period 1, bars 12–22

III: 5̂ 4̂ (cons. — — diss.) 3̂ 2̂ 1̂

Auxiliary cadence

cadential unfolding

Nested auxiliary cadences

III: V

III

Bars 12 13 15 17 19

Detailed description: This musical score shows two staves (treble and bass clef) for bars 12-22. A large bracket above the staves spans from bar 12 to 19. A smaller bracket above the treble staff spans from bar 15 to 17. A dotted line connects the end of bar 17 to the beginning of bar 19. A diagonal line is drawn through the treble staff from bar 17 to bar 22. Labels include 'Auxiliary cadence' at the start of bar 12, 'cadential unfolding' below the treble staff from bar 17 to 22, and 'Nested auxiliary cadences' below the bass staff from bar 17 to 22. Roman numerals III: 5̂, 4̂ (cons. — — diss.), 3̂, 2̂, 1̂ are placed above the treble staff. A 'III: V' label is below the treble staff at the end of bar 22, and a 'III' label is below the bass staff at the end of bar 22. Bar numbers 12, 13, 15, 17, and 19 are marked at the top.

b) Period 2, bars 23–34

Auxiliary cadence V: I

Bars 23 25 27 29 32 33 34

Detailed description: This musical score shows two staves (treble and bass clef) for bars 23-34. A large bracket above the staves spans from bar 23 to 34. Labels include 'Auxiliary cadence V: I' below the bass staff from bar 23 to 34. Bar numbers 23, 25, 27, 29, 32, 33, and 34 are marked at the top.

Example 5.5: Handel, E minor Concerto, Allegro
Climactic passages

a) Bars 49–52

Tutti. 49

The musical score consists of six staves. The top three staves are for the right hand (treble clef) and the bottom three for the left hand (bass clef). The music is in 2/4 time and marked 'Tutti' and 'f'. The score shows a climactic passage with dense sixteenth-note patterns in the right hand and more rhythmic accompaniment in the left hand. The piece concludes with a final cadence marked with a double bar line and a fermata. The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into two systems of three staves each. The first system ends at bar 50, and the second system ends at bar 52. The final bar (52) has a fermata and a double bar line.

continued

Example 5.5 (continued): Handel, E minor Concerto

b) Bars 58b-61

The musical score consists of five systems of staves. The first system has four staves (three treble clefs and one bass clef). The second system has four staves. The third system has four staves. The fourth system has four staves. The fifth system has four staves. The score includes various musical notations such as slurs, accents, and fingering numbers (6, 7, 5). The dynamic marking *p* is present throughout. The key signature is E minor, indicated by one sharp (F#) and one natural (C).

Examples 5.7–5.9: Handel, E minor Concerto, Allegro


Example 5.7: Transformations of first quadruple expansion

a) Bars 13–16

b) Bars 41–44

c) Bars 49–52

Example 5.8: Hidden enlargements of rising fourth

Legend:  Parallelism between rising sequences

Example 5.9: Hidden repetitions and diminutions

Example 5.10: Handel, Concerto Grosso in G minor, Op. 6, No. 6, IV: Allegro

a) Period 1: Orchestral ritornello, part 1, bars 1–12

Vordersatz *Fortspinnung* *Fortspinnung expanded*
(nested *Vordersatz*)

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola.

Tutti Bassi.

6/8 6 0 6 6 # 6 6 6 5 (7) 6 6 6

6 *nested Fortspinnung*

6 6 6 6 6 6

continued

Example 5.10a (continued):
Handel, G minor Allegro

b) Period 2, part 1: Violin solo, bars 21–35 (overlapping with tutti)

20 Solo. *Vordersatz*

6
5 6 9 3 6

24 *Fortspinnung*

7 7 4/2 6

continued

Example 5.10b (continued): Handel, G minor Allegro

28

7 5 6 4 2 6 5

Period 2, part 2:
Orchestral *Epilog*,
bars 35–42

Epilog (overlapping)

32

Tutti.

f

f

f

6 6 6 6 *f* # (6) # 6

continued

Example 5.10b (continued): Handel, G minor Allegro

36

6 6 6 6 6 6

c) Period 3: Orchestral and solo ritornello, bars 43–56

Vordersatz(nested *Vordersatz* 1nested *Vordersatz* 2

41

6 5# 6 6 4 5# 6 6 6 6 (6) 6 5# 6 6 6 3#

continued

Example 5.10c (continued): Handel, G minor Allegro

46

nested Fortspinnung

nested Epilog)

Solo.

p

6 6 5[♯] 6 6 5 7 (6) 5 6 7 (6) 5

51 Fortspinnung

Epilog Tutti.

6 6 6 7

continued

Example 5.10c (continued):
Handel, G minor Allegro

d) Period 4: Solo and orchestral ritornello, bars 57–76

Fortspinnung 1
(nested Vordersatz)

Solo. Tutti. Solo. Tutti.

55

7 4 5 6 4 6 6 7 6 #

Fortspinnung 2
(nested Vorderstaz)

nested Fortspinnung nested Epilog Solo. (nested Vorderstaz)

60

6 # 6 6 # Violone.

continued

Example 5.10 (continued): Handel, G minor Allegro
 e) Period 5: Orchestral coda, bars 77–92

77 *Vordersatz* *Fortspinnung*

6 6^b 6 6^b 6 6 6 6 6 6 5 6 6 6 6 6

82 *Epilog*
(overlapping)

6 6 6 6 6 6^b 6^b 3 5^b 6 6 4 5 6 6

continued

Example 5.10e (continued): Handel, G minor Allegro

87

6 6 6 6 6 5 4

Example 5.12: Handel, Concerto Grosso in G minor, Op. 6, No. 6, IV: Allegro
Pace reduction

a) Period 1: Orchestral ritornello, bars 1–20

Bars	1	3	5	7	9	11
	<i>Period 1</i>					
	<i>Vordersatz</i>					
		<i>Fortspinnung</i>		<i>Fortspinnung (extended)</i>		<i>(nested Epitog)</i>
		<i>(nested Vordersatz)</i>		<i>(nested Fortspinnung)</i>		

Double sequential expansion,
essential at all levels

Half-note obbligato pace

Double sequential expansion,
essential at all levels

Double sequential expansion,
essential at all levels

continued

Example 5.12: Handel, G minor Allegro (continued)

a) Bars 1–20 (cont.)

Bars **13** **15** **17** **19**

(*Period I*)
Epilog
 (nested *Vordersatz*)

(nested *Fortspinnung*)

Half-note obbligato pace
 underlies repetition

Half-note obbligato pace

Echo repetition,
 registrally essential
 at all levels

Repetitions = apparent expansion,
 essential at all levels

continued