

Example 5.12: Handel, G minor Allegro (*continued*)

b) Period 2: Solo and orchestral ritornello, bars 21–42

Bars	21	24	27	30	32
	<i>Period 2</i>				
	<i>Vordersatz</i>				
	<i>Fortspinnung</i>				

Violin solo: expanded half-note basic pace expanded whole-note pace

Sequential expansion, essential at lower levels,!

continued

Example 5.12: Handel, G minor Allegro (continued)

b) Bars 21–42 (cont.)

Bars 35 (Period 2) 38
Epilog

41

Tutti

Half-note and one-bar obbligato paces

Half-note obbligato pace

Tutti

Repetition nonessential at 2-bar segment level, essential at phrase level / Quarter-note basic pace resumes

Expansion nonessential at 2-bar segment level, essential at phrase level

Cadential acceleration

continued

Example 5.12: Handel, G minor Allegro (*continued*)

c) Period 3: Solo and orchestral ritornello, bars 43–56

Bars	43	45	47	49	51
	<i>Period 3</i>				
	<i>Vordersatz:</i>				
	(nested <i>Vordersatz</i>)				
	(nested <i>Fortspinnung</i>)				
	(nested <i>Eptilog</i>)				
	Solo				
	<i>Fortspinnung</i>				
	One-bar obbligato pace with half-note 5–6 exchanges				
	Violin solo: expanded half-note basic pace				

continued

Example 5.12: Handel, G minor Allegro (continued)

c) Bars 43–56 (cont.)

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

Expanded 2-bar obbligato pace through veiled quadruple sequential expansion

Basic pace resumes

Half-note obbligato pace

Tutti

Expanded 2-bar obbligato pace through veiled quadruple sequential expansion

Solo

Tutti

Solo

Expansion, nonessential at segment level, essential at phrase level

C

Expanded 2-bar obbligato pace through veiled quadruple sequential expansion

Expansion, nonessential at segment level, essential at phrase level

54 (Period 3) Epilog

57 Period 4 Vordersatz

59


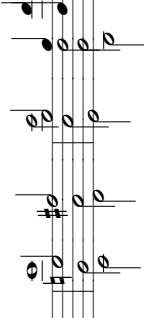
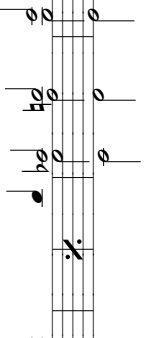
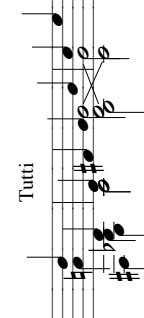
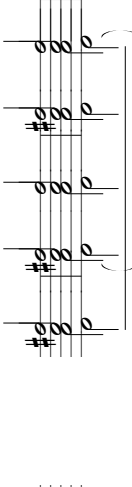
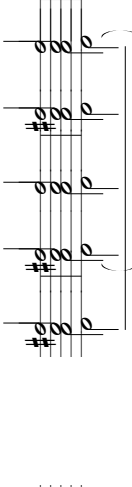

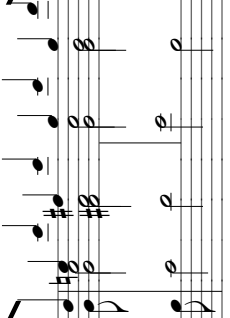
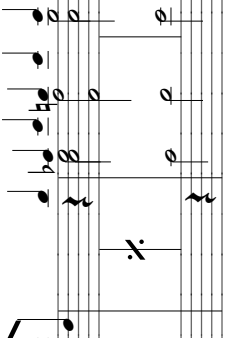
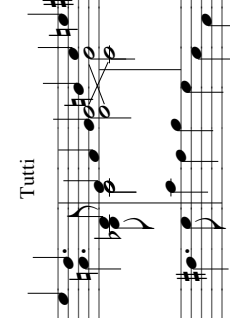
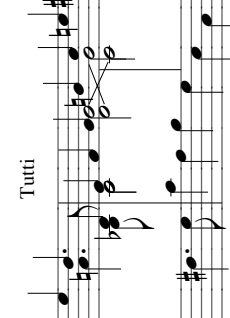
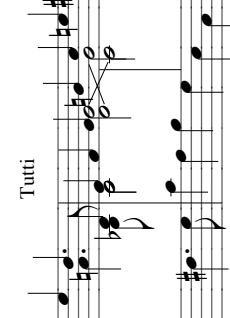
61 Fortspinnung 1

64

continued

Example 5.12: Handel, G minor Allegro (continued)

d) Bars 57–76 (cont.)

Bars	65	69	71	73	74	75
	(Period 4) <i>Fortspinnung 2</i>		<i>Epilog</i>			
Solo,						
	Expanded basic pace	Expanded basic pace Bars 67–67 = 65–66	Tutti (Expanded basic pace lingers briefly as obligato pace)	Tutti	Half-note obbligato pace underlies repetition	
Solo						
	Solo violin s expanded half-note basic pace		Tutti	Tutti	Quarter-note basic pace resumes	Repetition nonessential at segment level, essential at phrase level

continued

Example 5.12: Handel, G minor Allegro (*continued*)

e) Period 5: Orchestral coda, bars 77–92

Bars **77**

Period 5

Vordersatz

Musical notation for bars 77-80, showing a two-bar obbligate pace in treble clef.

Two-bar obbligate pace
(plus faster half-bar obbligate pace)

81

Fortspinnung
(nested *Vordersatz*)

Musical notation for bars 81-82, showing nested Fortspinnung in treble clef.

(nested *Fortspinnung*)
(nested *Epilog*)

83

Reminiscence of
2-bar obbligate pace

Musical notation for bars 83-86, showing quarter-note basic pace in treble and bass clefs.

Quarter-note basic pace

Expanded half-note
basic pace: repetition
essential at all levels

Musical notation for bars 87-90, showing eighth-note figural pace in treble and bass clefs.

Eighth-note figural pace

continued

Example 5.12: Handel, G minor Allegro (*continued*)

e) Bars 77–92 (*cont.*)

Bars **86** **87** **88** **91**

(*Period 5*)
Epilog

Expansion, nonessential
at segment level,
essential at phrase level

Example 5.13: François Couperin: *Pièces de clavecin*, Ordre 8,
II: Allemande, "L'Ausoniéne"

Légalement, et marqué.

Méthode, page 67

13

1. 2.

24

continued

Detailed description: This is a musical score for a piece titled "L'Ausoniéne" by François Couperin. The score is written for two staves, treble and bass clef, in a key signature of two sharps (F# and C#). The time signature is 4/8. The tempo and performance instruction is "Légalement, et marqué." (Moderately, and marked). The score is divided into measures, with measure numbers 13, 24, and 28 indicated. There are first and second endings marked with "1." and "2." above the staff. The notation includes various rhythmic values, accidentals, and articulation marks like slurs and accents. The piece concludes with the word "continued" written vertically at the end of the page.

Example 5.13 (continued): Couperin, "L'Ausoniéne"

35

43

1.

2.

Example 5.14

a) Couperin, *Pièces de clavecin*, *Ordre 15, III: "L'Évaporée,"* bars 1–16

Très légèrement.

12

b) Handel, *Music for the Royal Fireworks*, IV: "La Rejouissance," bars 1–8

Allegro.

Tromba I.
for 3.

Tromba II.
for 3.
(Como I. II.)

Principal.
for 3.
(Como III.)

Tympani.

(Oboe I.)
(Violino I.)

(Oboe II.)
(Violino II.)

(Viola.)

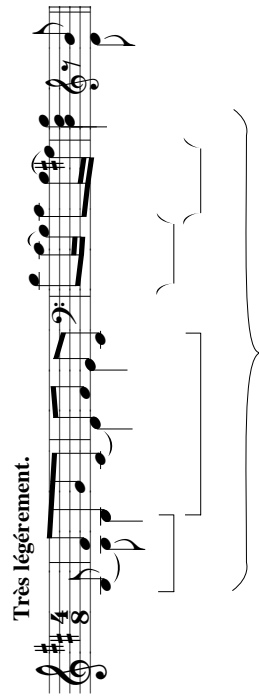
(Bassoons,
etc.)

Violoncelli e Contrabassi with the Side Drums.

Example 5.15

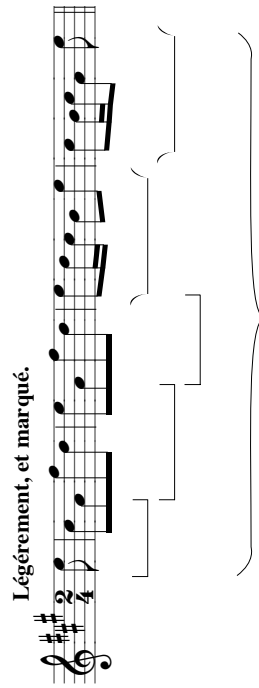
a) Couperin, "L'Ausoniéne," bars 1-4

Très légèrement.



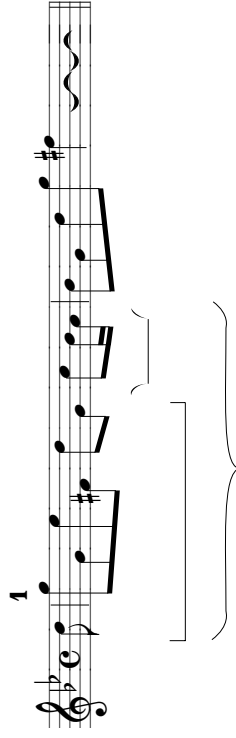
Couperin, "L'Évaporée," bars 1-4

Légerement, et marqué.



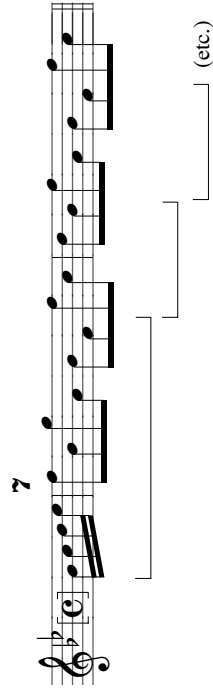
b) Handel, G minor Concerto, Allegro, bars 1-2

1



Handel, G minor Concerto, Allegro, bars 7-8

7



(etc.)

Example 5.16: Handel, G minor Concerto, Allegro, bars 1–6, with hypothetical *Epilog*

The musical score is arranged in six staves. The first four staves are for Violino I (concertino), Violino II, Violino I (ripieno), and Violino II. The fifth staff is for Viola, and the sixth is for Tutti Bassi. The score is divided into sections: Vordersatz (measures 1-2), Fortspinnung (measures 3-6), Hypothetical Epilog (measures 7-8), and Solo (measures 9-10). Fingerings are indicated by numbers 1-4 below notes. A 'dr' marking appears above notes in measures 3, 4, and 7. A key signature change to G minor is indicated by a double sharp sign (##) above the first measure of the Solo section.

Example 5.17

a) Handel, G minor Allegro, bars 21–25

Bars 1

21 Solo.
becomes

23 25

b) Couperin, “L’Ausoniéne,” bars 19–24

Bars 19

19 21 23 24

Example 5.18

a) Handel, "G minor Allegro, bar 57

Solo.

Violino I.
concertino.

Violino II.

Violino I.
ripieno.

Violino II.

Viola.

Tutti Bassi.

b) Couperin, "L'Ausoniéne," bars 12-18

Bars 12

15

1.

Example 5.19

a) Handel, G minor Allegro, bars 71–73

Bars **71** **73**

Vln. I, II *conc.*
Vln. I *rip.*

Bassi

3 4# 6 6
4# 2 6 6# 4# 6 6
6 6 6 7

(Vln. II *rip.*, Vla. omitted)

c) Couperin, “L’Ausioniéne,” bars 32–37

Bars **32** **34** **36**

b) Couperin, “L’Ausioniéne,” bars 8–12

Bars **8** **10** **12**

d) D. Scarlatti, Sonata in D minor, K.18

Bars **20** **22**

Example 5.20: Handel, G minor Concerto, Allegro, basic length reductions
 Period 1: Bars 1–20

Bars 1 3 5 7 9 11 13 15 17 19

Vordersatz Fortspinnung Vdz. Fsp. Eplg. Fsp. Eplg. Eplg.

a) Background
 14 bars
 Seq. exp., nonessential
 Exp., nonessential
 Basic pace drops out

b) Middleground
 18 bars
 Seq. exp., essential
 Rep., essential
 Exp., nonessential
 Basic pace drops out

c) Foreground
 20 bars
 Seq. exp., essential
 Rep., essential
 Exp., essential
 Cadential rep., nonessential
 Echo rep., nonessential
 Echo rep., essential
 Cadential rep., essential

Period 2: Bars 21–42

Bars 21 24 27 30 32

Vordersatz Fortspinnung 1 Vdz. Fortspinnung 2

a) Background
 SOLO
 11 bars
 Slower basic pace, essential
 Basic pace slows to $\frac{3}{4}$, then $\frac{4}{4}$
 Doubly slower basic pace, partly essential
 Temporary simple $\frac{4}{4}$
 Seq. exp. of slower basic pace, partly essential

b) Middleground
 11 bars
 Slower basic pace, essential
 Doubly slower basic pace (normalized), partly essential
 Seq. exp. of slower basic pace, partly essential

c) Foreground
 22 bars
 Slower basic pace, essential
 Doubly slower basic pace, essential
 Seq. exp. of slower basic pace, essential

Basic pace: —

continued

Example 5.20: Handel, G minor Allegro, basic length reductions (continued)

Period 2 (cont.)

Period 3: Bars 43–56

Bars 35
Epilog
Esp. 1

38
Esp. 2

41
Eplg.

43
Vordersatz
Vdz.

45
Esp.

47
Esp.

51
Fortspinnung

54
Epilog

a) Background

b) Middleground

c) Foreground

continued

Example 5.20: Handel, G minor Allegro, basic length reductions (continued)

Period 4: Bars 57–76

Bars 57

Vordersatz

60

Fortspinnung 1

64

Fortspinnung 2

66

68

70

Epilog

73

a) Background

b) Middleground

c) Foreground

continued

Example 5.20: Handel, G minor Allegro, basic length reductions (*continued*)

Period 5: Bars 77–92

Bars **77**

Vordersatz

81

Fortsinnung

85

Epilog (overlapping)

87

89

91

a) Background

b) Middleground

a) Foreground