

CHAPTER FOUR
PACE AND ENLARGEMENT
IN HANDEL'S SOLO KEYBOARD WORKS

We have now covered the most significant general attributes of Handel's meters and rhythms—the progression of the basic pace and the principal grouping pace in the most common duple and triple meters, the categorical displacements characteristic of each meter, and the grouping patterns and pacing fluctuations most likely to emerge in the course of the piece. The basic analytical tools of which I spoke at the beginning of the Introduction having been forged, I should like at this point to delve into our focal topic, expansion.

In chapters 4 and 5 I shall explain how the different types of pace and their fluctuations support tonal and durational expansion, how expansion shapes the rhythmic and thematic design of the piece, and how narrative discourses, strategic schemes, and plot archetypes chart the path along which expansion evolves and takes shape. The improvisatory articulation of expansion through rhetorical dialectics in Handel's keyboard works will occupy chapter 4, and the seemingly periodic manner in which expansion comes about within the larger, more massive environment of Handel's orchestral works will occupy chapter 5. After preliminary observations on the popular stylistic environment of the first reprise from the Gigue from the F#-minor Suite and its rhythmic repercussions, I offer a detailed durational analysis of the second reprise from Handel's F-minor Allemande, the same Allemande whose first reprise I discussed in chapter 1. The chapter closes with a comprehensive analysis of the entire Allemande from the D-minor Suite of 1720. In between, I present shorter observations on expansion in the more

learned environment of the Fugue from the E-minor Suite. These less formal comments will help define the spirit of spontaneity which expansion in Handel's solo compositions reifies.

By way of an afterthought, I shall point to several keyboard pieces of François Couperin from which the thematic material of Handel's D-minor Allemande derives. Awareness of these borrowings, especially in view of Handel's express intention to publish his book of Eight Great Suites, will cast the priority Handel assigns to the simulation of spontaneous improvisation in a new light. First, though, I should like to review what the notion of expansion means, and how it relates to the norms of pacing and grouping I have covered so far.

I. Handel's expansion.

Expansion. When I use the term in a general way to describe a durational feature, expansion signifies the addition of new but ancillary material to preexisting material without specific reference to the means of addition or to the level at which the addition takes place. But the observation that material has been added through expansion—the mere mention of the word expansion—implies that the addition resides at a level of structure lower than that of the preexisting material. This is so even if the new material has been thoroughly assimilated in the piece, even if its temporality has been incorporated in the composition's durational structure.¹

As for Schenker, his notion of *Dehnung* is more specific: It assumes the existence of a tonal and durational model which, upon repetition, is expanded by the addition of the ancillary material. When the statement of the model is bypassed in practice, a frequent

¹See the Introduction for an account of the literature on expansion. One might say that once expansion has been thoroughly absorbed by the design it assumes the quality of a supplement, in Jacques Derrida's sense of the word.

occurrence, the model must be imagined retroactively by the listener, who, one assumes, is sufficiently familiar with the genre, style, tonal idioms and, above all, the durational norms of the piece to hear the addition as such.

The presence, however tacit, of a model at a deeper level of structure is fundamental both to Schenker's approach to expansion and to the notion of expansion I pursue here. If there is a major difference between Schenker's approach and mine (apart from the fragmentary articulation of the sequential expansions I discuss below), it resides in the more generic and more abstract outlines of the idiomatic models that I trace in Baroque style. When a model is absent altogether, even at a deep level, the expansions fall within the more flexible boundaries of Schenker's *Vergrößerung*, which translates as *enlargement*. There are in fact many motivic enlargements that have no specific durational agenda attached to them (beyond the enlargements' being, in a very general way, temporal). Such enlargements are indeed best described as *Vergrößerungen*. Since context usually makes it abundantly clear to which type of expansion the discussion refers, I make no attempt to differentiate between these terms. As we go along it will become evident that the term *elongation*, recently used in an informal way by several theorists, is not usually specific enough for our purposes. Rather than use elongation I prefer to distinguish between the more precise notions of *essential* and *nonessential* expansion.

Degrees of expansion and tonal expansion; embedded expansions. Few of the complexities that attach to the diverse meanings of expansion have been addressed in sufficient detail in the literature. Most prominent—and most nagging—among these by-passed complexities is the *degree* of the expansion, the degree to which the added material becomes embedded in the tonal and durational fabric of the piece. The expansion might introduce material of such substance that the addition will to all intents and purposes become a full-fledged participant in the durational structure, if not in the tonal structure,

of the piece. Especially when the expansion occurs in the vicinity of the composition's principal themes—areas in which an explicit model for the expansion is most likely to be absent, and in which the basic pace may be unstable—one sometimes has to accept the contents of the expansion as durationally structural despite their ancillary origins.

(Whether they take part in establishing the basic length of the piece is a judgment call.) In such cases one may regard the expansion as a purely *tonal expansion*, namely an expansion that maintains some durational residues in relation to its model but embeds them so deeply in the design that they cannot be left out even in a reduction to the background basic length. Although tonal expansion is more common in Handel's long orchestral works, one needs to keep it in mind as a compositional and an analytical strategy in reading the shorter solo works as well.²

An example. The first reprise of the Gigue from the F#-minor Suite of 1720, reproduced in Example 4.1, offers preliminary illustration of long-range expansion that becomes wholly embedded in the durational structure of the piece. The reprise announces a large-scale three-part ritornello form in no uncertain terms. The opening four measures present a thematic *Vordersatz* and establish a four-to-the-bar basic pace quite forcefully, despite the somewhat misleading suggestion of composite pacing on the third and fourth beat of each measure; see the pace reductions in Example 4.2. The ten measures that follow, bars 5-14, signal the onset of an extended *Fortspinnung* by introducing a two-bar sequential expansion at an enlarged two-to-the-bar pace (bars 5-6). The original four-to-the-bar basic pace resumes, prematurely as it turns out, in bar 7: It prevails for only one

²Schachter 2003 distinguishes most clearly between the tonal and durational aspects of expansion. I offer a Handelian example in my discussion of bars 6-7 of the Allemande from Handel's D-minor Suite (cf. also fn. 60). Braunschweig 1998 is the clearest and most succinct introduction to the different degrees at which expansion operates. Bach's highly compact French Suites offer numerous examples of tonal expansion whose durational origins fade into the background.

measure, and it serves only as a foil for a more widely extended general deceleration, which takes place in the passages that follow. The remaining seven measures of the *Fortspinnung* (bars 8-14) thus proceed not at the quarter-note basic pace but at the expanded two-to-the-bar pace introduced in bars 5 and 6. They present a brief sequential expansion in bar 12, and a slowly moving 5-10-5-10 sequential progression in bars 13 and 14. Even the four-bar *Epilog*, which follows in bars 15-18, retains the expanded two-to-the-bar pace for a while, through to the middle of its second measure.

By the time the original four-to-the-bar pace re-enters, at bar 16^b, it has acquired the quality of a cadentially motivated acceleration, a contraction. One might say, then, that the expanded two-to-the-bar pace has gradually established itself as the basic pace of the Gigue. But if it has, then the sequential expansions it introduced must now be read in retrospect as tonal rather than as durational expansions: The additions they contain play an essential role in realizing and in substantiating the durational structure of the Gigue. Far from optional or ancillary, they turn out in the long run to be part and parcel of the Gigue's essential temporality.

Changes in the status of expansions that emerge in the course of a composition are much more common in the middle style and in the mixed style than they are in the high style. That is perhaps the reason one encounters them most often in Handel's lighter works (say, in the shorter pieces of the Water Music) and in Handel's playful giges, most of which are actually nonfugal Italianate gigas. The temporal flexibility they convey is something of a durational idiom in the genres they represent.³

More on sequential expansion. Notwithstanding the durational uncertainties of Handel's F#-minor Gigue, the enlargement of the basic pace in the music of the High Baroque most

³Couperin's giges are among his most flexible genres too; Bach's giges present durational flexibilities that are all their own.

often does present a sure sign that expansion has indeed occurred at some level.

Sequential expansion, which either triggers or (as the case may be) accompanies the enlargement of the basic pace, differs from other types of expansion in that it takes place not all at once but cumulatively, over several discrete spans of time (see, for instance, Example 4.2, bars 5-6). Only the normalized basic length of the principal chord in the basic two-chord component of the sequence contributes to the basic length of the phrase or period in question (see the dotted half notes in Example 4.2a, bars 5-6), and only the normalized basic length of the principal chord occupies a full step of the basic pace (i.e. in a deeper reduction, the dotted half notes in question would become dotted quarter notes).

The chord's basic length may be either longer or shorter than the chord's length at the surface, or it may be identical to it: The precise length depends on the extent of the sequential expansion and on the figural relationship between the two chords.

The sequential expansion is carried out incrementally, one step at a time, by the ancillary chords which precede or follow each principal chord (cf. the parentheses in Example 4.2b, bars 5-6), and by the enlargement of the principal chord during double and quadruple sequential expansions (cf. the parentheses in Example 4.9, bars 21^b-23^a).⁴ The larger the cardinality of the expansion, the more skewed the relationship between the time spans of the two chords: Mimicking a long-span *appoggiatura*, the ancillary chord very often precedes the principal chord and goes on to occupy a large share of the principal chord's durational territory. The chord-by-chord descriptions I offered in chapter 1 of the double sequential expansion in bars 9^b-11 of the *Allemande* from the *F-minor Suite* and of the quadruple sequential expansion in bars 13-16 of the *Allegro* from the *E-minor Concerto Grosso*, Op. 6, No. 3 (Examples 1.1-1.2, 1.14-1.16, and 1.21) illustrate these last observations in ample measure.

⁴As I have already explained in detail elsewhere (Willner 1999), a plain sequential expansion does not extend the time span of the principal chord—it only adds the time span of the ancillary chord to it.

Essential and nonessential expansion. Generally speaking, most Handelian sequential expansions can be described as essential at the foreground since they bring the length of the phrase, subphrase, or period in which they occur to a length that is commensurate with that of the adjacent and surrounding groups (or to a length that has some specific relation to theirs). Thus the sequential expansion in the E-minor Concerto Grosso Allegro to which I just referred is essential at the foreground inasmuch as it allows the phrase in which it occurs to occupy a full four measures—a necessary step in maintaining the systematic growth of the Allegro's periodic structure.

Almost all of Handel's sequential expansions, however, do become nonessential in the middleground, where the normalized length of the ancillary chord and the addition, if any, to the normalized length of the principal chord is usually reduced out. Unless the piece in question is strictly and *entirely* periodic (in which case all expansions will remain essential at all levels in support of the foursquare grid—a very rare occurrence in Handel), its sequential expansions are bound, ultimately, to be nonessential at *some* deep level of structure. Handel's giges, and his many nonfugal giges whose outer voices emulate the counterpoint of the high style, are exceptional in that their sequential expansions may change their status from nonessential to essential as the preliminary four-to-the-bar basic pace yields to the long-range two-to-the-bar pace. (And so are, again, some of the lighter generic pieces by the composers who usually employed of the high style.)⁵

The distinction between essential and nonessential expansion, fine though it is, remains just as important in practice as it does in theory: It is a distinction that performers should bear in mind when projecting Handel's phrase rhythm. Throughout Handel's orchestral works, for instance, there are many nonsequential idioms that appear

⁵Things are more fluid in triple meter: Recall my remarks in chapter 3 on the gradual emergence of a three-to-the-bar basic pace in the closing Allegro from the C-minor Concerto Grosso, Op. 6, No. 8.

to embody expansion but in fact present durational enlargement at only a few levels, if at any level at all. The extraordinary repetitions that pervade the Allegro movements of the Concerti Grossi, Op. 6, fall into this complex category. To gauge their durational significance—and their expressive meaning—it is necessary to retain a mechanism by which one might determine at precisely what level the expansion they embody becomes truly ancillary.

Expansion and the basic length. As a durational and expressive event, the expansion's local enlargement of the basic pace, and its global effect on the composition's long-range pacing, far transcends the expansion's enlargement of the composition's basic length. This observation applies to all expansions but it pertains with special force to sequential expansions, which embody a familiar, sharply defined idiom. Now and then one does nonetheless find compositions, mostly among Handel's long orchestral allegros, in which hidden parallelisms, near parallelisms, and near symmetries occasioned by the basic length of phrases and periods contribute to the rhythmic growth of the piece. Rather than purely artful connections, such parallelisms represent a mechanical, even mnemonic device that controls the durational design of the movement. I discuss them in some detail, vis-à-vis the enlargement of the basic length in chapter 5.

Networks and Narratives of expansion. An important feature of Handelian expansions, tonal as well as durational, is their close thematic relation to other tonal and durational enlargements that occur within the span of a single movement. Though noncontiguous and sometimes quite far apart, many of the expansions participate in one or more informal networks of enlargement: Each new expansion builds in some way on the enlargement carried out by some previous expansion. Because (as I explained in the Introduction) expansion as such is a highly transformational and narrative procedure, every network so established outlines a narrative of enlargement, one that begins quite modestly near the

opening of the piece but possesses the potential—often realized later on—to gain both substance and scale as the composition proceeds. In discussing these pivotal connections it is usually preferable to refer to narratives of expansion rather than to networks of expansion because "narrative" is a much more telling, evocative, and comprehensive term than "network," and because it embodies the notion of temporal succession.

Most tonal masterworks revolve around a guiding idea—a strategic scheme that maps the narrative discourse at the surface. For instance, a brief but prominent chromatic passing tone introduced at the beginning of the piece will be quite systematically enlarged, in ways limited only by the composer's imagination, as the piece progresses; the enlargement then becomes the principal issue of the piece and determines the disposition of its structure and design. Many Baroque masterworks—Handel's in particular—present more than one narrative as a matter of course. As I mentioned earlier, this is a rhetorical norm that originates with the easygoing discourse of the middle style, where narratives need not be very organized and need not relate to each other very closely. This multiplicity of compositional issues-in-progress comes under much stricter controls when it enters the confines of the high style. As the stylistically elevated composition progresses, one narrative eventually emerges as the leading thread that ties the previous narratives together and brings the piece to a satisfying rhetorical close.

I began to describe the tensions between the various narratives of expansion that may unfold within a single piece during the discussion of enlargement in the first reprise of the Allemande from the F-minor Suite in chapter 1, and I shall elaborate on that discussion later on. At this juncture, though, I should like to show just how closely related the many expansions one encounters in the course of one movement are likely to be, and why.

II. Analyses

II. 1. Suite in E minor, Fugue

II. 1. 1. The exposition: Tonal observations

If nothing else, the expansions that hold the sprawling Fugue from Handel's E-minor Suite together call attention to themselves: Harmonically colorful and ever larger in scope, they provide the impetus for the Fugue's developmental growth and, more important, they bridge the gap that traditionally separates fugal discourse and episodic passagework. When I pointed to the Fugue's shadow meter, metrical displacements, and idiomatic three-bar groupings in chapter 2, I also introduced the kernel of the Fugue's expansions, the invention that feeds its later thematic work—namely the descending third $d^2-c^2-b^1$ and its supporting lower third in the temporary bass *qua* inner voice, $b^1-a^1-g^1$ (bars 7-8^a, bracket 2 in Example 4.3). Inasmuch as it derives from the figure $b^1-c^2-b^1-a^1-g^1$ that launches the fugal subject itself (bar 1, bracket 1), the kernel might indeed be regarded as the invention that feeds the entire Fugue's thematic work.⁶ It is no coincidence that the same kernel also underlies the entire subject (Example 4.4).

In the section that follows I shall trace first the motivic origins and then the episodic enlargement of this inventive kernel. It is a measure of Handel's economical way with improvisatory spinning in general that only the bass tones of the kernel—B, A, G—become the subject of enlargement, appearing and reappearing time and again in the two outer voices, and reemerging sometimes in the inner voices as well. The falling upper-voice third-progression of the kernel—D, C, B—appears as a contrapuntal accompaniment in some of the early enlargements but gradually recedes in prominence as the Fugue progresses. Asserting its priority (probably because it contains more tones

⁶My use of invention here resembles, at least conceptually, the detailed exposition of invention in Dreyfus 1996.

that belong to the tonic triad), the third-progression B-A-G makes its presence known with ever growing persistence. The two tones C and B singly, and the neighbor-note figure B-C all emerge as important anchors for enlargement during the Fugue's episodic discourse, not independently but within the framework of the enlarged figure B-C-B-A-G. The Fugue is reproduced in its entirety in Example 4.3; a voice leading reduction follows later in Example 4.6. The score includes numbered brackets and annotations to which I shall refer in the text.

Preliminaries: The Exposition. The E-minor Fugue's exposition spans no fewer than five complete entrances of the subject. Perhaps the most important collective attribute of these entrances, beyond the demonically virtuosic instrumental challenge they so boldly announce, is their register. The three-bar subject enters in the one-line octave (bars 1-3), and as it closes into bar 4 it is overtaken by a tonal answer in the lower two-line octave (bars 4-6). After a one-bar episode, which transforms the dominant into a major sonority and introduces the kernel I just described (bar 7), an "alto" statement of the subject appears in the small octave (bars 8-10), beginning on the not-quite-yet-resolved dominant and reaching the tonic only in bar 9. Two measures hence, this alto entrance is paired with a tonal answer in the bass (bars 13-15). The greater two-bar length of the episode separating the entrances (bars 11-12) destabilizes any sense of metrical patterning that might have emerged thus far and it thereby sets the stage for the metrically skewed opening of the fifth and last entrance of the subject.

This fifth statement begins unexpectedly in the two-line octave at the unpatterned distance of a measure and a half, in the middle of bar 17. We recognize it as the familiar skewed entrance I discussed in chapter 2: It introduces mid-bar displacement and shadow meter as important topics for the Fugue to pursue, and it caps the preparation for the arrival of the high register with which the first two entrances (directly) and the next two entrances (indirectly) have been charged. The displacement of the fifth entrance gives

some indication, though—and to my mind it is dramatic indication, not least on account of its visual appeal—that the two-line octave is not the Fugue's obligatory register. Since the displaced subject runs without closing formally into the sequential discourse of bars 20-22, one might say that the exposition closes informally at the turn of bar 20.

The countersubject. Like many Handelian fugues the E-minor Fugue presents a brief countersubject—an embryonically concise tonal aphorism—which reappears periodically without substantial alteration as a kind of teasing foil to the Fugue's more serious and more closely worked episodic matter. Miniature in scale when compared to the serpentine fugal subject proper, this uninvited guest enters only much later, offering its unsolicited comments in bars 14-15 (see the annotated bracket in Example 4.3). It accompanies the second and the third measures of the bass entrance that begins at the downbeat of bar 13, and it fades out of the scene somewhere in bar 15, leaving the location of its formal exit open to speculation. It then recurs only infrequently, to emphasize pivotal turns in the tonal structure: The tonicization of the mediant (upper voice, bars 30-31^a) and the subdominant (inner voice, bars 39^b-40^a), and the return to the tonic (upper voice, bar 68). Through the temporary distraction it occasions and through the flippant circumstances surrounding its arrival and its departure, the countersubject ultimately helps throw the weight of the Fugue's developmental discourse behind the Fugue's massive sequential enlargements, which follow in bar 16^b.

II. 1. 2. The exposition: Durational observations

Design. We shall find it helpful to keep in mind some of the observations I made in chapter 2 regarding the textural and the durational setting of the Fugue. For all its elaborate surface activity, the Fugue—like so many of its counterparts in this repertoire—reduces more frequently to a basic three-voice setting than one might at first

imagine.⁷ Along somewhat the same lines, much of the Fugue reduces to a half-note basic pace that maintains a steady contrapuntal movement in the outer voices and, despite many shifts and suspensions, in the inner voice(s) as well: The contrapuntal pace reductions of several significant passages in Examples 4.4 and 4.5 disclose as much. Expansions and contractions of the basic pace consequently emerge with a good deal of clarity; so do the Fugue's occasional but emphatic forays into unnotated 3/2 time. The Fugue's tendency to follow its subject and to favor three-bar grouping remains, in contrast, more thickly veiled, what with the frequent mid-bar displacement of the subject and the consequent elision or addition of half a measure, not to mention the constant interference of shadow meter. Yet even though the Fugue tends to subvert its promotion of three-bar grouping, the subject's basic three-bar length plays an important role in structuring the larger durational design of the Fugue.

The subject as a source of expansion. Immediately after declaiming its three hammerstroke statements of b^1 , the subject goes on to outline an embellished descent in sixteenths from b^1 to g^1 ; the highlight of the embellished descent is the neighbor note c^2 . The resulting configuration, $b^1-c^2-b^1-a^1-g^1$, becomes the source of the Fugue's tonal and durational rhetoric (#1 in Example 4.3). At least some of the Fugue's furious energy—and its seeming compulsion to enlarge the outlines of its subject—can be traced to the dissonant quality that the subject's c^2 assumes when it first enters in bar 1. Although it stands a sixth above the tonic's implicit E, the tone C projects its foreign quality in no uncertain terms through the exposed way in which it follows the three hammerstroke statements of b^1 . This foreign quality is then magnified many times over, and in a most expressive way, when C reappears, a measure later: C enters as c^1 in the one-line octave,

⁷The effect of a three-voice setting resembles that described by William Renwick in Renwick 1995a; see pp. 96-100. But I emphasize that the underlying tonal framework of Handel's fugues remains a four-voice, not a three-voice structure.

a seventh under the suspended b^1 , right in the middle of bar 2 (see again Example 4.3). Beyond emphasizing the dissonance of b^1 , the entrance of c^1 slows down the urgent scalar descent from c^2 to the low a in the small octave to a quarter-note crawl (Example 4.4). The need to come to terms with the tonal imbalance occasioned by the enhanced dissonance of C now provides the impetus for the Fugue's "legitimization" of the dissonance through tonal and durational enlargement over the span of the entire piece.⁸

The pace reduction in Example 4.4, is a modified reproduction of a sketch originally presented in Example 2.5. It shows that at a deeper level, within the configuration $b^1-c^2-b^1-a^1-g^1$, the subject's a^1 takes precedence over both the passing b^1 and the embellishing c^2 . The falling third $b^1-a^1-g^1$, in other words, ultimately underlies the entire subject. Many of the enlargements that follow retrace the third $b^1-a^1-g^1$ in either its primordial form or in its embellished configuration, $b^1-c^2-b^1-a^1-g^1$. As I proceed it will become clear why, beyond the priority of their levels, the two sources of enlargement are not quite interchangeable. Purely as a matter of durational scale, it is necessary for $b^1-a^1-g^1$ to go first and to establish, through durational expansion, the wide tonal and durational space needed for the more sizable enlargement of $b^1-c^2-b^1-a^1-g^1$ at the middleground level. (This necessity of course does not prevent Handel from adding an ornamental c^2 and b^1 closer to the surface as he enlarges the space between b^1 and g^1 .) The full-blown sequential enlargement of $b^1-c^2-b^1-a^1-g^1$ is a lengthy operation that, among other things, involves long-range chromaticism and a complex change in direction. Because changing directions within the framework of sequential enlargement (or with a view towards completing such enlargement) is a task all unto itself, Handel defers it to the closing pages of the Fugue.

We have already observed how right after the tonal answer in bars 4-7^a, but before

⁸For an elucidation of Schoenberg's notion that a composition sets out to redress an initial imbalance see Schachter 1994.

the bass entrance of the subject in bar 8, the descent $b^1-a^1-g^1$ is durationally enlarged in the temporary bass (#2 in Example 4.3): The enlargement takes place within a set of parallel thirds, $d^2-c^2-b^1$ over $b^1-a^1-g^1$ ($-f\#^1$). This is also the tonal and durational kernel I mentioned earlier. It picks up the figure $b^1-a^1-g^1$ from the subject and it dresses the figure in a longer and more abstractly developmental garb, one that Handel tailors expressly for still further embellishment and enlargement. The stowaway location of $b^1-a^1-g^1$ in an inner voice, and in one that takes on the role of the bass, embodies the reticence Handel assigns, early on, to its slowly emerging developmental potential. The descent dissolves, so to speak, when in typical Handelian fashion the subject re-enters and regains control over the bass line in the small octave, at the downbeat of bar 8: The subject's re-entry forces the inner voice *qua* bass of bar 7 to continue in a subservient capacity, as a genuine inner-voice, further down to $f\#^1$ (see Example 4.4). It is hardly a coincidence that the all-important kernel appears in bar 7: This transitional measure asserts a good deal of durational prominence by virtue of its idiomatic stand as a single interim measure intervening between two flanking sets of three-bar fugal entrances.

The expansions. During the later transitional measures (bars 16-17^a) leading to the displaced entrance of the subject in the two-line octave (the entrance whose rhythms I discussed in chapter 2), the descent from B to G is again expanded in the bass at the basic pace (#3 in Example 4.3). This time the descent comes armed with fully sequential support from the cycle of falling fifths and a weighty set of parallel tenths, which replace the parallel thirds of bar 7; the reduction in Example 4.5a illustrates. Ever more prominent, B-A-G appears in the large and in the small octaves of the bass, rather than in the inner-voice register of the one-line octave.

Dovetailing the displaced entrance of the subject in bars 17^b-20^a—overlapping, in fact, its closing gesture—the sequential setting of B-A-G now presents itself several times in a row in diversely transitional settings (bars 20-23, #4 in Example 4.3). Example 4.5a

shows how the enlargements are nested within a larger progression from IV to V in bars 19-23. Foretelling, as it were, the advent of the enlargements at the distance of one measure, the progression from IV to V overlaps the conclusion (or rather the dissolution) of the subject in bar 20, where the bass still expresses the dominant. The dominant passes between the IV of bar 19 and the IV⁶ of bar 22^b; the enlargements of B-A-G conclude with the return to the underlying dominant and the statement of F# and D# in bar 23. Notwithstanding their great significance the enlargements, so it seems, are added on to the tonal scaffolding at an opportune moment, in the same manner that the F-minor Allemande's enlarged upbeat figure c²-ab¹ was (chapter 1). At this early stage, the enlargements still engage in a lively and very close dialectic with the fugal discourse proper.

(The underlying progression of the passage is complex: The chromaticized tonic sixth chord on G# at bar 20^b only serves to present the subdominant that enters on the fourth beat of the measure. Through a large voice exchange the subdominant extends on to IV⁶ in bar 22^b. At a deeper level a larger voice exchange extends back to the subdominant in bar 19 and overlaps the conclusion of the subject in bar 20. It is this larger voice exchange that relegates the dominant at bar 20^a to the status of a passing chord. The two voice exchanges—or, rather, their echoes—acquire great tonal and thematic weight in the later course of the Fugue, when the Fugue reaches its structural subdominant in bar 44. We then realize, retroactively, that they had set the stage for a much larger and more structural voice exchange between IV and IV⁶ in bars 44^b-51^b, a voice exchange which plays host to a colorful, modally inflected traversal through the key of D minor.)

In keeping with its opportune character—the sense that its improvisation occurs because conditions are "right"—the repeated sequential enlargement of B-A-G in bars 20-23 makes use of falling fifths and the most common idioms of sequential expansion which the fifths habitually realize. For the time being—the Fugue, again, is still in its early stages of development—the enlargement makes use of the sequence but occasions no

sequential expansion as such. The ancillary upper-fifth chords displace each principal chord by one quarter note to the right, but they do not alter the half-note basic pace (see, again, the reduction in Example 4.5a). At its first appearance, B-A-G is accompanied as it was in bars 7-8^a by the parallel progression D-C-B, now chromaticized and elevated a tenth rather than a third above ($d^{\#2}$ - d natural²- c^2 - b^1 , bars 20-21^a, with a neighboring e^2 added to the passing d natural² added for good measure). This first appearance takes place in the bass (bars 20-21^a), within the larger context of the falling seventh B-G-E-C, which ties together bars 20-22. While the bass descends further from G to F[#] and to E, the descending third B-A-G reappears, as b^1 - a^1 - g^1 , in the lower part of the polyphonic upper voice. Ornamental accompaniments in the upper voice add a figural statement of d^2 - c^2 - b^1 (bars 21-22). At the tail end of the progression (bar 22), B-A-G is echoed yet again, as the fragmented step b^1 - a^1 , in the upper part of the discant's polyphony.

Glancing at bars 20-23 as a whole we can now see that at a deeper level the enlarged incipit of the fugal subject, b^1 - $c^{(\#)2}$ - b^1 - a^1 - g^1 , along with a continuation to an implicit $f^{\#2}$ at the turn of bar 23, also makes its presence known through a conflation of polyphonic voices. (The incipit is outlined in the parenthetical reduction that is added on to Example 4.5a.) Between the enlargements in bars 20-23 and the closing pages of the Fugue, both B-A-G and its ever more prominent, embellished configuration B-C-B-A-G are reworked and expanded further, along similar lines but in many different ways and on many different levels. Some of the enlargements hark back to the home key of E minor, disguising it in one contrapuntal garb or another; others appear transposed, inverted, or hidden within a still larger setting in another key. The connection between the enlargements is made abundantly clear by their tonal and durational setting: The ubiquitous cycle of falling fifths, along with its large complement of expansive variants and idiomatic progressions of parallel thirds, sixths, and tenths supports almost all of them.

II. 1. 3. The Fugue: Tonal observations

Example 4.3 shows these enlargements at brackets 5-8. I discussed the enlargement at bracket 7 and the shadow meter it promotes throughout bars 31^b-34^a in chapter 2, along with Example 2.7; I shall discuss the tonicization within bracket 9 later on. In the paragraphs that follow I shall confine my observations to the largest and most substantial of the enlargements, at bracket 13 (bars 62-66), and to the Fugue's dénouement, which follows (bars 67-77, brackets 14-16). The climactic enlargement in bars 62-66 attaches the large-scale neighbor-note figure B-C#-B to the long-span falling third B-A-G at the deep level of the middleground. Quite apart from the challenge of stabilizing a chromatic, # $\hat{6}$ within the diatonic framework of the minor mode—a rare procedure—that is no simple compositional task: In order to explain the sequential difficulties of incorporating a change of direction in the conversion of B-A-G into the long-range succession B-C#-B-A-G, and to elucidate Handel's strategy for getting around these difficulties, it will be necessary for me to take a brief look at the Fugue's tonal structure, which is summarized in Example 4.6. As we go along it will become increasingly clear why Handel is so intent on enlarging his fugal subject's kernel.

Tonal structure: The upper voice. The voice-leading reduction given in Example 4.6 divides into three parts: *a*, a highly condensed and very general middleground outline of bars 1-52; *b*, a more detailed account of bars 52-67; and *c*, a fairly comprehensive graph of bars 67-77. Perhaps the most significant feature of the Fugue's elaborate upper-voice structure, a feature to which I have already referred and one that stands out quite clearly in Example 4.6, is its carefully plotted registral design. Example 4.6a shows how the dramatic entrance of the subject in the two-line octave in bar 17^b introduces neither a structural transfer of register nor a high-pitched *Urlinie*. Despite a good deal of thematic and figural activity at the uppermost reaches of the Fugue's wide ambitus, the Fugue's

obligatory register remains firmly anchored in the one-line octave. The occurrence of many events—and especially the Fugue's climactic sequential runs—at the high end of the two-line octave is due to the superimposition of b^2 over b^1 at the middleground level, and to several ancillary descents from b^2 , a^2 , and g^2 (see Example 4.6b). These descents take place at various levels within the middleground, and they gradually set the stage for regaining and reestablishing the lower register at the end of the Fugue. Submerged under them is a more structural neighbor-note motion, $b^1-c^2-b^1$, which is supported by an equally submerged voice exchange within the subdominant in bars 44^b-51^b. (This is the voice exchange I already mentioned and will discuss later on). As if to tug against the all-powerful gravitational pull to the one-line octave, the Fugue's most extended enlargements occupy its most sustained forays to the high register. And to accomplish this task they engage the help of several tones they borrow from the Fugue's fundamental melodic line.⁹

The Fugue's climactic stretch enters in bar 62, just at the point where $\hat{5}$, the Fugue's primary melodic tone, appears superimposed in the two-line octave (if in a temporary passing capacity). The earlier activity in the high register, it now becomes clear, was indeed entrusted with preparing this transfer of register, which is substantiated by a series of fragmented hammerstrokes drawn from the subject and by a progression of falling fifths drawn from the Fugue's episodic sequences. In the measures that follow, all but one of the fundamental melodic line's remaining four tones— $\hat{4}$, $\hat{3}$, and $\hat{2}$ —enter in the two-line octave as well. The closing $\hat{1}$ and the elaborate local descents leading to it, on the other hand, remain firmly entrenched in the lower register (see Example 4.6c). It becomes the express duty of the long approach to the closing tonic to reaffirm the Fugue's obligatory register in the one-line octave by the time the Fugue closes.¹⁰ The deceptive

⁹Though the Fugue's *Urlinie* as such is never quite submerged, Handel's submersion of his structural procedures resembles somewhat those that Carl Schachter described under the rubric "submerged *Urlinie*" in Schachter 1994.

¹⁰This is a procedure very different from Bach's customary manner of letting $\hat{5}$ in the

appearance of a dual obligatory register is in this instance a deceptive middleground feature that results from the displacement of the fundamental melodic line. It is not a genuine background duality on the order of the three-part *Ursatz* and its two *Urlinien*.¹¹ As a middleground feature, the superimposition is particularly significant for the large-scale registral parallelisms it promotes: The bright colors of the climactic descent from b^2 in bar 62, for instance, mirror those of the displaced entrance of the subject at b^2 in bar 17^b. Similar parallelisms often suggest themselves throughout the Handelian repertoire whenever the fundamental tones of the melodic line are shifted in like manner.¹²

Tonal structure: The bass. During the Fugue's opening measures the structural bass line articulates the root-position tonic so tentatively that reading a first-inversion tonic over G, even at the background level, becomes a highly attractive analytical choice, however rare the sustained realization of such beginnings in Baroque style.¹³ The tonic's instability underscores the Fugue's extraordinary and extraordinarily unsettled energy,

one-line octave move up a seventh and take over from $\hat{3}$ in the two-line octave at the neighboring *qua* passing $\hat{4}$; see my analysis of the Allemande from the D-minor French Suite in Willner 2004.

¹¹I repeat the caveat, on which I hope to expand in a more detailed study of Baroque voice leading, that the two *Urlinien* do not fall at quite the same level. See Rothstein 1990 and Schachter 1996 for a more detailed discussion of this cautionary note. From the perspective of moment-to-moment structural hearing of early eighteenth-century music—that is, in practice—the distinction is one with almost no difference. It splits hairs, however thick those hairs may be.

¹²For a very valuable (if not always entirely persuasive) analysis of the Fugue from Handel's F-major Suite that proceeds along similar registral lines see Renwick 1995b. Wintle 1982 was perhaps the first to draw attention to the structural implications of wide-spanning registral displacement in the Baroque instrumental repertoire.

¹³First-inversion tonic beginnings, as such, are not rare: Rather, it is the extended working out of the first inversion, and the deferral of the root position's establishment to the Fugue's conclusion, that are.

which is spent only when the one-line octave is regained and the root-position tonic is reached at the very end of the piece. Example 4.6a shows, in a highly schematic and abbreviated way, how the bass stabilizes III (bar 27), continues on to IV through a large-scale 5-6-5 exchange over G (bars 27-44^b), and then extends IV by means of a hidden voice exchange. The implicit voice exchange, unusual but not entirely uncommon in this repertoire, is signalled by the positions of the outer voices at the entrance and at the exit of the subdominant in bars 44^b and 51^b, and by the standard, even generic chordal implications of these positions. The bass is anchored on A at the tail end of bar 44, where the elaborate sequence that occupied the preceding measures and prepared the subdominant's arrival begins to change its course, and on C in bar 51. The upper voice, for its part, is anchored on C—namely on c¹—at the close of bar 44, and on a² at the close of bar 51.¹⁴

The dominant arrives in bar 52 (Examples 4.6a and 4.6b). In the course of the following ten measures the bass takes advantage of the dominant's arrival and goes on to outline an extended and dramatically conceived neighbor-note motion B-C#-B. Not only does the appearance of C# in place of the diatonic C natural afford chromatic intensification: It announces that the scalar orbit of the dominant has at last set in its track, and that the extension of the subdominant, A minor, has come to an end. In moving from B to C#, the bass takes over temporarily the upper voice's fundamental melodic line (see the arrows in Example 4.6b). Though chromatically modified, C# is a motivic and contrapuntal neighbor note that enlarges the Fugue's all-important opening figure b¹-c²-b¹. (The neighboring #⁶ remains unusual because the #⁶ would sooner rise to #⁷ than return to ⁵. Its very peculiarity, however, serves to lend contrast and emphasis to the

¹⁴Handel downplays the prominence of his voice exchange in order not to compromise the momentum of the Fugue's figural spinning just for the sake of highlighting its long-range nodal points. I discuss other reasons why composers sometimes downplay the underlying presence of voice exchanges in Willner 2000.

Fugue's ubiquitous enlargements of 5-6-5, and its tonal color reinforces the registral and textural color of the stark bass octaves at bar 56.)¹⁵

In order to maintain the voice leading's *moto perpetuo*, Handel prevents C# from spawning a harmonically significant chord or region. That prevents the tonal structure from going off on a tangent just when it is time to wind up the fugal discourse. (The question then arises whether the dominant, its third raised to signal the approach of the closing tonic, returns in its structural capacity in bar 61^b, as it seems to do, or only later on in bar 62. Example 4.6b demonstrates how at levels deeper than the surface a temporary bass F# extends throughout bar 61 and how the dominant's B re-enters in stealth, expressed tacitly under the inner-voice neighbor-note motion f#¹-g¹-f#¹, at the downbeat of bar 62.

From this point on, the dominant is prolonged in a familiar, not to say conventional way through to the end of the Fugue. The tonic enters only at the very end, concluding a long auxiliary cadence that reintroduces the tonic's time span within the time span of the dominant. The dominant, then, is the chord that plays host to the climactic enlargements in bars 62-66 and to much of the subsequent dénouement. Owing to the difficulties involved in changing direction during sequences, though, some of the voice leading in which the enlargements are rooted extends back to the immediately preceding traversal through the subdominant in bars 44^b-51^b.

¹⁵One is tempted to read a further extension of the large-scale subdominant (which entered in bar 44) here; C# would then represent the subdominant's upper third. But the tones of A minor are nowhere in sight, and, furthermore, the dominant soon reasserts its own presence. Still, the chromatic alteration of $\hat{6}$ in the minor keys within a prolongation of the subdominant is a major issue in extended Baroque pieces, especially those of a virtuoso character. In such pieces the generation of effect and the intensification of affect become one and the same thing. For a particularly dramatic example observe the treatment of C# during the second reprise of the Allegro in E minor for solo clavier from Bach's G-major Violin Sonata, BWV 1019.

II. 1. 4. The Fugue: Durational observations

The climactic sequential expansion. Among the limitations of sequential design and sequential expansion is the inability of sequences to proceed in more than one basic direction. Sequences can either rise or fall, but they cannot do both, since the linear progressions on which they are based cannot change direction either. Local changes in direction during the sequence—within each pair of principal chord and ancillary chord, or at the juncture of the chordal pairs—are of course necessary and ubiquitous, but the linear progressions that underlie the principal chords of the sequence cannot turn around. A second sequence, a new linear progression, or some neighbor-note motion must be added to the sequence in question in order to change the direction of the voice leading. Thus a figure like $b^1-c^1-b^1-a^1-g^1$, which comprises a rising and falling neighbor-note motion and a falling linear progression of a third, can only be enlarged sequentially if the enlargement consists of two separate sequential expansions, or if the enlargement combines a sequential expansion with an additional tonal and perhaps also durational enlargement.

In the climactic pages of the E-minor Fugue Handel opts for the second and much more common strategy: He precedes the fully sequential expansion of B-A-G with an extended tonal enlargement of the upper-neighbor figure, B-C#. The all-important change in direction takes place at the climactic entrance of the sequential expansion of B-A-G in bar 62. Strictly speaking, B-C# is an incomplete neighbor-note figure since B-C# takes place in the bass (bars 52-56, see again Example 4.6) and B-A-G appears separately in the upper voice; one might even read the B at the head of B-A-G as a passing tone. (For once, though, the question of B's status—is it just a passing tone, or does it belong to the background structure—is not very important. There are many compositions in which this fine distinction carries much greater rhetorical significance and structural weight than it does here. The principal issue at play at bar 62 is the registral freedom and the

invertibility of Baroque background structures.)¹⁶

The enlargement of B-C#-B-A-G begins with the arrival of the dominant, B, in bar 52 (#10 in Example 4.3). C# enters turbulently, with three thunderous octaves in the bass, at bar 56 (#11). Although the dominant seventh on C# is not a structural harmony (as I intimated earlier), it would seem to represent the upper fifth of the forthcoming F#, the chromaticized supertonic, and to prepare for its tonicization (bars 59^b-61^a, # 12). But the supertonic, so the reading in Example 4.6b suggests, does not mark a structural point of arrival: It simply serves to reintroduce the dominant, B, at the conclusion of the enlargement B-C#-B. The passage intervening between the F# in bar 59^b and the B at the turn of bar 62 allows the bass to lead by step from F# down to B. It is for rhetorical reasons—in this instance, the generation of a strategically dramatic impact—that C# appears in the bass rather than in the upper voice. As it happens, C# is echoed in the one-line octave and in the two-line octave soon after its presentation in the bass, at the downbeat of bar 57. But its statement in the three-line octave—an important structural feature because it is continued later by the enlargement of B-A-G in the two-line octave—remains virtual: It must be aurally imagined.¹⁷

The upper-voice b² to which the bass C# continues in bar 62 enters at the beginning of the sequential expansion that completes the enlargement of B-C#-B-A-G. The entrance of b² presents the outcome of the Fugue's narrative discourse: It refashions the kernel B-A-G as a drawn-out statement of b²-a²-g² in the two-line octave. As it

¹⁶In other instances of similarly welded tonal-durational enlargements, the sequential expansion *precedes* rather than follows the purely tonal enlargement. Handel's D-minor Allemande, whose analysis I present later on, shows this alternative order.

¹⁷And necessarily so, since the diatonic c³ is the highest tone in the eight suites published in 1720. The chromatic c#³ is not an aural impossibility, though, since Domenico Scarlatti's Essercizi, composed between 1718 and 1728, often reach up to d³. (So do Bach's Goldberg Variations and his Bb-major Partita for Clavier, as well as many other of his keyboard pieces.)

presents the Fugue's longest and most dramatic expansion of the kernel, it brings to the surface the three registrally displaced tones of the Fugue's fundamental melodic line (bars 62-66^a, # 13 in Example 4.3). The high b² in bar 62 continues the low C# of bar 56 directly, and in so doing it allows the falling sequential expansion to take over from the rising neighbor-note figure. The expansion presents the subject's fragmented hammerstroke incipit three time, at the head of three long measures of unnotated 3/2 time (Example 4.5b): b², bars 62-63^a; a², bars 63^b-64; and g², bars 65-66^a. The progression closes at an implicit f#² on the downbeat of bar 67.¹⁸

The broad metrical dissonance of the enlargement—its unnotated 3/2 time, which we hear within the larger framework of the Fugue's 4/4—calls attention to the fundamental descent, to the enlargement, and to the very close relation between them. Having expanded the dissonant neighbor-note C# tonally, Handel now summons up some of his most basic tonal and durational resources—the outlines of the tonic triad and the cycle of falling fifths—to complete the last stretch of the enlargement. With the help again of a strong visual impact—the ledger lines and extended durations of the Fugue's highest melody tones at the head of an army of swirling sixteenths strike the eye as much as the ear—the progression pulls together and sums up all of the Fugue's developmental ploys to enact the figural and the rhetorical merger of its fugal and episodic discourses. Looking back, we realize that the preparations for this merger have been among the principal driving forces behind the Fugue's unrelenting momentum.¹⁹

The use of enlargement to bind the rhetorical mixture of exposition and episode is a common fugal archetype in Handel's instrumental music. Unique though each of Handel's fugues is, the fugue strives for a similarly incremental blend of these two

¹⁸Recall my observations on these measures in chapter 2, at Example 2.8.

¹⁹The appearance of the fundamental structure at the foreground during the climactic passage of the Fugue embodies the "drama of the *Ursatz*," which Carl Schachter describes in Schachter 1999a.

contrasting types of figuration, the one severely imitative, the other lightly developmental. We need to keep in mind, though, that calling upon a structural descent to lend substance and weight to a motivic enlargement should be interpreted within the larger framework of the many strategies Handel employs in unifying the Fugue's two discourses. Nor is it a rare or even a rarefied procedure in the music of the High Baroque.²⁰

Returning to durational matters, we observe that each of the three sequential tones— b^2 , a^2 , and g^2 —along with its supporting sixth and octave in the bass, expands the basic pace by a factor of 3. This is a rare but important instance of such expansion: The basic pace retains its original value, but the ancillary material by which it is expanded occupies a span twice as long.

The later sequential expansions. Now that the climactic sequential enlargement has been accomplished, the Fugue finds itself in need of cathartic peroration just at the spot usually reserved for fugal fragmentation and intensification. Handel dispatches both tasks simultaneously by compressing the figure B-C-B-A-G very gradually into ever shorter segments, and by letting the Fugue reclaim its proper register in the one-line octave. First Handel foreshortens the figure in the high register, as $b^2-c^3-b^2-a^2-g^2$, to a two-bar counterpoint whose suspended eighth notes float atop an inner-voice variation of the subject (bars 68-69, # 14). He then presents an even shorter and less complete

²⁰Bach, Couperin, Rameau, and Corelli often cap the enlargement of a tonal figure with such a structural transformation, partly because the descent of the fundamental melodic line (usually the longer descent from $\hat{5}$ from within the three-part *Ursatz*) occurs late in the piece and occasions the arrival of several powerful cadential harmonies. The rising *Ursatz* especially—supported as it is by $I^{5-6}-II^6-V-I$ or one of its variants—embodies a large-scale motivic and harmonic gesture in the closing measures of many binary pieces for this very reason. (The $\hat{6}$ of I^{5-6} remains sustained over II^6_5 as the third of the chord. It then rises to $\hat{7}$ over V.)

diminution of the figure, in parallel thirds, an octave below (bar 70^b, # 15). Concurrently he introduces a more traditional series of fragmentary stretto statements of the subject signalling the Fugue's imminent conclusion.

To maintain the balance between thematic and registral peroration on the one hand and fugal intensification on the other, Handel brings in one last quasi-sequential but incomplete expansion of the figure, also reinforced by parallel thirds. The expansion begins with the repeated notes of the subject's incipit, but it displaces the notes for the first time to the second beat of the measure: Both b² and a² now occupy the length of a skewed whole note, and each is reinforced by parallel thirds (bars 74-76^a, # 16). This is a particularly vivid example of quarter-note afterbeat displacement borrowed from the compound 4/4 to perform a specific task required by the circumstances of moment, by the exigencies of the here and now.²¹

II. 1. 5. The Fugue: Space, rhetoric, and style

Spatial arrangement of the expansions. The rising intensity of the Fugue's registral disposition affects not only the relation of sequential expansion to background structure but also the broad design of the sequential enlargements' register across the span of the entire Fugue. This long-span registral articulation explains the location of the first few enlargements of B-A-G in the bass, and the location of most of the later enlargements in the upper voice, at an ever higher tessitura. It also accounts for the location of the dramatic confrontation between the Fugue's registral extremes of high and low about two

²¹Bars 68^b-69 offer the Fugue's longest statement of c³—a displaced quarter note expressed as an emphatic eighth-note preparation and eighth-note suspension. Again, this is as high as Handel's keyboard music goes. Scarlatti's *Essercizi*, which were composed apparently sometime during the decade following the publication of Handel's suites (i.e., after 1720) go up to d³. In any case, there was not much room for developmental spinning at that region of the harpsichord.

thirds of the way through (at bars 56-62). The timing of the confrontation allows for the onset and the dissolution of the Fugue's apotheosis in a properly urgent yet spacious way.

The tonal space in which the fiendish energy of the Fugue flows is defined by the elaborate preparations for the enlargement of the neighbor-note motion B-C[#]-B and the descent B-A-G. The growth of these two figures over a stretch span of some sixty measures builds up the tonal and the durational scale—the essential operating space—needed for the fugal subject's eventual sublimation. Nearer to the surface, the growth in enlargement plays the role of a mnemonic guide whose help the improviser enlists in order to organize moment-to-moment compositional plans, and to attend to short-term exigencies. It also weaves a mnemonic thread which the improviser needs in order to bring more extended plans to fruition.

Progressive expansion in the service of larger spatial and temporal tasks is a common Handelian strategy. The massive grouping enlargements in the Allegro from the E-minor Concerto Grosso, to which I pointed in preliminary fashion in chapter 1, play a role similar to that of the figural enlargements in the E-minor Fugue: They establish the proper conditions—the necessary scale—for the tonal enlargement of the Allegro's opening octave descent. They embody, in other words, the strategic scheme of the piece.

Plot archetype. At a deeper rhetorical level, where the Fugue's narrative discourse gives way to a systematic classification of the Fugue's rhetoric as one of several prevalent types, the Fugue's steadily growing merger of fugal and episodic discourse is the archetypal plot enacted by its figural spinning. One might call it the *fusion archetype* on account of its intertextual presence throughout the Handelian fugal repertoire. From this rhetorical perspective, the enlargements that realize the plot at the surface and even in the middleground remain a means to an end.

Stylistic ramifications. I shall take up other matters of strategy, narrative, and improvisation later on in this chapter, when I retrace the deeper improvisatory ramifications of Handel's keyboard music. To put the cumulative effect of the E-minor Fugue's enlargements in a larger stylistic perspective, though, I should like to point to the frequency with which enlargement in the service of an impending thematic apotheosis serves as a vehicle for rhetoric in Baroque music. There are many binary pieces by Handel and by Bach whose rhythmic and emotive design drives inexorably towards a climactic statement of an expanded figure similar to the E-minor Fugue's sequential outburst at bar 62. The dramatic effect of such passages differs only in scale and in articulation from its counterparts in later styles.

III. Suite in F minor, Allemande: The second reprise.

My observations on the first reprise of the Allemande from the F-minor Suite in chapter 1 recounted two narratives of expansion, the first a series of growing expansions and contractions of the basic pace, and the second a dependent, ancillary series of enlargements of the Allemande's opening upbeat figure (recall Examples 1.8-1.9). Further growth of the first series during the second reprise would threaten the tonal and the durational equilibrium of the Allemande. To maintain the short composition's stability, Handel makes use of a standard thematic paradigm drawn mainly from the vocal repertoire, where the thematic ambitus is relatively restricted. This paradigm entails frequent descents from the primary tone of the high fundamental line or from another structurally prominent tone, and it assigns a specific role to each descent. Even if we have not yet uncovered the rhetorical thread of the piece, we can sense that such descents are hardly ornamental or redundant: On the contrary, we soon realize that their persistence under different harmonic and contrapuntal circumstances underlines the differences between them. The growing emphasis on the descents from ab^2 during the

first reprise of the Allemande (bars 3-4, 7-8, and 12-13) and the ever-changing setting of the descents enact this paradigm in exemplary fashion. Working together, they set the stage for the paradigm's more dramatic reenactment and reification during the second reprise.²²

I shall now describe how the Allemande's two narratives of expansion recede in significance during the second reprise, and how they give way to the paradigmatic descents from ab^2 . Example 4.7 reproduces the Allemande again in its entirety, Example 4.8 offers a tonal reduction of the second reprise and an alternative reading of bars 19^b-25, and Example 4.9 presents two pace reductions of the second reprise.

Looking back at the first reprise, we recall that its first narrative—its growing pace fluctuations—has already reached the stage of double sequential expansion in bars 9^b-11, shortly before the double bar (Example 1.2). Its second narrative, in contrast, has shown little independent strategic significance. At the beginning of the second reprise there is still some room left for both narratives to continue and unfold a bit further, but not much more. At the Allemande's relatively moderate tempo, a very massive expansion (say, a quadruple sequential expansion) would saturate and ground the piece completely.

III. 1. F-minor Allemande: Tonal analysis

The second reprise: an overview. Just like the first reprise, the second reprise comprises three unequal phrases (see the annotations in Example 4.7), but the developmental nature of the second reprise does not often volunteer the marks of symmetry that peered through the two-bar and two-and-a-half-bar segments of the first. And while none of the three phrases contains a small-scale, internal three-part ritornello, each phrase as a whole

²²Steglich 1956 describes similar descents from b^1 in the Allemande from Handel's E-major Suite.

projects the tonal and the thematic design of one part of a large-scale ritornello, much as did the three phrases of the first reprise.

A six-bar first phrase (bars 14-19) consisting of three quasi-sequential segments, each two bars long, leads from the dominant at the double bar to the mediant in the middle of bar 19. An extended gloss on the thematic arpeggiations of bar 1, the phrase acts as the *Vordersatz* of the reprise, notwithstanding its argumentative figural spinning. An unequally divided seven-bar second phrase (bars 20-26) leads from the submediant at the downbeat of bar 20 to the structural dominant, which extends from the middle of bar 25 through to the end of bar 26. As a developmental connective linking the structural mediant, the structural subdominant, and the structural dominant through a chain of expansive sequences, it plays the role of a long *Fortspinnung*. Finally, a much shorter three-bar phrase (bars 27-29) reintroduces the closing tonic in bars 27-29 in the cadential manner of a confirming *Epilog*.

A traditional reading. The tonal reduction in Example 4.8a shows how the structural dominant arrives at bar 25^b and concludes the arpeggiation F-Ab-C, which connects the dominant with the Allemande's opening tonic and with the mediant in bar 19. Moments before the structural dominant enters in the middle of bar 25, the subdominant that links it with the mediant in bar 19 appears at the downbeat of the measure. Despite its brevity, this subdominant is a particularly powerful and expressive harmony because it defines, retrospectively, the tonal direction of the *Fortspinnung*'s seemingly meandering progressions. It also restores the notated meter after three measures of wholesale mid-bar displacement of the kind typically found in the compound 4/4. One might, in fact, regard bars 20-24 as a mock-improvisatory search for the subdominant.²³

²³We can get a sense of just how powerful the impact of the subdominant's entrance in bar 25 is by considering Mozart's and Beethoven's appropriations of bars 23^b-25^a: in the Overture from the so-called "Suite in the Style of Handel," K. 399, and in the Handelian Allegretto, the second movement, from the Piano Sonata in F, Op. 54. For a detailed

The closing three-bar progression in bars 27-29, even though it begins on the tonic, represents an auxiliary cadence that brings in the final, structural tonic within the time span of the structural dominant. Revisiting briefly the dominant at the double bar within the framework of this reading, we can reconfirm that at the double bar represents only an interim step in the falling arpeggiation F-C-Ab: The falling arpeggiation inverts the large-scale arpeggiation's rising third F-Ab into a falling, broken sixth. The inversion's purpose is to provide the Allemande's bass with the tonal space it needs for development and for thematic enlargement.

These observations verbalize the salient analytical features of Example 4.8a, and they present a relatively traditional reading of bars 20-26. The great advantage of this reading resides in its emphasis on the enlargement of the Allemande's opening upbeat, c^2-ab^1 : Its bass line descends from C to Bb and Ab at bars 21^b, 22^b, and 23^b. The reading's disadvantage resides in its harmonic shapelessness, which is incommensurate with the tensions of the Allemande's rhetoric. That the upper voice which follows its bass describes colorful thematic events without defining some structural paradigm is not entirely unusual.

An alternative reading. Less conservative, but perhaps more accurate, is the reading shown in Example 4.8b. It reinterprets the approach to the dominant as a hidden repetition, transposed a third down, of the mediant tonicization in the first reprise (see the brackets in Example 4.8b). The bass Db at the downbeat of bar 5 proceeds to the Eb in bar 9 via the large-scale, essentially parenthetical rising-third C-Db-Eb. Similarly, the bass Bb at bar 22^b—suggesting an earlier arrival of the structural subdominant—proceeds to the extended dominant C in bars 25^b-26 via the parenthetical prefix Ab-Bb-C.²⁴ In the

account, see Willner 1996c.

²⁴The prefix progressions Db-(C-Db)Eb and Bb-(Ab-Bb-)C resemble the "Schrock cadence," so named by William Rothstein after Karl Schrock, who observed their

first reprise, the local upper voice descent in the key of the mediant shapes the passage; in the second reprise, it is the bass ascent from the subdominant at bar 22^b to the dominant at bar 25^b that leads. The upper voice of this reading, too, improvises its figural spinning according to the Allemande's thematic needs.

Although I prefer the second, less conventional reading, I do have a few qualms about the passing role it assigns to the magnetically powerful subdominant at the turn of bar 24. On the other hand, the subliminal presence of the subdominant from bar 22^b on, which this reading suggests, projects a galvanizing harmonic force to reckon with: Despite its location in the midst of sequential spinning and its distance from the dominant, it ties the seemingly loose passage, with its bevy of sundry progressions, together. More important, it offers a persuasive tonal rationale for regarding the unpatterned progressions in bars 22^b-25^b as a hidden durational variation of the model presented in bars 5^b-9.²⁵

III. 2. F minor Allemande: A durational analysis

Bars 14-19. The three two-bar segments of the *Vordersatz* phrase in bars 14-19, to which I referred earlier as a "quasi-sequential expansion," conjure up an expansion along sequential lines without really presenting one. The pace reductions in Example 4.9

frequency in Bach's organ works (Rothstein 1991, fn. 50). I discuss the Schrock cadence in greater detail in Willner 2000. Quite a number of examples are given in C.P.E. Bach's *Versuch* (Bach 1949), p. 256.

²⁵Terence Best (1993) and, tacitly, the anonymous editor of the Lea Pocket Score (New York, 1956) raise the possibility that the subdominant in bar 22^b contains Db rather than D natural. As Best would have it, Handel had the Suite published under his supervision with a signature of three flats (London, John Cluer, 1720) and for some reason left out the flat sign, procuring thereby an unconvincing major harmony. While reading a Db here supports my claim to a structural subdominant, I do prefer Handel's D natural.

illustrate why that is so. The first segment, bars 14-15, seems to usher in the tonic by extending the dominant (which had been reached across the double bar) through a novel fragmentation of the Allemande's incipit. En route, it plunges into the lowest reaches of the bass. The "tonic," though, turns out only to be the upper fifth of the subdominant, Bb, which enters at the end of the next two-bar segment, bars 16-17 (see, again, the tonal reduction in Example 4.8).

The two-bar segment in bars 16-17 covers much the same ground on its approach to the subdominant that the segment in bars 14-15 covered on its approach to the "tonic," but it adds an emphatic voice exchange within the subdominant to its local tonicization of the key. The voice exchange sets the stage for a deeply hidden and modified yet aurally tangible reference to the Allemande's incipit, $c^2-ab^1-g^1-ab^1/f^1$, which spans the upper voice of the ensuing cadential progression; see the large bracket over $eb^2-db^2-c^2-bb^1$ in Example 4.8. Notwithstanding its tonal weight, the subdominant turns out to be only a passing chord between the dominant at the double bar and the mediant, Ab, at bar 19^b. The last two-bar segment, in bars 18-19, tonicizes the mediant by varying the previous two-bar segment and transposing it down a step as it goes along. This segment, too, offers an emphatic voice exchange and a veiled reference to the Allemande's incipit.

The very close correspondence in design between the three segments in bars 14-19 is underscored by the chordal extensions that underlie each of their cadential progressions. It creates the impression of a three-part sequential expansion that is based on the falling third, C-Bb-Ab, even though only the last two segments, leading to Bb and Ab, are really parallel. Certainly the *effect* of a very broad temporal expansion, one that rivals and supersedes the expansions of the first reprise, is what Handel tries to procure here: The disjunctive, rhapsodic quality of the fragmented arpeggios in bars 14 and 15^a and the follow-up arpeggios in bars 16 and 18 tells us as much. Whether a real durational expansion occurs, however, is debatable. A good reason for maintaining that no expansion takes place may be ascribed to the thematic novelty of the disjunctive arpeggios: Their

busy figural activity and exquisite blend of unusual colors at the middle and low octaves of the keyboard's range ensures the steady maintenance of the Allemande's quarter-note basic pace throughout the twists, turns, and extensions of the passage; see, again, the pace reductions in Example 4.9.²⁶

It is by no means unusual for the chordal rhythm to slow appreciably for several measures or even for several phrases just after the double bar in binary form. The basic pace may continue unimpeded, as it does here, or it may expand briefly, but a small and informal hierarchy of slower obligato paces and broad grouping paces will emerge temporarily as the harmonic design reorients itself in the direction of an intermediate harmony, and as the upper voice attends to stylized quotations from the composition's opening measures. In the F-minor Allemande it is the slow, more or less patterned movement of the bass tones C, Bb, and Ab, that accounts for the temporary emergence of such a hierarchy. A readily apparent two-bar grouping pace prevails from bar 14 to 19, and so does a suggestive two-bar obligato pace: Although each of the harmonies in question—the tonic, the subdominant, and the mediant—is tonicized only at the end of the progression, the parallelisms between the three tonicizations establish an underlying two-bar chordal pace nonetheless (Example 4.10). And, for what it's worth, a short-lived, two-bar hypermeter makes itself known also. A lightly active two-bar hypermeter was already suggested by the expanded two-bar grouping pace in bars 5-6 and 7-8, and by the sequential expansion in bars 9^b-11^a, if without much consequence. At last this provisional hypermeter can put its two measures in, so to speak. Even now, though, it is more a rhetorical than a durational feature of the piece. Since the Allemande's grouping structure becomes increasingly unpatterned and aperiodic after bar 19, the prospective

²⁶In Willner 1996c I argue that a similar effect obtains under similar circumstances at the corresponding location in the Courante from the same Suite. The brief tonicizations and the quasi-sequential elaborations which follow the unannounced appearance of the mediant at the double bar and continue for 16 bars procure the effect of an expansion without realizing one technically.

hypermeter lingers in our memory primarily as a refreshing periodic oasis or as an unlikely durational mirage. In hindsight, the temporary grid it offers serves as a formal backdrop against which the growing absence of patterning in bars 20-26 becomes subliminally dissonant.²⁷

It should now be apparent why the expansive stretches in bars 14-19 embody what I call, informally, the composition's "moments of greatest breadth." They carry the Allemande's alternation of expansion and contraction to a point beyond which it cannot grow further, and they offer a durational interlude during which the piece slows down in order to regain its vigor, in the manner of *reculer pour mieux sauter*. Since the Allemande for its part has reached a kind of durational impasse, it must now reinvent itself. Luckily bars 14-19, in their role as the *Vordersatz* of a large-scale ritornello, can serve as a foil for further development.²⁸

Bars 20-26. Owing to the patterned pace fluctuations of the first reprise and their culmination in the great breadth of bars 14-19 one might be justified in expecting a marked contraction at the turn of bar 20. Because the quarter-note basic pace has remained steady throughout bars 14-19 and because it continues to remain steady throughout bars 20-21^a, the simple cessation of expansion effects at the turn of bar 20—the removal of the two-bar obligato pace and the two-bar grouping pace—coupled with the change in design is enough to procure a mild effect of acceleration. All the same, it appears that the Allemande's pace fluctuations have run their course and Handel must now let his new

²⁷Harald Krebs, who coined the very useful term *subliminal dissonance* (1999), would probably hear bars 14-19 becoming subliminally dissonant in our memory as we are confronted with the irregularities of bars 20-26. But bars 14-19 are so strongly characterized that bars 20-26 might emerge as subliminally dissonant against the memory of the earlier passage instead.

²⁸The application of *reculer pour mieux sauter* to account for such passages originates with Cone 1968; I have described Handel's way with it in more detail in Willner 1988.

paradigmatic descents from ab^2 replace the pace fluctuations as the leading narrative thread of the Allemande.

We recall that a descent from ab^2 appeared once in each of the three phrases that made up the first reprise (see the summary quotations in Example 4.11): In bar 3, at the contracted eighth-note basic pace; in bars 7 and 8, at the quarter-note basic pace; and in bar 12, at the foreshortened eighth-note pace. The descent was absent, though, during the opening phrase of the second reprise, and its impending return now sets in motion the events that occupy the remaining measures of the reprise. To bring the descent back and to transform it into the Allemande's main compositional issue, Handel conceives of an unusually wide reenactment, by turns literal and skewed, of various events that took place during the first reprise. The second phrase, the *Fortspinnung*, of the second reprise (bars 20-26), we have already learned, offers a reasonably accurate but at times kaleidoscopically transformed summary of the major progressions of the first reprise. The transformation, which involves reharmonization, metrical displacement, and alterations in length, accentuates the ongoing shift in strategic gears and lends the reappearance of the descent from ab^2 the quality of a turbulent dialectic that requires further discussion and resolution.²⁹

(Because several brief expansions and contractions do take place after bar 20 the narrative of alternating expansion and contraction does not disappear altogether. Rather, it fades gradually while the Allemande's grouping structure becomes increasingly unpatterned and short-winded. And the Allemande's secondary narrative, the hidden repetition and elaboration of the upbeat motive c^2-ab^1 , continues to play a supporting role, much as it did before.)

²⁹I discussed several features of bars 19-21 and bars 27-29 in Willner 1999. Wayne Petty offers a particularly good account of literal repetitions and recapitulations that assume new structural and rhetorical meaning in Petty 1995a, p. 319, and throughout Petty 1999a.

As the descent from ab^2 reenters at the turn of bar 20, it is supported by parallel tenths and by implicit 7-6 suspensions just as it was in bar 3. But this time around the descent proceeds at the quarter-note basic pace rather than at the contracted eighth-note pace that prevailed in bar 3. A few ancillary chords intervene between the tenths, adding a sequential quality to the descent (bar 20, beat 2^b; bar 21, beat 1^b) but they don't slow the quarter-note basic pace down (see, again, Example 4.9). Almost inevitably, there's a hitch: The first two tones of the descent, ab^2 and g^2 , which were so prominent in bars 3, 7, and 12, are glided over and are all but elided during the upbeat to bar 20. The descent begins in earnest only with the entrance of f^2 , at the downbeat of bar 20, rather than with the entrance of ab^2 , at the upbeat. From f^2 on, the descent retraces the path of its precursor in bar 3, if more slowly. Since the descent remains incomplete without its first two tones, it concludes in the middle rather than at the end of bar 21. A more deliberate restatement of $ab^2-g^2-f^2$ will follow, one assumes on account of the ellipsis, during a later recomposition of the descent.³⁰

Once the descent ends, at bar 21^b, the rising 5-6 suspension series that appeared in bars 5 and 6 and expanded the basic pace to movement in half notes returns as a falling sequence that expands the basic pace further, to movement in whole notes (bars 21^b-23^a). Falling twice as slowly as its contrapuntal model ascended, this harmonically inflected double sequential expansion makes expressive use of the familiar cycle of descending fifths in its primordial, root-position form. Its harmonic inflection then underlines the progression's equally expressive displacement to the middle of the measure, which is

³⁰Ellipses of all sorts are sufficiently common in the instrumental repertoire of the early eighteenth century to render such an assumption tenable. Some of these ellipses are quite subtle, but within the elevated confines of the high style their subtlety is by no means unusual. Examples of ellipses we shall encounter later include the aborted tonicization of the mediant in the first reprise of Handel's D-minor Allemande (chapter 4), and the interrupted middleground descent from $\hat{8}$ in the Allegro from the E-minor Concerto Grosso (chapter 5).

occasioned by the abbreviation of the descent in bars 20-21^a. Though common in the compound 4/4, the displacement is expressive because it adds a touch of disorientation to the disjunction occasioned already by the ongoing sequential transformation.

Displacement, expansion, and reharmonization join forces to destabilize the provisionally reassuring recollection of reprise.

The colorful stretch between bar 20 and bar 25 is remarkable also for the breathless way in which it prompts the sequences and the progressions of the first reprise to follow each other now without interruption. The compression of these measures—there is no caesura to match the half-cadence on E^b at bar 4—sharpens the rhythmic profile of each sequence and adds to the tension generated by the ongoing displacement and reharmonization. That the first two progressions (bars 20-21^a and bars 21^b-23^a) move more slowly than did their counterparts during the first reprise only intensifies the urgency with which Handel presses them on because Handel articulates them in a less generic way: With a stronger personality, each progression acquires more impetus the second time around. The third and last progression is a descent in parallel tenths which occupies bars 23^b-25^a. The descent recoups ab² and offers a colorfully a reharmonized repetition of the sequential descent in bars 7-8. Instead of moving through a neutral contrapuntal variant of the familiar falling fifths towards the mediant, the descent redirects its bass towards the subdominant through a powerfully evocative Romanesca style 10-5-10-5 progression. With its larger strides—falling octaves and rising fifths—the new bass line relays a much greater tonal pull to its closing chord, the subdominant, than did its model.³¹

The upper voice of the progression in bars 23^b-25^a highlights a complete descent from ab² to bb¹: This is Handel's straightforward way of maintaining the status of the

³¹This is the idea which (as I mentioned during the Introduction) Handel borrows lock, stock, and barrel from the Gigue, "La Milordine," from the first Ordre of Couperin's Pièces de clavecin.

descent from ab^2 as an ongoing compositional issue. Its reharmonization lends the descent a good deal of forward impulse, but the emphasis on contrapuntal color prevents the progression from projecting the sense of a formal statement that resolves the rhetorical issues of the piece. If the first reprise could end with a dramatically restated descent that tied all previous descents together (bar 12), so can in all probability its copycat, the second reprise.³²

Turning to the durational design of bars 20-26 before exploring the outcome of the Allemande's rhetorical struggles, we observe that with the entrance of the Romanesca progression at bar 23^b and with the resumption of the quarter-note basic pace the Allemande's "signature" effect of an expansion that is set in relief by the ensuing contraction obtains yet again. But now it is only a reminiscence, a shadow of a durational effect rather than a developmental gesture. The parallelism it provides is overshadowed by the sharp profile of the Romanesca reharmonization. The resumption of the notated meter upon the arrival of the powerful subdominant at the downbeat of bar 25 does not suffice to set the stage for the closing phrase. The structural dominant in bars 25^b-26 must extend for a measure and a half in order to reaffirm the notated meter completely, to prevent further displacement, and to open up a durational buffer zone before the concluding auxiliary cadence enters at bar 27.³³

Reckoned as a single durational entity, the medley of progressions in bars 20-26 would seem to present some of the most unpatterned, not to say chaotic, passages in

³²Couperin faces much the same problem in "La Milordine," when the analogous descent concludes the piece. His solution is to close the descent on the dominant and to repeat it in the manner of a *petite reprise*. Emphatically, Couperin shifts much of his bass line during the repetition from the small to the great octave.

³³The difficulty of performing the dominant extension in bars 25^b-26 is emblematic of the difficulties inherent in playing Handel's instrumental music. The extension—a structural crossroads of sorts—is jam-packed with tension and drama, but the friction these generate is concealed by the reserve of Handel's polished bass figurations.

Handel's entire *oeuvre*. That may indeed be so, but only if one adheres to the traditional tonal reading presented in Example 4.8a. If one accepts the less conventional reading offered in Example 4.8b—that is, if one reads bars 22^b-26 as a hidden and transposed recomposition of bars 5-9^a—one realizes that there is a system to Handel's rhythmic *bizzaria*.³⁴ The freedom of Handel's durational rhythm, more often than not, is held in check by the strictness of his tonal rhythm.

(I note in passing that the descent from ab^2 at the turn of bar 20 and the slowly falling circle of fifths at bar 21^b-23^a continue the elaboration of the Allemande's opening upbeat motive, c^2-ab^1 : The descent from ab^2 presents it as a series of sixteenths followed by dotted eighths, and the falling fifths project it as dovetailing quarter notes; see the brackets in Examples 4.9 and 4.11).

Bars 27-29. To close the second reprise with a descent from ab^2 that would match the dramatically reharmonized descent in bar 12 and at the same time resolve the tensions generated by all the descents, Handel calls upon his most celebrated resource—economy of means.³⁵ The challenge is essentially the same Handel faces at the peroration in the E-minor Fugue: How to resolve serious rhetorical issues without engaging in overheated figural polemics. The descent from ab^2 must assert itself briefly as the Allemande's principal dialectic matter, and then bow out. It must also reopen and then promptly close the pace fluctuations that had occupied center stage earlier. (I say "must" because the

³⁴Handel's medley may be thought of as a long and elevated version of what were known in the Italian school of violin composition as *bizzarie*: unusually demanding and rhythmically wayward passages; see Barnett 1996.

³⁵Beethoven was said to have admired Handel above all for his economy in achieving his grand effects, probably the same effects that many regarded at the time as sublime (Oster 1970). Beethoven's remarks, even if apocryphal, remain indicative of Handel's reception at the turn of the nineteenth century (Willner 1996c, and Maynard Solomon, private communication).

Allemande asserts the authority and incurs the obligations of the high style, and it does so quite formally, as a work that is published under the auspices of the composer himself.)

The economy of Handel's solution resides in his choice of material for bars 27-29. It is the original descent from ab^2 , presented just as it was in bar 3 but at a pace four times as slow. The slower pace allows the descent to incorporate new material and to assume the looks of a new, closing theme. As he retraces the opening stages of the descent at the sequentially expanded half-note basic pace (rather than at the contracted eighth-note pace of bar 3; compare the brackets in Example 4.11). Handel simply spells out all the 7-6 suspensions implicit in bar 3, and then some. Handel's economical deceleration strategy has also other built-in advantages: It allows the falling fifths that often lurk in the vicinity of 7-6 suspensions to come out into the open. Most important, it gives ab^2 and g^2 the time they need to respond to their elision at the turn of bar 20. The two tones now descend, together with f^2 , across the span of one expansive measure of unnotated $3/2$ time (bars 27-28^a; see Examples 4.9 and 4.11).³⁶

The cadential acceleration that follows during the remaining measure of $3/2$ (bars 28^b-29) restores the quarter-note basic pace and intensifies the effect of contraction by emphasizing the figural and the cadential eighth-note paces. In keeping with their role as a *Deus ex machina*, the two metrically dissonant $3/2$ measures signal that it is time for the Allemande to put its durational conflicts to rest. With this larger perspective in mind, let us look at bars 27-29 in greater detail. The close connection between bar 27 and bar 3 is underscored, at the approach to bar 27, by the enlargement of the lead-in to bar 3: The introduction that had occupied half a measure in bar 2 now takes up much of bar 25^b and bar 26 (see the brackets in Example 4.11). Besides redistributing the emphasis between the outer voices to place greater weight on the melody, the lead-in prepares for the onset

³⁶Spelled out in full, the 7-6 suspensions implicit in bar 3 now alternate between the upper voice and the inner voices (Example 4.8): the suspensions in the upper voice become 7-10 suspensions whose resolution is supported by root-position chords.

of unnotated 3/2 time at the turn of bar 27. Its thematic density renders its measure-and-a-half extension of the dominant essential at all levels of structure. The extension remains essential despite its enlarged basic pace of half notes; the deceleration it offers plays a necessary role in cushioning the relatively hurried presentation of two focal harmonies—the subdominant and the dominant—within bar 25.³⁷

IV. Rhetoric, enlargement, and improvisation.

Enlargement and plot archetypes in the F-minor Allemande. Simple, economical, and innocuous in appearance, the introduction to bar 27 brings together the Allemande's three narratives of expansion—the growing alternation of expansion and contraction, the enlargement of the descent from ab^2 , and the incidental enlargement of c^2-ab^1 . A single plot archetype, one that encapsulates the reversal in the composition's strategic scheme, governs the changing relationship between the three narratives. One might call it the *reversal archetype*: The rubric accounts for the changing relationship between the Allemande's pace fluctuations and its paradigmatic descents from ab^2 . Many pieces of the High Baroque (in both the middle and the high style) realize more than one narrative discourse, but few allow any two discourses to stand on entirely equal footing. The F-minor Allemande is no exception. Its enlargement of the upbeat figure c^2-ab^1 , for instance, remains subservient to its other two narratives, and the remaining two narratives compete for attention; they never quite interact. (The descent from ab^2 enters contracted in bar 3, and it then follows the basic pace at bars 7, 12, 20, and 23^b; it does not participate in the Allemande's ongoing exchange of expansion and contraction until the very end.) In the long run, the collection of descents from ab^2 wins out because each of the descents is a

³⁷As a kind of foil to the enlargement in bars 27ff., the lead-in suggests an inverted improvisatory expansion of the Allemande's opening upbeat figure, c^2-ab^1 , in the form of the rising bass third c-e natural (see the brackets and annotations in Example 4.11).

tonal entity—that is to say, it comprises a distinct and easily recognizable succession of tones and it is relatively easy for us to keep track of them. The Allemande's growing alternation of expansion and contraction is less immediately apparent; it takes us longer to become familiar with it.

Couching these observations in more technical terms we might say that the Allemande's phrase rhythm is shaped by its rhetorical structure, and that it embodies a dialectic between durational rhythm—the Allemande's pace fluctuations—and tonal rhythm—the contraction, repetition, and eventual enlargement of the descent from ab^2 . The clarity of the Allemande's rhetorical structure is based on the uneven binary opposition of the two: The Allemande's tonal rhythm ultimately gains the upper hand, because it operates on a stronger footing than durational rhythm does.³⁸

The appearance, then, that the Allemande's plans have changed in the course of the piece, that they have suffered a reversal remains deceptive, at the deepest levels of the Allemande's rhetoric. At the surface, though, the Allemande's reversal is enacted dramatically, in a way that affects our interpretation and our performance of the piece. The designation of a reversal archetype is consequently essential to our analytical understanding of the Allemande.³⁹

The reversal archetype that governs the F-minor Allemande appears quite commonly in Handel's instrumental music and in that of other Baroque composers. Most

³⁸The Allemande's pace fluctuations are of course tonally grounded as well (recall my definition of the basic pace in the Introduction and in chapter 1) but in this instance Handel emphasizes their durational components.

³⁹While my slightly cumbersome descriptor obviously begs for a more expressive epithet, its broad compass is fundamental to our intertextual experience of the Allemande's rhetoric. Similar archetypes that rely on the earlier work of Northrop Frye and on recent developments in Peircian semiology (as opposed to Saussurian semiotics) are charted in great detail in Almen 1998; I explained during the Introduction why Almen's and other scholars' high degree of narrative specificity contradicts the background nature of the archetypes and militates against their usefulness.

often, it calls for a reversal in the hierarchical status and in the priority of the composition's two principal narratives, and it pits the resources of tonal structure against those of duration, pace, grouping, register, and texture. At least in the music of the high style, tonal structure almost always remains in charge because all the other resources depend on it for their realization. I hasten to emphasize that many of the reversals one encounters in Baroque music differ substantially from the kind of strategic reversals that Robert Hatten has traced in Beethoven's keyboard music.⁴⁰ Hatten's reversals involve a deliberately conceived change in the inner character and in the expressive flow of the composition as the early despair of a Beethoven Sonata, expressed say by a mournful Adagio, gives way gradually to a jubilant triumph with the approach of the Rondo. Most of the reversals I describe here involve a more material and more specific change in the structural direction and the durational route that the surface of the music follows. It is the character and density of the figural design, thematic work, and pace flow that change, often quite precipitously. Baroque compositions that alter their expressive content therefore do so more spasmodically, in a more improvisatory way, than do the pieces which Hatten describes.

The overarching guidance of plot archetypes in the early eighteenth century solo and chamber instrumental repertoire makes itself known at the foreground in ways that a technical and abstract analytical description can capture only with difficulty. Partly this is a matter of scale: Most Baroque solo and chamber pieces are so short that they must compress dense voice leading and elaborate durational narratives onto one brief span of time. It is no coincidence that the archetypes and their enactment by the foreground are easier to observe in the orchestral repertoire. The greater length and the larger scale of orchestral works requires much more by way of specific rhetorical organization, and at the same time it forces the composition's rhetoric out into the open. In an orchestral

⁴⁰Hatten 1994.

milieu the relation between background archetype and foreground phrase rhythm emerges therefore much more readily, and it is easier to pinpoint and to describe.

We can now see why it is that the laconic discourse of the F-minor Allemande, for all its close internal thematic and durational associations, yields few secrets and does not even stress its own airtight structural cohesion. Affecting the manner of the middle style, it presents a fluid set of rhythmic and thematic exchanges that keep us in suspense as to what might happen next, and where it might lead. Like many intricate pieces which take it upon themselves to elevate the strategies of the middle style, the F-minor Allemande keeps its options open to the very end. That is Handel's way of simulating the spontaneous give and take of improvisation. Its open-ended course of action illustrates vividly José Antonio Maravall's observation that Baroque structures are typically dynamic in nature.⁴¹

Improvisation and rhetoric. The close connection between structure and improvisation has been studied in great depth and needs not be rehearsed here. But the equally close connection between rhetoric and improvisation—a connection that revolves around the phenomenon of enlargement—has received scant attention, and it is this connection that I should now like to pursue however briefly.⁴²

Describing a passage or a composition as improvisatory can call up any one of several features, procedures, or strategies at different levels of structure. Two ways of

⁴¹Maravall 1987, p. 263; cited by Andrew Dell'Antonio throughout Dell'Antonio 1996.

⁴²Rink 1995 and Laufer 1997 are the major studies of feigned improvisation as a middleground strategy; Harris 1995 offers the principal introduction to Handel's improvisatory ways. The notion that Handel borrowed in order to jump-start the act of composition at the keyboard originates with Dean 1959. Winemiller 1994 is the most eloquent introduction to this rather simple point of view, which does not account for Handel's pervasive cut-and-paste methods.

improvising stand out, one in the foreground, the other in the middleground.

Improvisation in the foreground denotes the simulation of an unplanned or unpremeditated course of events which allows the music to flow unimpeded wherever the composer's fancy might direct it. Improvisation in the middleground signifies the composer's imaginative, even freewheeling traversal through faraway tonal regions and remote thematic areas. For all its detours the traversal, governed by the contrapuntal *noblesse oblige* or the high style, rarely loses its way and rarely strays too far from a traditionally mapped, coherent itinerary.⁴³

In practice, these two discrete manners of improvising interlace because their mechanics are identical, and because they affect the movement of tonal and durational structures across the levels in the same way. Several turns of phrase in the F-minor Allemande suggest foreground improvisation: the motley succession of suspension series and sequential progressions in the first reprise; the casually opportunistic reappearance of the same progressions in the second reprise; the fanciful elaboration of the opening measure by endlessly cascading sixteenths after the double bar; and, arguably, even the dense superimposition of material from bars 2-3 and bars 7-8 over the melodic configuration of bar 12.

An adventurous foray into a foreign key area in the E-minor Fugue embodies improvisation in the middleground. During a particularly elaborate developmental episode, the Fugue stays briefly in the evocatively archaic key of D minor (bars 46-49, Example 4.12; see also bracket 9 in Example 4.3). This key seems to prolong a chromaticized subtonic which, harking back to an earlier tonal era, invites the colorful use of the tone B \flat before becoming absorbed in a passing chord (bar 50). If one interprets the chromaticized subtonic as the subdominant in the key of A minor—namely as a neighbor-

⁴³Petty 1995 and Laufer 1997 offer the most comprehensive accounts of improvisatory composition, an analytical notion that owes its philosophy, so to speak, to the chapter on the fantasy in C.P.E. Bach's *Versuch* (Bach 1949).

note harmony that separates the root position of the subdominant from its first inversion within a large-scale voice exchange (bars 44^b-51^b)—then D minor acquires a persuasively familiar sound (Example 4.6). It is only Handel's improvisatory emphasis on the foreign character of D minor that makes the key sound so like a visiting tonality.⁴⁴

The F-minor Allemande's foreground improvisation, then, is charted by its rhetoric, by its tonal structure, and by the demands of its reversal archetype. The E-minor Fugue's middleground improvisation is likewise charted by the same structural elements, and by the demands of its fusion archetype. The illusions of happenstance both pieces conjure up are in the end all cut of the same cloth.⁴⁵

V. Suite in D minor (1720): Allemande

The simulation of improvisation is a major rhetorical issue in the Allemande from the D-minor Suite (1720), to which we now turn. Handel's copious appropriations from Couperin in this Allemande are more than just the sources for thematic material: Their inventive arrangement becomes the Allemande's improvisatory persona. I shall first retrace the role expansion plays in merging the Allemande's tonal and durational structures, and then turn to the role expansion plays in fashioning the Allemande's rhetoric. Once the Allemande's structure and rhetoric are in place we shall have a properly wide perspective from which to reexamine Handel's improvisation and invention

⁴⁴There is little doubt that the visit of D minor here shows also the strong residues of church mode No. 4, where the presence of D minor within the framework of E minor is not an odd-sounding feature. See Barnett 1998 and 2002 and Dodds 1999 for more on the notion that a good deal of Baroque music, while cast in the major and minor keys, echoes the inflections of the eight church modes. This valuable idea, which has generated a good deal of literature, originates with the early research of Joel Lester (1989) and Harold Powers (1996) on seventeenth-century treatises by Morley, Banchieri, and others.

⁴⁵Cf. in this connection also Renwick 1995b, p. 59.

vis-à-vis the Couperin sources. First, though, a word on the close relation between improvisation and borrowings in general.

The spirit of improvisation in Handel's instrumental music most often derives its colorful facade, if not its structural essence, from a kaleidoscopic succession of different borrowings. As a phenomenon involving a public display of virtuoso skills, improvisation brings up notions of spontaneity, magic, trickery, and sleights of hand.⁴⁶ Beyond the evident difficulty of mastering these elements, improvisation presents the composer with a still more challenging hurdle—the difficulty of feigning a casual style while subscribing to the contrapuntal artifice, thematic propriety, and an evenly paced flow of the high style. Improvisation is more at home within the informal and unregulated framework of the middle style, which allows greater flexibility in both short-term and long-term planning. Handel, like many of the contrapuntal masters who assert the high style, gets around the quandary by changing the source of his borrowings when he wants to feign spontaneity. This is a very practical and very effective ruse: It allows Handel to cross the basic barrier, which music shares with the art of writing, between extempore play and speech on the one side and deliberate authorship on the other. It is Handel's response to the age-old conundrum, so eloquently described by Jean-Jacques Rousseau, of conjuring up with one's pen the originary "lost" magic of one's speech. It explains why Handel's improvisation, so fluent and so spontaneous, remains improvisation of a very *recherché* kind.⁴⁷

⁴⁶Kerman 1999 contains many elegant and illuminating observations on these aspects of improvisation.

⁴⁷Rousseau 1763/1997. Rousseau's idea that the spoken word was magical in ways that the written word could not match has given rise to some of the most elaborate and most creative polemics of the Deconstruction era, and to the new word "originary." Curiously, Barthes 1967 does not even consider the possibility that the friction between speech and writing might generate artistic expression. I shall elaborate on these issues after the analysis of the D-minor Allemande.

The D-minor Allemande is reproduced in Example 4.13, and two orientation sketches—the one close to the background, the other closer to the middleground—appear in Example 4.14. A more detailed tonal reduction emphasizing the relation between the Allemande's three-part *Ursatz* and its most significant enlargements appears in Example 4.15. Basic pace and figural pace reductions follow in Example 4.16. The highly thematic way in which the two primary tones of the *Ursatz* –5 in the one-line octave, and 3 in the two-line octave—make their entrance is shown in Example 4.17a.

V. 1. Overview.

Improvisation and enlargement. The strategic scheme of the Allemande calls for the gradual enlargement of the turn figure $bb^1-a^1-g^1-a^1$, which is described by a group of sixteenth notes at the very opening of the Allemande. The reader can acquire a preliminary familiarity with the turn's growth by comparing bracket 1 with the other numbered square brackets and their annotations in Example 4.15. After a series of ever-growing intermediate enlargements, the turn is expanded in climactic fashion during the closing stretches of the piece, where it is taken over by a sequential expansion in the bass (bracket 14). Like its counterpart in the E-minor Fugue the figure B-C-B-A-G, the turn eventually gains structural significance: Its enlargement incorporates the descent of the lower of the Allemande's two fundamental melodic lines. Much as did the dissonance of the neighboring C in the E-minor Fugue's subject, the tacit dissonance of the turn $\hat{6} - \hat{5} - \hat{4} - \hat{5}$ against the implicit tonic's D in the (silent) bass provides the impetus for the enlargement. As the turn figure grows in size it acquires durable tonal support on an ever larger scale. The difference between the Allemande's and the Fugue's enlargements resides in the greater tonal stability and in the more extensive tonal moorings that the Fugue's figure, B-C-B-A-G comes to possess at an early stage of the Fugue's development. The Allemande's figure, Bb-A-G-A, like similar figures in Bach's music, acquires substantial

tonal weight only later, after it has enlisted the support of the structural subdominant and the structural dominant.⁴⁸

From the practical perspective of instrumental performance, an important reason for Handel to plot a very gradual growth in the Allemande's chain of motivic transformations resides in the dynamic limitations of the harpsichord as an instrumental medium. Like any composer writing for the harpsichord, Handel must press a dramatic piece onward towards its thematic climax without the benefit of a dynamically layered buildup. The generation and resolution of rhetorical tension under such circumstances requires a resourceful plan of action, one that will incorporate many novel means of intensification. Some of these intensifying effects, namely those that call for wider registers and thicker textures, will be obvious; others may not be. Handel's veiled strategy for getting around the harpsichord's dynamic disadvantages is reflected here in the measured addition of tonal and durational weight to the Allemande's turn figure as the figure is enlarged in stages across the first and the second reprise.⁴⁹

Within the framework of these incremental elaborations, a further and more substantial difference between the progressive enlargements in the Allemande and in the Fugue lies in the more substantial variation that the Allemande's turn figure undergoes every time it is enlarged. Each new guise that the turn assumes is highlighted in some special way—through the introduction of bass pedals and imitative inner voices, through drastic changes in figural disposition, and through sudden alterations in instrumental

⁴⁸Many of Bach's courantes stabilize and expand an opening motive in which $\hat{4}$ and $\hat{6}$ are particularly prominent, but they usually do so during the second reprise. See, for instance, the Courante from the B-minor French Suite and the Courante from the C-minor Partita: In both Courantes the stabilization of $\hat{4}$ and $\hat{6}$ molds also the prevailing tonal rhythm.

⁴⁹Scarlatti's strategies for overcoming the harpsichord's limitations are much more obvious; I discuss them in Willner 2000.

timbre. The Allemande's improvisatory style resides in the unpredictable quality of this gesture's perpetual regeneration. It is for the procurement of this elusive quality that Handel leans most heavily on Couperin.

Applied ritornello cycles. Like the F-minor Allemande, the D-minor Allemande shows strong signs of the three-part ritornello's hegemony throughout the solo instrumental repertoire. Each of the Allemande's two reprises divides into two ritornello cycles, the first reprise more or less equally (bars 1-5 and 6-11), the second unequally (bars 12-17 and 18-27). Only the outlines of the *Epilog* in the second cycle of the reprise are too blurred for them to play a significant role in the ritornello's articulation. The first cycle in the first reprise leads from the tonic to the subtonic (bars 1-5^b), generating the expectation that the mediant will be reached before long. The second cycle allows the subtonic to become absorbed in the dominant (bar 8), forestalling temporarily the tonicization of the mediant and postponing it to the second reprise. The dominant at the double bar appears at first to be a structural dominant on account of its elaborate preparation, but it could also be read as a back-relating dominant; its status remains perennially subject to some sort of reevaluation on the basis of later events.⁵⁰

The first ritornello cycle of the second reprise leads directly to the subtonic and picks up where the aborted tonicization of the mediant left off (bars 12-14). It then establishes the mediant so closely (bars 15-17) that one is now moved to reinterpret the dominant reached at the double bar and to downgrade its status to that of an arpeggiated connective between the opening tonic and the mediant (Example 4.17b).⁵¹ The second

⁵⁰At stake is the extent of the connection—or the absence of a connection—between the dominant at the double bar and the tonicization of an intermediate harmony—in this case the mediant—in the second reprise.

⁵¹Alternatively, one could read the mediant as the first step in an auxiliary cadence, III-IV/II $\frac{6}{5}$ -V-I, that reestablishes the tonic within the time frame of the dominant. Such a reading would allow the dominant to retain its structural status.

ritornello cycle carries out the descents of the Allemande's two fundamental melodic lines as the bass leads from the mediant to an intermediate $\text{II}^{\hat{6}}_5$ (bar 23^a), to the structural dominant (bar 23^b), and to the closing tonic (bar 28). No Baroque composition, it would seem, is complete without a traversal through the subdominant or through its representative, the supertonic $\hat{6}_5$ (or both). The D-minor Allemande is no exception: Its intermediate $\text{II}^{\hat{6}}_5$ has its roots in an earlier, more slowly moving but largely tacit IV.

The three-part Ursatz. The upper voice structure of the Allemande shows the two fundamental melodic lines of the three-part *Ursatz* in their most common Handelian setting. This characteristic configuration, which marks many other Baroque pieces, comprises a descent from $\hat{3}$ in the two-line octave and a descent from $\hat{5}$ in the one-line octave. The two descents reside at slightly different levels of structure: The registrally higher and more prominent descent from $\hat{3}$ originates as an inner-voice progression under $\hat{5}$, and near the end of the piece it defers to the descent from $\hat{5}$. Given the significance of the events that take place at the two-line octave in this instance, one might be justified in making an exception and claiming that the descent from $\hat{3}$ unfolds at a deeper level than the descent from $\hat{5}$, but this is not an open-and-shut case. In its typical manner, the descent from $\hat{5}$ is delayed, not unlike a long sustained pedal tone, over the bass motions to the subtonic and to the dominant in the first reprise, and over the tonicization of the mediant in the second. It comes into its own during the closing pages of the piece, when $\hat{2}$ overhead is destabilized by the elaborate approach to the supertonic $\hat{6}_5$ (bars 21-23) and is then allowed to disappear.⁵²

In between the upper and the lower descents of the *Ursatz*, a moderately active line revolving around $\hat{8}$ and especially around the embellishment of $\hat{8}$ by the diatonic and

⁵²Even if one accepts the notion that the three-part *Ursatz* has two *Urlinien*, it remains preferable to read one descent at a deeper level than the other; for the principle behind this observation see Rothstein 1991, pp. 306-7 .

the chromatic forms of $\hat{7}$ gradually acquires a distinct profile. Generally speaking, $\hat{7}$ remains a lower neighbor to $\hat{8}$ at the deeper levels of structure, but because the need often arises to convert $\hat{7}$ from a diatonic to a chromatic tone—and then to cushion the impact of the conversion— $\hat{8}$ frequently acts as the upper neighbor of $\hat{7}$ at the levels closest to the surface. In its capacity as an upper neighbor, $\hat{8}$ intervenes between the two forms of $\hat{7}$ and prevents their direct succession, especially in the near middleground (but not always, paradoxically, in the immediate foreground).⁵³

Motives of the three-part Ursatz. Much of the Allemande's covert middleground activity, and most of its overt foreground discourse, centers on a constant contrapuntal movement back and forth between the two fundamental lines of the *Ursatz*. The dialogue between the two lines is articulated, in properly triadic fashion, by its frequent division or interruption in the vicinity of $\hat{7}$ and $\hat{8}$. Equally important—and equally typical—is the tonal and registral association between the Allemande's primary melodic tones and the thematic material by which they are introduced. This association binds the three-part *Ursatz* not only with signature motives that identify $\hat{5}$ and $\hat{3}$ when those appear for the first time but also with the signature motives of the $\hat{7}$ and $\hat{8}$ that intervene between them. The opening turn motive $bb^1-a^1-g^1-a^1$ becomes at once associated with the lower descent from $\hat{5}$; the figure d^2-c^2 , introduced in the middle of bar 1, is associated with the activity around $\hat{7}$ and $\hat{8}$; and the figures $f^{1/2}-e^{1/2}$ and $e^{1/2}-f^{1/2}$ are associated with the upper descent from $\hat{3}$. (The high $\hat{3}$ enters only in the middle of bar 3, but its entrance is anticipated by a rhythmically disruptive f^1 on the last beat of bar 1.) As the Allemande's developmental spinning forges ahead, the association between foreground, middleground, and background

⁵³Schenker discusses the prevention of direct chromaticism at the deeper levels in Schenker 1935/1979/2001, pp. 91-92, " 249. For more on structural activity around $\hat{8}$ see Burkhart 1973.

is cemented through tonal and durational enlargement. Cumulatively, the brackets and the annotations in Example 4.15 trace the growing bond between the three levels of enlargement.⁵⁴

V. 2. Tonal and durational analysis

The D-minor Allemande is set in the simple 4/4. Its contrapuntal rhythms follow the half-note basic pace characteristic of the simple 4/4, but its grouping pace fluctuates: One-bar and two-bar segments alternate, and they merge with some consistency into three-bar subphrases. Notwithstanding the distinct profile each subphrase acquires, no two triple groups are alike—they typically fluctuate between a 1 + 2 and a 2 + 1 division—and neither the opening theme of the Allemande (bars 1-2) nor its closing climactic stretches (bars 18ff.) participate in establishing or maintaining this characteristic pattern. Whether a three-bar grouping pace really emerges under these circumstances is debatable: So many other issues take durational precedence over matters of grouping that the ear can hardly keep track of the alternating one-bar and two-bar groups, let alone their three-bar mergers.

⁵⁴Only a detailed study could suggest the reasons why a style geared to the artifice of the moment would depend so heavily on the support of a pre-existing background. I pursued such a study elsewhere and will therefore cite only two of my findings here (Willner 1996a). First, the early eighteenth century's universal preference for the close chordal position in keyboard style extends to all levels of structure: Many compositions prolong a prominent³ over a connecting⁸ and a thematic⁵ in the manner of a stylistic trademark. Before long, the configuration is called upon to participate in the enlargement of motives at the deeper levels. Second, the comparatively short duration and the small scale of most Baroque compositions allow no time or space in which to dress up and hide the background. Developments at the surface are bound at some point to mesh with developments at the deeper levels. The difficulties we face in retracing Baroque structures have to do more with charting unfamiliar middleground paradigms than with analytical intricacies as such.

V. 2. The first reprise

The first ritornello cycle: bars 1-5. The Allemande's invention—its principal theme, and the source of its later motivic spinning—occupies the two-bar *Vordersatz* of the first ritornello cycle.⁵⁵ The *Vordersatz* introduces the three motivic figures of the piece—the turn around a¹, the figures d²-c² and bb¹-a¹, and the figure f¹-e¹-f¹, the last not quite yet in the two-line octave. The *Vordersatz* also offers a sense of the tension between the tonic, the mediant, and several other related key areas that informs much of the Allemande: The cadentially confirmed but premature arrival at the mediant in bar 2^b, for instance, is put aside by a portentous 5-6 inner-voice motion over the bass F on the fourth beat of the measure. One can sense, though, that Handel will compensate for the mediant's disappearance before long.

Handel is very careful about realizing and distributing the developmental potential of the *Vordersatz* evenly throughout the Allemande. The significance of such gestures as the "strummed" arpeggio a¹-f¹-d¹ on the first beat of bar 1 and the responding upwards sweep, d¹-f¹-a¹-d², on the second beat therefore becomes apparent only much later.

The two-bar *Fortspinnung* in bars 3 and 4 divides into two equal segments: one measure in which the basic pace stays put (bar 3), and one measure in which it accelerates to movement in quarter notes (bar 4, see the pace reductions in Example 4.16). During the one-bar *Epilog* (bar 5), which is only nominally separable from the *Fortspinnung*, the upper voice restores its half-note motion right away; the bass, by contrast, presents a composite pace of two quarter notes and a half note. Innocuous though it looks, the discrepancy between the outer voices' pacing in bar 5 upsets the even progress of the

⁵⁵I use the word invention here in somewhat the same way Laurence Dreyfus uses it in Dreyfus 1996. More generally, though, I take Handel's invention to signify his mastery of selecting, recomposing, and repackaging his source materials in a singularly inspired way. In the pages that follow, context makes it clear which meaning is intended.

Allemande: The contrapuntal reductions in Example 4.16 show how the underlying half-note movement of the basic pace resumes only with the entrance of the next ritornello cycle, at the turn of bar 6. The characteristic two-quarter-notes/half-note figure introduced by the bass in bar 5 (and present, under the surface, even earlier) consequently becomes an important rhythmic motive at the surface of the Allemande (see Example 4.19). The serpentine unfolding that leads the bass from the F in bar 2 to the C in bar 5^b is charted in Example 4.15.⁵⁶

The Allemande's signature three-bar grouping is quite prominent already in bars 3-5. Despite a formal division into 2 + 1, the *Fortspinnung* and the *Epilog* in fact regroup rhythmically as 1 + 2 on account of their articulation of the basic pace. This division, along with later divisions of three-bar groups into 1 + 2 and 2 + 1, is shown in Example 4.16 by means of bar lines with different lengths.

Several related premonitions of motivic enlargement appear in bars 1-5. The outlines of the opening turn around a¹ crystallize during the *Fortspinnung* in bars 3-4 as the upper voice slowly traces the line a¹-bb¹-a¹-g¹, from the sixteenth at the fourth beat of bar 3 to the suspensions in the middle of bar 4, at the accelerated quarter-note basic pace (see, again, Example 4.16). Further below the surface, a longer version of the turn extends from the a¹ and bb¹ at the fourth beat of bar 3 to the a¹ in the first half of bar 5 and to an imaginary g¹ in the middle of bar 5: a¹ is so prominent in the first part of bar 5 that our ear supplies its implicit continuation to g¹ over e¹ without difficulty (bracket 4 in Example 4.15). Just before these lightly veiled enlargements take place, a similar but inverted outline of the turn figure emerges from within the extensive play of sixteenth

⁵⁶I shall discuss the wider isorhythmic ramifications of the composite pacing in bar 5 and its relation to events in bar 1 in an extended study of Baroque and Classical isorhythm. I treat the matter in preliminary fashion, in relation to the seventeenth-century allemande's generic alternation of half notes and paired quarter notes, and to its generic alternation of quarter notes and paired eighth notes, at the end of this chapter, in conjunction with my account of Handel's Couperin borrowings.

around a¹ on the second and fourth beats of bar 2. This very casual pairing of a subtle hint (bar 2) with a more explicit suggestion of enlargement (bars 3-5) eventually turns out to be one of the Allemande's strongest improvisatory ploys.

The second ritornello cycle: Bars 6-11. The developmental enlargement of the turn figure proper begins in earnest during the Allemande's second ritornello cycle, in bars 6-11 (brackets 5 and 6 in Example 4.15). Once again the enlargement is prepared just ahead of time, in this instance by the left hand's inner-voice figure, bb-a-g, across the second half of bar 5. The new ritornello's *Vordersatz* spans bars 6 and 7 and offers an improvisatory thematic discourse over the sustained bass C. Having arrived already at the tail end of the preceding ritornello, in bar 5^b, the bass C extends through the new ritornello's *Vordersatz* all the way to the beginning of the ritornello's *Fortspinnung*, in bar 8 (notwithstanding an excursion to B natural in bar 7^b to support a passing G# in the upper voices). Throughout bars 6 and 7 the left hand's ostinato-like inner voices, falling imitatively and in parallel thirds, outline an augmentation in eighth notes of both the original diatonic form of the turn and a chromatic variant, bb-a-g# (bar 7, bracket 5). The upper voice dovetails freely at the center of each measure, unfolding a dominant-seventh chord over C, until the chromatically inflected g#¹ at bar 7^b intervenes (bracket 6).

Up to the appearance of g# and g#¹ in bar 7, an impending tonicization of F, the mediant, would seem to be underway. But when towards the end of bar 7 the upper voice and then the inner voice lead the turn figure, as if fortuitously, to G# rather than to G natural, the opportunity to complete the tonicization quickly fades. The sense of an impending tonicization of the dominant takes its place. With the entrance of the inner-voice a over the bass C at the turn of bar 8, the outline of a g#-a motion over the essentially sustained C is complete, and the way has been paved for the dominant's stabilization: The bass C now supports not the mediant but the dominant, in first inversion. If the mediant is to be tonicized, its arrival will have to wait until the second

reprise. This frustrated, not to say abortive turn of events is neither the first nor the last time the Allemande has inched towards the mediant (whose tonal image is much brighter than that of D minor) only to turn away from it abruptly. Handel's play with the mediant here continues the game he began in bar 2, where the "danger" of a mediant tonicization also loomed (recall the implicit 5-6 motion over F at bar 2^b).

The visual impact of the score and the large number of motivic repetitions over the sustained C in bars 5^b, 6 and 7^a might lead one to believe that these measures embody some kind of extempore durational expansion of the subtonic. But even though the motivic design does recall material previously introduced, and even though it does extend a sonority that arrived already at the end of the earlier ritornello cycle, the thematic and textural setting of bars 6 and 7 is all new: Its allusions to a drone bass and to imitative texture represent a fresh beginning, not an extension of an earlier point of arrival. Furthermore, the tonal stability and the two-bar length of bars 6-7 mimic the tonal stability and the two-bar length of the opening two bars of the Allemande, in just the way hidden tonal repetitions often do (recall the discussion at the end of chapter 2, and Examples 2.36). All things considered, bars 7 and 8 certainly qualify for inclusion as full participants in the basic thematic and rhythmic discourse of the piece. And as full participants—as the *Vordersatz* of a new ritornello cycle—the two measures add a good deal of tonal weight to the ongoing augmentation of the turn figure, highlighting it in a remarkable way. The reductions in Example 4.16 show how the inner and the upper voices maintain the underlying basic pace throughout the two measures in the same way the outer voices of an expository *Vordersatz* would, even though they emphasize the quarter-note and the eighth-note figural paces of the opening theme.⁵⁷

The falling step D-C, a pivotal thematic event in the middle of bar 1, also

⁵⁷One might say that bars 6 and 7 contain an expansion that is purely tonal and not at all durational.

undergoes fairly substantial tonal enlargement in these measures. As an underlying, large-scale step in the bass it holds together the entire length and the various contents of bars 1-8^a (bracket 3 in Example 4.15); the thematic quality of the enlargement is underscored by the tonal extension of C in bars 5^b-8^a and by the unrealized implication of a mediant tonicization in these measures. On account of the seventh, bb¹, which sits perched atop C, one hears the extended C chord as the dominant of the mediant, but its strong color as the major subtonic in the home key of D minor stands out too, and as such it draws even greater attention to the enlargement.⁵⁸

Of the many events that take place in the course of the subsequent *Fortspinnung* and *Epilog* (arguably bars 8-9 and 10-11, their exact junction remains open to question), only those few that display special improvisatory qualities and special long-range significance can be mentioned here. They include the suspension-like reappearance of F, the 3, in both the one-line and the two-line octaves at the upbeat to bar 8, and the continuation of F to E in both registers, which propels the new *Fortspinnung* on its way (see the unnumbered curly bracket in Example 4.15, and recall the registral association of F and E in bars 2 and 3); the tonal enlargement of the Allemande's characteristic turn figure at a new location, around the bass tone e, in bars 9-10, which occasions a wonderfully evocative deceptive cadence in the key of the dominant at the turn of bar 10 (e-f-d-e, bracket 8); and the surprising octave leap by the upper voice on top of the deceptive cadence, up to a², at the turn of bar 10 (the unnumbered bracket in Example 4.15). The octave leap is the closing gesture of the first reprise: By way of summarizing the reprise, it incorporates a dramatized reference to the opening theme of the Allemande, namely to the arpeggio a¹-f¹-d¹ (bar 1), which now becomes a²-f²-d² (bar 10), and it

⁵⁸Levi-Strauss 1997 describes very vividly how Rameau intensified a modulation from F minor to Eb for the 1754 revival of *Castor et Pollux*; more on that later.

includes also the suggestion of a turn around a^1 at bar 9^b (bracket 7).

It might at first appear that both the deceptive cadence over e-f (bars 9^b - 10^a) and the falling arpeggio a^2 - f^2 - d^2 , which the cadence supports, extend the dominant seventh chord on e (V^7 of V); the dominant seventh, after all, arrives at bar 8^b and then returns on the last beat of bar 9. But the dominant in this instance represents only a step in the unfolding C-E, F-D, E which spans bars 9^b -10. The rising stems that are linked by a heavy beam in Example 4.15 show how the unfolding prolongs a nested auxiliary cadence, C-D-E-A: The auxiliary cadence ushers in the closing cadence at the double bar within the time span of the dominant seventh chord on e at bar 8^b . As instrumentally conceived theatrical gestures, the rising octave leap and the falling arpeggio at bar 10 lend uncommon weight to the deceptive cadence and to the enlargement of the Allemande's turn figure at the hands of the cadence. The ramifications of these events will become apparent as we trace the later enlargements of the turn figure in the Allemande's second reprise.

The basic pace of the cadential complex is highly composite. What appears to be a deceleration and an expansion of the dominant seventh on E from bar 8^b across to bar 9^a is but a deceptive chordal extension: The normalized reduction in Example 4.16a shows how the characteristic two-quarter-notes/half-note motive shapes the bass at the juncture of bars 8 and 9. A half note does indeed extend the bass e at bar 8^b , but a pair of normalized quarter notes occupies bar 9^a . The figural reduction in Example 4.16b reveals that in order to generate cadential intensification at the surface the first of the two quarter notes has been dotted and the second has been converted to an eighth. The eighth-note, D, close to the middle of bar 9, activates the Allemande's eighth-note cadential pace, and the cadential pace, in concert with the figural quarter-note pace, then persists compositely through to the cadence in bar 11.

The internal grouping of the four measures in bars 8-11 is as varied as their pacing. Even more so than the grouping in bars 3-5, it contradicts the formal outlines of the ritornello's tripartite division: Compare the division into *Vordersatz*, *Fortspinnung*, and

Epilog marked atop Example 4.16 with the thematic division indicated by the terraced barlines below. Tonally as well as formally, bar 8 belongs with bar 9, within the Fortspinnung of the second ritornello cycle, namely bars 8-9. But motivically and texturally, bar 8 is fused to bars 6 and 7, the *Vordersatz*. A three-bar group encompassing bars 6-8 consequently overrides or at least contradicts the division into *Vordersatz* and *Fortspinnung*. If we scan bars 6-11 again measure by measure we'll observe that bars 6-8, the two measures of the *Vordersatz* and the first measure of the *Fortspinnung*, ultimately group together as 2 + 1; bars 9-11, the second measure of the *Fortspinnung* and the two measures of the *Epilog*, group together as 1 + 2. Because these divisions into groups of 2 + 1 and 1 + 2 hardly reflect the tonal, durational, or formal outlines of the piece in any consistent way, they continue to present themselves only as thematically motivated and thematically hidden rhythmic repetitions. At this early stage in the Allemande's progress it is still quite possible of course that a three-bar grouping pace and a three-bar hypermeter are under construction, but it's also too early to tell whether they will in fact be substantiated during the second reprise.

V. 3. The second reprise

The D-minor Allemande's second reprise parallels the first reprise in several important ways: It divides into two ritornello cycles (bars 12-17 and 18-27), and it continues, at least for a while, to sustain large three-bar groupings. The first ritornello, unlike its counterpart in the first reprise, reaches a definite tonal goal—the long-awaited key of F. F, we recall, is the mediant which first reprise had attempted without success to tonicize. The ritornello's first task is to recount the events prior to the elided tonicization. To that end the ritornello moves at once to a C major seventh chord (bar 14), and by means of long-range motivic, registral, and textural association it hooks up with the tonicization begun by the sustained C major seventh chord in bars 5^b-7^a (but

prematurely cut off by the 5-#5-6 inner-voice motion in bars 7^b-8^a; It is no coincidence that bar 14^b replicates bar 6^b). Above and beyond these gap-fill complexities, Handel's approach to the mediant is exceptionally concentrated because Handel takes advantage of every opportunity to saturate the foreground with enlargements of the Allemande's opening turn figure. It consequently requires a close reading for its improvisatory and rhetorical repercussions to emerge.

V. 3. 1. The third ritornello cycle (bars 12-17)

Vordersatz: bars 12-14. As the second reprise opens, the Allemande's turn figure, $bb^1-a^1-g^1-a^1$, reappears not only in the upper voice, at the upbeat to bar 12—transposed to $f^2-e^2-d^2-e^2$ —but also in the bass, transposed and enlarged as D-C-Bb-C, across bars 12-14 (bracket 9 in Example 4.15). In its augmented form, the turn figure shapes the contours of the bass and even bends them somewhat while the bass makes its way towards C. The detailed sketch in Example 4.17c shows how Handel alters the unfolding A-C#, D-Bb, C—a very common way of negotiating the passage from dominant to the subtonic—so that the progression can assume the shape of a turn around C. One certainly hears the enlarged turn, even though it is not completely spelled out in the low register: Thanks to the idiomatic familiarity of the progression, the bass tone Bb shines through the ornate texture at the downbeat of bar 14, its realization by an inner voice notwithstanding. (Along the same lines, the upper-voice e^2 in the second half of bar 14 is implied by the turn's accompaniment in parallel tenths.)

Besides enlarging the turn figure, the progression also recoups the prominence of D-C and F-E, the two steps that helped fashion the Allemande's principal theme and its three-part *Ursatz*. With the bass Bb hidden at the beginning of bar 14, the enlargement of D-C across bars 12-14 overarches the enlargement of D-C-Bb-C effortlessly, regaining the step D-C that governed the entirety of bars 1-8. Accompanying in parallel tenths, F-E is

heard filtering through the upper-voice progression $f^2-e^2-d^2-(e^2)$.⁵⁹

Enlargements aside, the progression of falling fifths in bars 12-13 simulates a quick return to the tonic, D minor (as progressions at this location usually do), and it also builds an arpeggiated bridge between the dominant on the far side of the double bar, A, and the forthcoming tonicization of the mediant, F, in bar 17. The tonicization is achieved by a large-scale auxiliary cadence, C-F, and by a shorter, nested auxiliary cadence B \flat -C-F; Example 4.15 and the more detailed elucidations in Examples 4.17b and 4.17c show how the "arpeggiated bridge" incorporates these cadences within a large-scale rising sixth, A-C-F, that links the dominant with the mediant.⁶⁰

The more comprehensive motivic enlargement in bars 12-14, which also takes in the contents of bar 14, is remarkable in that it combines sequential expansion, of the bass step D-C in bars 12-13, with a purely tonal step, B \flat -C, in bar 14. The tonal step contributes no durational growth of its own, but it facilitates the change in direction required by the enlarged figure D-C-B \flat -C, and it introduces the enlargement's closing tones. B \flat , we already know, appears explicitly only in the small octave, at the turn of bar 14, and its understated entrance possesses enough contrapuntal vigor to allow the half-note basic pace to resume. But inasmuch as it keeps to the sidelines, it also allows the later bass B \flat , in bar 15, to assume the greater prominence needed at the beginning of a *Fortspinnung*. At the second beat of bar 14, a flurry of figural activity in the upper

⁵⁹Although it may appear unusual to attach the label *Vordersatz* to a sequential progression, as I have done at bars 12-14, the high degree of emphasis on thematic quotation from the opening measures of the piece renders the appellation quite persuasive, here and in similar situations elsewhere. Unlike the corresponding stretch in the F-minor Allemande, bars 12 and 13 of the D-minor Allemande display full-fledged sequential expansion: The modest and straightforward alteration of the basic pace from half-bar to one-bar movement (Example 4.16) shows sufficiently close contact with its model—the half-bar movement of the opening theme—to allow the change in pace to be heard without difficulty.

⁶⁰The sixth, A-C-F, is an inversion of the falling third, A-F; the auxiliary movement from C to F comes about directly through this inversion.

voices triggers an acceleration to cadential eighth-note pacing over the implicitly sustained half-note pace; the pace reductions in Example 4.16 explain better than words can. They disclose that had the sequential expansion continued past bar 13, the B \flat chord would have arrived later than it actually does; it arrives early because the upper fifth that precedes it—the F-major chord on the last beat of bar 13—occupies only a quarter note instead of the sequentially expected half note.⁶¹

The thematically driven saturation of contrapuntal and durational relationships in these measures is encapsulated by the multiplicity of roles that the understated B \flat in bar 14 assumes. A glance at Example 4.17c reveals that B \flat absorbs the falling third D-C-B \flat (bars 12^b-13^b-14^b). By absorbing the falling third, B \flat —even though it is a large passing tone linking A (bar 11) and C (bar 14^b)—allows the voice-leading to feign its impish change of direction at bar 14. The turnabout is a perfectly coordinated event at a deeper level of structure, but it remains one of the Allemande's most significant improvisatory twists in the foreground: It is the agent that picks up the texture, voice leading, and thematic design of bars 6 and 7, the measures in which the tonal direction of the applied dominant seventh chord on C was changed in a similarly surprising way. The parallelism between the two maneuvers is clinched when the B \flat and the C of bar 14 are allowed to complete the tonal progression that was denied to the earlier C-major seventh chord, namely the tonicization of F.⁶²

⁶¹The F-major chord, in fact, aborts the sequential expansion by appearing prematurely, within the time span of the C chord in bar 13, rather than at the downbeat of bar 14.

⁶²Again, it is no coincidence that each maneuver takes place during an enlargement of the Allemande's turn figure, and that each is underscored by the rhythmic design: The three-bar *Vordersatz* in bars 12-14 divides at B \flat into 2 + 1, mimicking the similar division of bars 6-7 and maintaining the Allemande's characteristically wayward division into uneven three-bar groups.

Fortspinnung and Epilog: Bars 15-17. I showed in chapter 2 (Examples 2.9 and 2.13) how the rising 5-6 suspension series that underlies the beginning of the *Fortspinnung* in bar 15 represents a playful inside-out, downside-up inversion of the corresponding progression in bar 4 of the first ritornello (see Example 4.18). The 5-6 suspensions implicit in bar 15 replace the earlier progression's falling 7-6 suspensions, and like the change in direction at Bb they lend a refreshing touch of humor to what is otherwise a lyrically somber piece. The stepwise bass ascent that supports the 5-6 series proceeds at a contracted quarter-note pace (just as did the contracted falling bass in bar 4), and it continues its invigorated movement, along with the *Fortspinnung*, through to the end of bar 16. By means of a mid-bar overlap of two rising thirds in the bass, the change in design at the middle of bar 16 nonetheless imitates the composite two-quarter-notes/half-note pace of bar 5 (see the more differentiated reductions of these measures in Example 4.19). The underlying half-note basic pace resumes in earnest only with the entrance of the one-bar *Epilog* in bar 17.

In lieu of the token recapitulation that Handel sometimes places before the climactic passages of pieces in binary form, Handel now collapses a hidden repetition of the Allemande's opening theme onto the second measure of the ritornello's *Fortspinnung* (bar 16) and onto the sole measure of its *Epilog* (bar 17). This unusual strategy—a recapitulation that enters during the tonicization of an intermediate harmony—maintains the Allemande's extraordinarily high level of tonal saturation, and it sustains the equally remarkable intensity of the Allemande enlargements. Handel's repetition comprises the arpeggiation $a^1-f^1-d^1$ of bar 1, which returns as the highly dissonant arpeggiation $a^2-f^2-d^2$ at the turn of bar 16, and the thematic kernel d^2-c^2, bb^1-a^1 of bars 1 and 2, which now spans bars 16 and 17. As if to saturate the Allemande to the bursting point, the thematic kernel leads to a freely augmented quotation of the Allemande's turn figure around a^1 in bar 17 (compare brackets 2 and 11 in Example 4.15). Offsetting saturation with humor again, Handel allows the sixteenth notes that articulate the arpeggio $a^2-f^2-d^2$ to be paraphrased

by a disruptively mocking inner voice across the barline at the juncture of bars 16 and 17. The disruptions, highlighted by the angular progress of the running sixteenths, elaborates wistfully on the disjunctive entrance of the inner-voice at f^1 at the last beat of bar 1 (Example 4.20).⁶³ All these lightly veiled and faintly jocular recollections of the Allemande's opening theme set the stage for more serious and more formal climactic enlargement of the turn figure in the *Vordersatz* of the last ritornello cycle (bars 18-20^a).

The internal rhythms of bars 15-17 appear to replicate those of bars 12-14 as they articulate a three-bar subphrase, but whereas bars 12-14 divide into 2 + 1, bars 15-17 divide into 1 + 2. Evidently, the hidden rhythmic repetition of unevenly divided three-bar groups recounts a temporal narrative of ever greater significance. And yet the three-bar groups and their two thematic divisions disappear after bar 17: The three-bar grouping pace and three-bar hypermeter which their repetition might have established by the end of the Allemande (despite the differences between the 1 + 2 and 2 + 1 settings) thus acquire the status of an unresolved compositional issue. It seems that the projection of an expansively climactic durational setting during the Allemande's last ritornello cycle takes precedence over the maintenance of rhythmic parallelisms. The brevity of the Allemande and the upcoming union of durational expansion and thematic intensification at the Allemande's climactic run make it difficult, if not impossible, for Handel to follow any pre-existing grouping patterns. (A similar but more dramatic tradeoff—the abandonment of an intricately established hypermetric grid in favor of wholly unpatterned grouping—occurs during the climactic pages of the Allegro from the E-minor Concerto Grosso, which I discuss in chapter 5.)

V. 3. 2. The fourth ritornello cycle (bars 18-27)

⁶³I called attention to the hidden repetition of d^2-c^2 , bb^1-a^1 in willner 1990.

Overview. The outlines of the Allemande's fourth and last ritornello cycle become rather blurred at what would seem to be the tail end of the cycle's *Fortspinnung*, namely at the extended dominant in bars 23^b-24, yet the distinction between the three discrete thematic entities that make up the cycle is worth maintaining. The *Vordersatz*, which occupies bars 18-20^a, is anticipated informally by the introduction of a seventh, eb², over the mediant's F, on the last beat of bar 17: Upon the arrival of the bass F# at the downbeat of bar 18, eb—its dissonance now enhanced—makes the formal announcement that the Allemande's developmental passages are at hand.⁶⁴

The *Vordersatz* reintroduces the turn round A in several new guises, all augmented, at the highest register of the upper voice and also in the bass (brackets 12 and 13 in Example 4.15). The *Fortspinnung*, in bars 20^b-24, expands the turn sequentially in the bass, at its original pitches (bracket 14). And the *Epilog* in bars 25^a-27 (or bars 25^b-27) offers suitable perorations, transposed freely from bars 9^b-11 and opportunely enlarged to reemphasize the turn for the last time (bracket 15). These descriptions point of course only to Handel's expansions; a closer look is needed if we are to retrace the path of his rhetoric.

Bars 18-20^a. The augmented statement of the turn figure at the high register of the upper two-line octave (bars 18^b-19^a), modified to accommodate the subdominant and to close on g², picks up and repeats the enlargement that took place in the one-line octave in bars 16-17 (compare Examples 4.20 and 4.21). This theatrical display of improvisatory linkage technique introduces and sustains the turn's new registral surroundings in a particularly sonorous way. Reinforced by a voice exchange within the local subdominant, the enlargement allows the bass to quote the turn concurrently in inversion; unlike the upper-

⁶⁴Chromatic passing tones in the bass often signal the onset of development in Baroque style; compare Handel's F# with the F# that enters right after the double bar in the Allemande from Bach's Bb Partita for Clavier.

voice enlargement, the bass quotation is reset to close on its original central note, A, at the third beat of bar 19. Overlapping the arrival of the bass at A, the upper voice now suggests an augmented turn around e^2 (bars 19-20^a, see Example 4.21). The developmental intensification generated by the near-coincidence of these three enlargements, by the high register, and by the contrary motion of the outer voices opens the Allemande's agenda up for still more intense thematic spinning, and for expansion of a more explicitly durational nature. So packed has the Allemande become by tonal enlargements during the last few measures that a durational respite seems all but inevitable.

Bars 20^b-24. To tackle the climactically developmental enlargements of the turn figure in the *Fortspinnung* of bars 20^b-24 it will first be necessary for us to chart the serpentine (if highly idiomatic) path which the bass line follows in one continuous stroke from the mediant at the end of the preceding ritornello's *Epilog*, in bar 17^b, through the apparent subdominant of the new *Vordersatz*, at bars 18^b-19^a, and on to the new *Fortspinnung*'s structural supertonic and structural dominant, in bars 23-24. The step-by-step sketch in Example 4.22 outlines the genesis of the bass line's complex movement. From the middle of bar 17 to the middle of bar 23, the bass describes a rising third progression that links the mediant, F, with the structural dominant, A, via the passing subdominant, G (step 1, Example 4.22). A rising 5-6 suspension series in the inner voice—C-D, D-E—averts the large-scale parallel fifths above the bass tones F, G, and A; in the long run, it also turns the subdominant into a supertonic (step 2). A chromatic passing tone, C#, extends the beginning of the 5-6 series (step 3).

Closer to the surface, an elaborate unfolding across several inner voices above the bass connects F and G (step 4). The unfolding moves up from F to the 5-#5-6 motion (C-C#-D), a fifth above; the bass F remains tacitly sustained below (bars 18-20^a). The chromatic inner-voice motion, whose initial tone, the diatonic C, remains implicit among

the chord tones over F, is approached from F by the rising arpeggiation F-A-C# (bars 17^b-19^b-20^a). It gives way to the falling arpeggiation D-Bb-G (bars 20^b-21^a-23^a), which brings in the goal of the entire progression, G. It is this falling arpeggiation that outlines the all-important subdominant (see, again, step 4).

Still closer to the surface, the rising arpeggiation F-A-C# is filled in and somewhat concealed by stepwise motion and by the aforementioned voice exchange over the passing subdominant, G (steps 5 and 6). The falling arpeggiation D-Bb-G is similarly filled in by step, but more broadly so: In the lower half of the falling arpeggiation, each of the steps Bb, A, and G is provided with its own very prominent sixth chord at the half-note basic pace. The sixth chord appears on the downbeats of bars 21, 22, and 23 but it extends backwards, at a deeper level of duration, for an extra half measure through the sequential addition of each chord's upper fifth during the second half of the preceding measure (bars 20^b, 21^b, and 22^b; see the more detailed sketch in Example 4.23a). The emphasis on the three sixth chords' upper fifths accounts for the metrical displacement—in effect a half-note afterbeat displacement typical of the simple 4/4—that marks the sequential expansion and highlights its principal tones on the downbeats of bars 21-23.⁶⁵

As the bass G enters in bar 23^a, the sequential setting at the surface transforms the underlying subdominant into a supertonic sixth chord through the sequential resolution of a 7-6 suspension and through the simultaneous but implicit culmination of the aforementioned 5-6 movement above the bass (bracket 14 in Example 4.15). The upward pull of the subdominant-turned-supertonic allows the underlying voice leading to close the sequence and to reverse the direction of the bass line. The arrival of the dominant, A, in the second part of bar 23, then completes the enlargement of the turn figure Bb-A-G-A.

⁶⁵The displacement is instigated by an overlap at bar 20^b between the end of the chromatic inner-voice motion, C-C#-D, and the beginning of the falling arpeggiation, D-Bb-G.

If one compares the sixteenth notes of the original turn figure at the upbeat to bar 1 with their enlargement in bars 21-24 one can observe how the turn has been expanded by a factor of 16 (Example 4.23a). At the deepest durational levels, each of the opening sixteenths now occupies a full displaced measure (that is, if one includes the upper fifth of each sixth chord within the normalized time span of the sixth chord). The motivic contour of the bass movement across the barline in bars 20-23 suggests a smaller but no less prominent double augmentation of the turn figure through the descents in quarter notes that introduce the turn's expanded tones (Example 4.23b). As these smaller enlargements take place, two other rhythmic and motivic formations that were introduced earlier reappear, collapsed onto them: The two-quarter-notes/half-note rhythmic motive of bars 5-8, which articulates the turn's quarter-note double augmentations (Example 4.23b), and the early syncopations built into the ascent to f^2 at bar 3, which in dramatically contracted form now hold together the upper voice of each measure (Example 4.23c).

At a much deeper level, the sequentially expanded Bb-A-G figure pulls the lower *Urlinie*'s descent temporarily away from $\hat{4}$ in the one-line octave and down into the bass. While it takes over the descent, the figure carries the passage of the *Urlinie* from the extended $\hat{5}$ (A) to its $\hat{4}$ (G) by way of the neighboring $\hat{6}$ (Bb) and the subsequently passing $\hat{5}$ (A). Example 4.15 connects these registally displaced tones to the lower fundamental line with a crossbeam. Just like the hidden repetition of the opening theme in bars 16-17, which feigned a recapitulation at an unusual location, the sequential enlargement of $\hat{6}$, $\hat{5}$, and $\hat{4}$ here represents an element of convention that Handel has tailored to fit the needs of the composition at hand. There are many Baroque pieces in binary form that display one or two climactic sequential progressions in their second reprise, and most of these sequential progressions revolve around either a prolonged approach to the subdominant or an extended transition from the subdominant to the dominant. Handel's very thematized adoption of this sturdy convention to portray the

artful enlargement of a motive attests to Handel's practical and pragmatic way with the inventive details of his craft.⁶⁶

As the dominant enters in bar 23^b for its measure-and-a-half extension (deceptively similar to the extension of the dominant the F-minor Allemande), the upper voice takes over the descent of the lower fundamental line and reintroduces its g^1 , as a dissonance, approaching it from the $c^{\#1}$ below. The descent reassumes its proper register, at the downbeat of bar 24.

Like the conclusion of the enlarged turn around C in bars 12-14, the conclusion of the enlarged turn around A in bars 20^b-24 does not take part in the preceding sequential expansion. It, too, requires an interventional change of direction, namely at G. This time, though, the reversal occasions no acceleration: Rather, it retains the sense of durational expansion through the addition of the step G-A at the expanded whole-note pace (reckoned back to the middle of bar 22), and through the apparent extension of the dominant on A for a bar and a half (bars 23^b-24).⁶⁷

Bars 25-27. Depending on how one parses them, the boundaries of the last ritornello cycle's *Epilog* span either bars 25-27, beginning with the auxiliary cadence at I⁶, or bars

⁶⁶Wen 1999 discusses Urlinie descents that migrate to the bass. I describe a similarly complex but less thematic transition from IV to V in Vivaldi's G-minor Concerto, RV 540, in Willner 2003. We shall later observe (fn. 85, below) that Handel's sequential expansion is borrowed from bars 15-16 of Couperin's Allemande, "L'Auguste."

⁶⁷The extension of the dominant presents itself as an essential tonal expansion because it performs several specific duties which are added on to its modified transposition of the shorter applied dominant in bars 8^b-9^a. At bars 23^b-24^a, the extension mimics the expansions of the preceding sequence and simulates the sequential expansion's continuation; it also maintains the mid-bar displacement begun in bar 20^b, and it helps the displacement to continue through to bar 26. At bar 24^b, the dominant's outer voices, and especially the eighth-note G in the bass, activate a bevy of figural and cadential pace accelerations, just as did the outer voices in bar 9^a, but one might argue that the greater emphasis on the dominant here allows it to linger through to the end of the measure.

25^b-27, beginning with the deceptive cadence at IV⁶. Like the closing stretches of the E-minor Fugue and the F-minor Allemande, the *Epilog* combines peroration and dénouement with a summary and a resolution of the Allemande's rhetorical issues. Its bass line offers one last enlargement of the turn figure as it revolves around A, mostly in quarter notes, in bars 25-26 (bracket 15 in Example 4.15). The enlargement opens with the deceptive cadence V[#]-IV⁶ (A-Bb) in the middle of bar 25, and it transposes, displaces, and expands upon the corresponding enlargement in bars 9^b-10. Since it contains more notes than its model it takes up more time, adding half a measure to their transposed and displaced recomposition of bars 9^b-10 (recall chapter 2, Example 2.18). The half-measure addition, among other things, restores the notated meter by the end of bar 26, just in time for a full cadential close at the notated downbeat of bar 27. In a gesturally expressive way, the deceptive cadence teams up with the falling octave, d²-d¹, to present in the middle of bar 25 a mirror-image response to the rising octave, a¹-a², that accompanied the deceptive cadence at the downbeat of bar 10.

V. 4. Rhetoric and enlargement

Improvisation. The Allemande's climactic progression in bars 20^b-24 is improvisatory in that it subjects the Allemande's characteristic turn figure to a novel elaboration which resembles little of what has gone on before. The unpremeditated, unpredictable quality of the progression is enhanced by its location in the bass, an unlikely venue for a thematic high point. Because it is introduced by a *Vordersatz* (bars 18-20^a) whose suggestive role as a foil for elaboration echoes several earlier and similar ploys, the progression relies for its effect on a delicate balance between the familiar and the unfamiliar; its spontaneity, like that of most Handelian gestures, is highly studied. And its coincidence with the lower *Urlinie*'s descent fits in squarely with Schenker's very organized view of improvisation: The more novel the improvisation's effect, the more closely is it

supported by structural underpinnings.

Secondary enlargements. To put Handel's enlargement of the turn figure Bb-A-G-A into a larger narrative and rhetorical perspective, I should like to review briefly the transformation of the other two motives that came in with the three-part *Ursatz* in bars 1-3, namely D-C and F-E/E-F (recall Example 4.17a). At the beginning of the second reprise, f^2 - e^2 provides the overarching contrapuntal link between the sequential enlargements in bars 12-13 and, at a deeper level, across bars 12-14 (marked by local slurs in Example 4.15). And during the hidden repetition of bars 1-2 in bars 16-17, the play between e^1 and f^1 reemerges in the inner voice as the humorously imitative comment on the opening theme's hidden recapitulation (Example 4.20).

In the bass, the enlarged step D-C reintroduces the tonicization of the mediant at the beginning of the second reprise (bars 12-14, bracket 4 in Example 4.15). D-C then regains its original register in the two-line octave during the hidden repetition of bars 1-2 in bars 16-17 (d^2 - c^2 , Bracket 11).

There seems to be no specific connection between these minor enlargements and the enlargements of the turn figure Bb-A-G-A beside their common participation in the triadic outline of the three-part *Ursatz*. One may therefore conclude that the minor enlargements, somewhat like the opportune enlargement of the upbeat figure c^2 - ab^1 in the F-minor Allemande, reflect the rigor and the economy of the high style, its tendency to fashion the design both at the surface and at the deeper levels of structure from the opening motivic fragments of the piece. We take this tendency for granted when we study the organic masterworks of the Classic and Romantic eras, where it has been widely observed, but (as the remaining analyses in chapter 5 will corroborate) we can by no means take it for granted when we look at the Baroque repertoire.⁶⁸ Compositions like

⁶⁸Burkhart 1978 presents the most vivid account of motivic synthesis in tonal masterworks.

the D-minor Allemande display it in abundance, and they form a small and self-contained repertoire of "recherché" music in which every turn of phrase—including the secondary enlargements—associates expressly with a similar turn of phrase elsewhere in the composition. Other pieces, like the F-minor Allemande, seem to be more casually put together—their secondary enlargements are less closely worked—but they demonstrate an archetypal rhetorical logic that helps us explain them in terms of a hierarchically tiered narrative structure. Still others, celebrating the genuine freedom of the middle style, display an unabashedly helter-skelter design.⁶⁹

Only a detailed analysis can disclose into which camp any one composition falls, and whether it really matters. It usually does matter a great deal because the studied improvisatory freedom of the high style relies on the support of closely worked structures, though not necessarily on linear structures that can be fitted into a pre-existing theoretical mold. The most rigorously structured compositions are those that (like the D-minor Allemande and the E-minor Fugue) deliberately break down the barriers between the levels, compositions whose seemingly meandering figural subjects at the foreground level gradually mesh with more stable middleground progressions and eventually make their way to the primordial background structure. These are also the compositions that offer the most organized ambience for the cultivation of durational enlargement. Works that are not as rigorously structured, like the F-minor Allemande, build up their own rhetorical logic as they go along.

⁶⁹The notion that at least some Baroque music outside of the imitative repertoire was composed in a deliberately "recherché" way originates with Gustafson 1994; Petty 1995a refers to much the same phenomenon when he characterizes the tightly knit fabric of C.P.E. Bach's keyboard music as "musica reservata." Dreyfus 1996 suggests that J. S. Bach's music was composed along similar lines. Though not a direct outgrowth of imitative practice, such integrated motivic spinning relates closely to the motivic economy of learned counterpoint and the procedures of invertible counterpoint, which (as Renwick 1995 explains) often reappear at the deeper levels of structure.

Plot archetype borrowings, and improvisation. Within the systematic framework of the structured masterwork as we usually conceive of it in our analytical work, the D-minor Allemande's enlargement of the turn figure around A is its guiding idea, its strategic scheme: It is a storylike thread woven by the repeated transformation of the turn, and it accounts for the Allemande's distinctly narrative quality. Unlike the F-minor Allemande, the D-minor Allemande seems to show no trace of narrative reversal, nor of binary opposition or conflict: It presents only one archetypal topic for elaboration—that of improvisatory enlargement pure and simple, with no strings attached. One is tempted to conclude that it follows a plain *enlargement archetype*.

The Allemande's rhetoric is not that simple, though, for neither its enlargements nor its feigned improvisation take place on their own. As I mentioned earlier, each event in the Allemande originates with a comparable event in one of several movements from the second *Ordre* of Couperin's *Pièces de Clavecin*. The lyrical spontaneity of Handel's invention owes its spur-of-the-moment flow to Handel's continual shift from one source of borrowing to another. A more complex *troping archetype*, it turns out, underlies the narrative discourse of the Allemande, and awareness of the role it plays in shaping the Allemande's surface adds immeasurably to our experience of the piece. As an extended trope that is occupied with the inventive recomposition and rearrangement of pre-existing music, the Allemande spins a web of dialectic tensions and dialogic confrontations that in turn sustains its cycles of ritornello repetitions and motivic enlargements.

The Allemande's enlargements, borrowings, and improvisations fuse inextricably because every enlargement depends for its projection of novelty and spontaneity on the entrance of a new borrowing. Retracing the borrowings, fascinating detective work though it is for its own sake, ultimately acquires its true significance by disclosing just how artfully Handel pursues the appearance of a seemingly open-ended improvisatory milieu, and just how many different, even contradictory elements he has to blend and reconcile in order to put together the finished product. In the end, we hear Handel's Allemande

through the aural thicket of Couperin's sources.⁷⁰

V. 5. The D-minor Allemande's Couperin sources

Let us, then, survey the sources for the Allemande's opening eight measures in the four movements from Couperin's second *Ordre*. These sources—three of them in D minor, one in D major—are reproduced along with Handel's borrowings and several bass line reductions in Examples 4.24-4.27. To maintain an analytical orientation, I shall reverse the procedures one usually follows in discussing composers' borrowings and dwell first on Handel's long-span durational and tonal appropriations. I shall save the more piquant and more obvious thematic borrowings for last.

Durational borrowings. The larger rhythms of Handel's D-minor Allemande come from those of the Allemande, "La Laborieuse," which opens Couperin's *Ordre* (Examples 4.24 and 4.25). Common to the two Allemandes is not only their ubiquitous afterbeat pattern of three sixteenths, which is followed by an emphatic downbeat, but the afterbeat pattern's turning shape. More important, the two Allemandes share the underlying pattern of a half note and two quarter notes, which assumes the role of a hidden repetition throughout each piece (compare the reduction of the bass in Example 4.24a with the reduction of the bass in Example 4.25a). By stringing these hidden repetitions together, both Handel and Couperin often elide—in much the same way—the "attack" emphasis on the repetitions' first half note and render them far less obvious than they would otherwise be. Couperin calls attention to his sixteenths afterbeat patterns through the tacit assumption that they be played as *notes inégales*; Handel, reportedly quite particular

⁷⁰Korsyn 1999 presents a cogent introduction to reading compositions like the D-minor Allemande as a dialogic intertext within the framework of the pieces from which they derive.

about his notation, achieves the same effect by specifying precisely when *notes inégales* are due.⁷¹ (As it happens, Handel reserves the introduction of inequality to the paraphrase of the opening turn motive at the beginning of the second reprise.)⁷²

To be sure, the underlying motto of a half note that is preceded or followed by two quarter notes, and its echo in the foreground—a quarter note that is preceded or followed by two eighths—refers in specific as well as generic ways to the surface rhythms of seventeenth-century allemandes.⁷³ Moreover, similar hidden mottos that build on alternating half notes and paired quarter notes can be found in the opening themes of several Handel allemandes (for instance, in the opening two measures of the F-minor Allemande). That Handel's frequent exchange of half notes and quarter notes throughout the D-minor Allemande nonetheless does derive from Couperin's is borne out by the uncommon and very similar persistence with which the two composers adhere to the exchange throughout: In each allemande the motto assumes the role of an isorhythmic figure that appears under the surface of almost every measure. The motto's occasional disappearance (Couperin, bars 3 and 8; Handel, bars 3 and 4) only underlines its otherwise consistent prevalence.

Both composers put the motto to similarly integrative use. Couperin enlists its help in holding together the kaleidoscopic changes to which he subjects his opening theme, and he intensifies the motto through the early application of developing variations. Handel uses it to thread his collection of disparate borrowings from all the Couperin

⁷¹There is apparent disagreement among harpsichordists as to whether the running sixteenths in Handel's and Couperin's allemandes should be played unequally. Most harpsichordists follow Handel's notation strictly, but many add slight hesitations to Couperin's sixteenths.

⁷²Best 1993.

⁷³Arbeau 1967. According to Jenne-Little 2001, the allemande was no longer danced in Handel's and Bach's day.

pieces together onto one string, and to mold the rhythms of the various enlargements that the borrowings procure.

Tonal borrowings. Handel's tonal plan follows the plan of Couperin's Allemande up to bar 3. His premature move to the other-worldly, major sonority of the mediant (bar 2^b), and his sobering return to the tonic (bars 2^b-3^b) dovetail Couperin's chordal steps (Couperin, bars 4-5; compare the corresponding stretches of the bass in Examples 4.24b and 4.25b). Couperin, it so happens, employs the same scheme—but much more precipitously—in the first Courante of the same *Ordre*, where he reduplicates several of his Allemande's tonal strategies in dramatically truncated fashion (Examples 4.26a and 4.26b). Handel most probably derived his luxuriant progression in bars 1 and 2, cumulatively, from both Couperin's Allemande and his Courante.⁷⁴ And in each of their Allemandes Handel and Couperin show a similar concern for realizing a complete tonicization of the mediant during the second reprise: As they regain the mediant they fulfill in much the same way the associative expectations for its tonicization which they established contrapuntally and then cut off elliptically during the first reprise.

Handel and Couperin alike thematize the associative urge to tonicize the mediant by dwelling on the subtonic early on. From the tonic reestablished at bar 3^b Handel continues via the elaborate suspension series of bar 4 to the extension of the subtonic, with its suggestive seventh on top, in bars 5^b-7^a. Although the extension touches on the mediant only in passing, as a neighboring 6_4 to the subtonic's 5_3 , it presents a much stronger call for its tonicization than does Handel's earlier statement of the mediant at bar 2^b: The seventh over the subtonic cries out for harmonic as well as contrapuntal resolution to a mediant harmony.⁷⁵ Handel borrows his temporary stabilization of the

⁷⁴This observation is buttressed by Handel's other borrowings from the same Courante, which I shall enumerate later on.

⁷⁵The mediant, we know, fails to appear, and the dominant takes over instead through

subtonic and his subsequent destabilization of it from bars 6-8 of Couperin's first Courante (Example 4.26b). Handel relies on Couperin also for the prolongational, extempore quality of the passage, and for many of its details: The improvisatory manner in which he extends the subtonic, the motivic figures at the surface, and the textures of the upper and inner voices with their contrary motion and parallel thirds—all of these are borrowed jointly from bars 2 and 3 of Couperin's second Courante (see the curly brackets in Example 4.27), and from the dominant extension near the conclusion of Couperin's "La Terpsichore" (the double brackets in Example 4.27).⁷⁶ Even the play between the tones E and F, which Handel associates with his initial move towards the mediant at bar 2^b and with the departure from the mediant in bar 3, is a fine point which he appropriates from Couperin's more extrovert thematicism (Couperin, Allemande, bars 2 and 3; Courante 1, bars 1 and 3-4; Courante 2, bars 1-4).⁷⁷

Thematic borrowings. Turning to more specific but not always obvious details now, we find that the incipit of Handel's Allemande has several thematic counterparts in Couperin's—at bar 1 and, straddling the barline, at the turn of bar 2 (compare the square brackets and double brackets in Examples 4.24a and 4.25a). The rhythmic outlines of Handel's turn around a¹—the afterbeat pattern of three sixteenths—are prefigured by

the chromatic 5-#5-6 motion over the sustained C at the turn of bar 8 (Example 4.25b). In bars 8-11 the dominant absorbs the subtonic.

⁷⁶"La Terpsichore" appears much later in the second Ordre.

⁷⁷That approaching the sound of the extended subtonic so close to the opening tonic was not a common and generic tonal ploy at the time is indicated by the polemics surrounding the close succession of F minor and Eb major in the stark transition from the Spartans' Chorus, "Que tout gémissé," to Telleire's Aria, "Tristes apprêts, pâles flambeaux," at the opening of Act 1 of Rameau's *Castor et Pollux* (1737). Most of the polemics addressed the more elaborate three-note setting of the transition which Rameau added when he relocated the music to the beginning of Act 2 in the 1754 revival. See Levi-Strauss 1997.

Couperin's sixteenths; Handel's turn and his falling arpeggio $a^1-f^1-d^1$ are embedded in the progression that begins on the trilled bb^1 at the end of Couperin's bar 1 (note how Couperin proceeds to the increasingly submerged a^1 , f^1 , and d^1 in bar 2). And as a source for improvisation, Handel's falling arpeggio is prefigured by Couperin's opening chord which, broken up by a mordent at f^1 , is followed similarly by a leap to d^2 . Now, the bulk of Handel's incipit—the entire stretch from the opening turn around a^1 to the conclusion of the falling arpeggio $a^1-f^1-d^1$ —does represent a familiar stock melodic progression: The incipit as a whole acquires its haunting profile only retroactively, upon the appearance of the expressive rising arpeggio from d^1 to d^2 in the middle of bar 1.⁷⁸ But the panoply of connections between the Allemande and the three Couperin pieces suggests that Handel probably did derive the impetus for the entire theme—the Gestalt of the turn and the falling arpeggio, and the leap to d^2 —from Couperin's Allemande.⁷⁹

The larger outlines of Handel's opening gambit combine the arpeggio $a^1-f^1-d^1$ with the two steps d^2-c^2 and bb^1-a^1 at bars 1^b and 2^b. These derive from several more extended thematic constellations near the beginning of Couperin's Allemande: from the continuation of Couperin's submerged arpeggio, $a^1-f^1-d^1$ (bar 2) by a more extended approach to bb^1-a^1 (bars 3-4), which is underlined by the bass ascent to the mediant; and from the more quickly falling arpeggio $a^1-f^1-c^1$ (bar 4), which is followed at once by the high double-neighbor figure, a^2-g^2 , bb^2-a^1 . Handel's gambit also echoes one of Couperin's later ploys, the urgently plagal attack on the step d^2-c^2 at the premature approach to the mediant in bars 1-2^a of the first Courante (the square brackets in Example 4.26a). Note how the Courante continues to bb^1 , a^1 , and beyond as it begins to move away from the

⁷⁸In the Allemande from the C-minor Partita Bach employs the same incipit; his incipit acquires its profile through its jagged bass accompaniment.

⁷⁹Generally speaking, where borrowings prevail they are likely to appear in distinctive passages and in common progressions with equal prominence.

mediant in the second part of bar 2.⁸⁰

For much of the remaining thematic material in bars 1-8 Handel turns to Couperin's second Courante, whose first reprise is reproduced in zig-zag fashion in Example 4.27a. The descending suspension series in Handel's bars 3^b-4 originates with the corresponding series in Couperin's bars 4^b-7; the diagonal lines in the quotation from Couperin point to Handel's reshuffling of Couperin's voice leading. The similarity between Handel's and Couperin's two suspension series stands out by virtue of their common position and by their common developmental role as the *Fortspinnung* within similar three-part ritornello cycles. Along the same lines, if in diachronically reverse order, the melodic contours of Handel's discursive enlargement of the turn figure in bars 5^b-7^a retrace those of the *Vordersatz* of Couperin's second Courante (bars 2^b-4^a, the curly brackets in Example 4.27).⁸¹

Motivic borrowings. It is within the more confined spheres of motivic and figural details that Handel's indebtedness to Couperin becomes most apparent. The magical octave coupling f^1-e^1 , f^2-e^2 with which Handel exits the subtonic extension at the turn of bar 8 comes from Couperin's signature motive—the figural incipit $d^2-c\#^2$, e^2-d^2 that introduces d^2 in the opening theme of his Allemande (bar 1). In Couperin's Allemande, this double-neighbor motive is the principal source for developmental play and, most important, for

⁸⁰Inasmuch as the Courante's opening chord is usually arpeggiated in performance, it too prefigures Handel's arpeggio $a^1-f^1-d^1$. The plagal inflections at the beginning of the Courante are the likely source for the plagal inflections at the beginning of Brahms's Romanze in F, Op. 118, No. 5. If that is so, it may be necessary to revisit some of the sources for the Romanze, which Kevin Korsyn explores in Korsyn 1991, and to consider the possibility of a connection between the Romanze and Handel's Allemande.

⁸¹And, as I intimated earlier, the rich textures of the passage—the sustained bass pedal, the contrary motion between the inner and the upper voices, and especially the addition of parallel thirds to the contrary motion—derive equally from the closing pages of Couperin's "La Terpsichore" (bars 47-51, the second system in Example 4.27).

the iridescent and evocative double-neighbor figure a^2-g^2 , bb^2-a^2 in bar 4. On these counts, one might hazard a guess (which up till now I presented as mere speculation) that this is also the motive that called Couperin's Allemande to Handel's attention and ultimately refashioned itself as Handel's ubiquitous turn figure, $bb^1-a^1-g^1-a^1$.

VI. The deeper significance of Handel's borrowings

Borrowing and improvisation. If one so wanted, one could at this point go a step further and trace most of Handel's turns of phrase back to Couperin. One could, for instance (to take up one final detail) show that Handel's approach to his suspension series in bar 3^a, namely the syncopated emphasis Handel places on e^2 and f^2 , derives from a similarly syncopated passage near the end of Couperin's Allemande, (bars 26-27; compare the asterisks in Examples 4.25a and 4.25c). After all, Couperin's syncopated emphasis on $c^{\#2}$ and d^2 , and on his outer voices' movement in contrary motion, resembles the corresponding emphasis in Handel's emphasis on e^2 and f^2 very closely, even though it looks different on paper. As sixteenths, Couperin's syncopations arrive later than Handel's syncopated eighths, and they convey a different notational effect, but aurally they procure the same lyrical, expressive effect.. Handel's syncopations inch still more closely to Couperin's in bar 4, where his eighths become an extended series of suspended sixteenths (see again Example 4.27; this is the suspension series that Handel derives from Couperin's second Courante).⁸²

But my point, I think, has been made: Each of Handel's turns of phrase, along with its environment, derives from somewhere else. Now studies of composers', writers',

⁸²Handel's D-minor Allemande also contains borrowings from other Couperin ordres. Compare, for instance, the sequential expansion in bars 20^b-23 with the corresponding expansion in bars 15-16 of the Allemande, "L'Auguste," from the first Ordre. Additional borrowings from the four Couperin pieces under discussion are shown tacitly by means of brackets and annotations in Examples 4.23-4.27.

painters', sculptors', and architects' borrowings suggest that Handel's procedure was by no means uncommon. It appears therefore that from a larger perspective, one that encompasses several art forms, a deeper reason, empirical as much as conceptual, might emerge for Handel's borrowings. This deeper reason would link the borrowings with similar borrowings by eighteenth and nineteenth century composers and by contemporaneous artists in other humanistic spheres.⁸³

With the growing complexity that affected all the performing arts in the early decades of the eighteenth century, there emerged a concomitant growth in the need artists felt to retrieve, deliberately, the simpler and rapidly fading magic of extempore speech and improvised performance. The extent to which this magic did in fact ever come into its own in earlier days—in real life, as it were—was immaterial: Jean-Jacques Rousseau, for one, summoned up the advent of writing as the vehicle through which one might recover in some small measure the fabled miracles of spontaneous speech. For Rousseau, writing became the surrogate form—the *supplément* to—extempore speech.⁸⁴ One might by way of extension say that Handel, Bach, and Scarlatti, legendary improvisers at the harpsichord and at the organ, summoned up the intricacies of the evenly paced high style for a similar reason: to re-create the magic of extempore improvisation by translating it into what was essentially a different artistic medium.

But in so doing the three composers set themselves up against a formidably difficult task: The simulation of spontaneity in an environment of learned artifice.⁸⁵ That

⁸³Winemiller 1994 offers a wide and vivid perspective on the prevalence of borrowings in all the arts during Handel's lifetime. For a more detailed discussion of borrowings as common practice in the course of the high Baroque, see my Introduction.

⁸⁴Derrida 1972, chapters 2 and 4.

⁸⁵Essentially, they committed themselves to composing in much the way Schenker described the act of composition; see the vivid translation in Bent 1986, which I quote in the Introduction.

explains why Handel, and to my mind Bach and Scarlatti as well, would adopt a cut-and-paste approach to the act of borrowing and to the synthesis of the borrowings, and particularly at those moments when the foreground conveyed the most fluent lyricism. These are, as it happens, often the same moments that we treasure as exemplars of organically hidden repetitions and enlargements. All three composers achieve spontaneity and coherence by changing the source of their borrowings and conjuring up the effect of improvisation.⁸⁶

Only a detailed study of Baroque isorhythmic practice—of the dialectical ways in which motives at the level of sixteenths, eighths, quarter notes, and half notes recur, vary, and interact—will disclose the more technical aspects of Handel's extensive borrowings. Such a study will show that there is a very close working relationship between the mechanics of isorhythm and the spontaneity that one gains by shifting from one source of borrowings to another. The emblems of this relationship—the masterworks of Bach, Handel, and Scarlatti—bespeak a kind of gentlemen's agreement to resolve the antimony between isorhythm and spontaneity through a free license to borrow, to trope, and to elevate.⁸⁷ Such a study will also demonstrate, in a very technical manner, that Handel's borrowings are not very different from those of Bach or Scarlatti or, for that matter, from those of later tonal composers.

By way of a brief preview of what the study of composers' borrowings vis-à-vis

⁸⁶I hope to explore Bach's very explicit borrowings from Couperin in his keyboard suites—and Scarlatti's more carefully hidden borrowings from Handel's suites in his *Essercizi per gravicembalo*—on another occasion.

⁸⁷The borrowings hardly go one way: Telemann and Muffat are known to have borrowed from Handel substantially (see, for instance, Wollenberg 1975; Telemann's operatic borrowings have been the subject of discussions on the American Handel Society's electronic list, Handel-L). Scarlatti, I suggested in the previous footnote, borrowed extensively from Handel, and Couperin may have too (compare Scarlatti's Sonata in F# minor, K. 25, with Handel's F-minor Allemande; and compare the ironically titled "L'Artiste," from Couperin's nineteenth Ordre, published in 1723, with the Courante from Handel's E-major Suite, published in 1720).

feigned improvisation might entail, I offer the basic observation that the patterned metric and rhythmic flow that regulates tonal music at the surface needs to be complemented by the deliberate prevention of excessive patterning. The consequent avoidance of an overflow in patterning is a phenomenon that cuts across a broad spectrum of motives, phrases, and periods throughout the tonal era. In a compositional milieu marked on the one hand by extensive rhythmic repetition and on the other by abundant thematic appropriation, the necessary variety can most easily and most elegantly be won with the help of an ad-hoc traversal through a wide range of borrowings. Changing the source of borrowing at the opportune moment—shifting gears when the foreground so requires—automatically ensures that the foreground's built-in thrust, its attractive motoric energy and its winsome periodicity do not fall victim, collectively, to the mechanics of evenly timed clockwork. It ensures, in other words, that the foreground does not become mired in the routine of a daily or weekly calendar.

Improvisation and publication. If nothing else, the web of relations between Handel's D-minor Allemande and Couperin second Ordre illustrates the length to which Handel would go in order to simulate a casually improvisatory setting. Securing the pretense that each event leads to the next fortuitously, as if by happenstance—rather than covering its tracks—appears to have been Handel's priority in organizing the foreground: Borrowings that resemble their sources very closely and borrowings that show substantial alterations mingle freely throughout each piece. And in this instance feigning improvisation was also a very specific concern: Handel was taking the rare step of preparing the Eight Great Suites for publication.

Within the very narrow confines of the D-minor Allemande, the two seemingly unrelated tasks—improvisation and publication—find themselves inextricably bound with the need to maintain all-around coherence and freshness of invention. When Handel put the Allemande together for publication, he went out of his way to simulate an

improvisatory atmosphere and at the same time to recount a tale of enlargement in which every event acquired its accidental quality through a carefully mapped strategic scheme. That he tried to accomplish all these tasks at one and the same time tells us something about what the public in England expected its greatest composer to offer. It also tells us something about what England's greatest composer thought was his most important creative priority. In the words of Quintilian, "Above all it is necessary to conceal the care expended upon it [read: the composition's artistic structure] so that our rhythms may seem to possess a spontaneous flow, not to have been the result of elaborate search or compulsion."⁸⁸

⁸⁸Quintilian 1922 (*Instituto Oratorica*, Book IX/iv), p. 147.