

DURATIONAL PACING IN HANDEL'S
INSTRUMENTAL WORKS:
THE NATURE OF TEMPORALITY IN THE MUSIC
OF THE HIGH BAROQUE

by

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Volume Three: Musical Examples

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Introduction

Example 1: Handel, Suite in F minor (1720), Allemande

The image displays the first eleven measures of the Allemande from Handel's Suite in F minor. The score is written for piano in F minor (three flats) and common time (C). It consists of a grand staff with a treble and bass clef. Measure numbers 1, 3, 5, 7, 9, and 11 are indicated at the beginning of their respective systems. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Trills are marked with a trill symbol and a bracketed 'tr' above the notes in measures 1, 3, and 9. The piece concludes with a double bar line and repeat dots in measure 11.

continued

Example 1 (*continued*): Handel, F minor Allemande

14

16

18

21

24

27

*Some scholars and editors prefer D^b at bar 22^b.

Example 2: Handel, F minor Allemande, bars 1–9

a) Basic pace reduction

Basic pace contracts

Basic pace expands

b) Figural pace reduction

Figural pace (see chapter 1) and contracted basic pace

Basic pace

Obligato pace (see chapter 1) and expanded basic pace

Legend:

- Figural pace (see chapter 1) and contracted basic pace
- Basic pace
- Obligato pace (see chapter 1) and expanded basic pace

continued

Example 2 (continued): Handel, F minor Allemande

a)

Bars 5 6 7 8 9^a 9^b

(Expanded basic pace: d ) Basic pace resumes

b)

Bars 5 6 7 8 9^a 9^b

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

Example 3: Handel, F minor Allemande, bars 14–19
Tonal reduction

Bars 1 13 14 15^b 16 17 18 19

Upper descent: $\hat{3}$
Lower descent: $\hat{5}$

Auxiliary cadences: IV: I 6
I 6
II 5 V I // III: I - IV (P) -
V I - III III

Legend:
C -
- B \flat -
- A \flat

Enlargements of opening upbeat figure, $c^2 - ab^1$
(some transposed)

Example 4: Handel, F minor Allemande, bars 1–13: Tonal reduction

Bars 1 2^b 3 4 5 7

Upper descent: (♯) ———— ♯
 Lower descent: ———— ♯

Auxiliary cadence III: I 6

My preferred bass reading, auxiliary cadence III: V - IV
 Nestled auxiliary cadence

Auxiliary cadence III: I 6

Nestled auxiliary cadence V: I II 5 V

Auxiliary cadence V: (I) IV V

Prefix progression V - I III

Bars 7 8 9^a 9^b 10 11 12 13^a 13^b

(III: ♯) ———— ♯ (♯) ———— ♯ (♯) ———— ♯ (♯) ———— ♯

Auxiliary cadence III: I 6

Nestled auxiliary cadence V: I II 5 V

Auxiliary cadence V: (I) IV V

Example 5: François Couperin, *Pièces de clavecin*, Ordre 8, Gavotte

a) Bars 1–8

Bars 1 3 5 7

Tendrement.

b) Pace reduction

Bars 1 3 5 7

Composite pacing

Basic pace: largely

Example 6: François Couperin, *Pièces de clavecin*, Ordre 10

“La Triomphante,” Troisième partie: Fanfare (Bars 1–12)

Bars

1 3 5

Fort **Gaÿement.**

*Quoy que les valeurs du dessus ne semblent pas rapporter avec celles de la basse; il est d usage de la marquer ainsi.**

7 9 11

*Although the note values of the upper voice appear not to be in agreement with those of the bass, it is customary to notate it in this way.

Example 7: Sources for Handel, E major Suite, Allemande, in Couperin, *Pièces de clavecin*, Ordres 2 and 5

a) Handel, bars 1–18^a

The musical score is presented in two systems. The first system contains bars 1 through 6, and the second system contains bars 7 through 18. The key signature is E major (three sharps) and the time signature is 3/4. The score includes treble and bass staves. Annotations include circled numbers 1 through 7, some with arrows pointing to specific notes or groups of notes. A legend box on the right side of the page provides the following explanations:

- 1. Sequence from "Les Agréments" and the Allemande "La Longivière"
- 2. Thematic and chordal progressions from "Les Agréments"; modal mixture from "Les Agréments" and "La Longivière"
- 3. Scalar 16ths and arpeggiated 8ths from the Allemande "La Laborieuse"
- 4. Slow bass ascent and deceptive cadences from "Les Agréments"
- 5. Local idiom from "Les Agréments"; *Chordal sonorities from the long
- 6. Figurations from rising 3rds of "Les Agréments"
- 7. Figurations and design from "Les Agréments" and "La Longivière"

Example 7: Handel and Couperin (continued)

b) Couperin, *Les Agréments, seconde partie*, bars 1–14

1. Bars 4b–5b, see also Couperin, “La Longivrière” (ex. 7c)

2. Bars 4b–5a and 7b–9b

4. Bars 5b–7b

5. Bars 8b–9a and (inverted) 17a

6. Bars 10, 14b–15a, and 16

7. Bars 12–17a

* Bars 8–9

Example 7: Handel and Couperin (*continued*)

c) Couperin, Allemande, "La Longivrière," bars 10–18^a

d) Couperin, Allemande, "La Laborieuse" (Ordre 2), bars 16–18^a

Cf. Handel (Ex. 7a):

1. Bars 4b–5b; see also Couperin, "Les Agréments" (ex. 7b)
 2. Bars 4b–5a and 7b–9b
 3. Bars 5b–7b and 17b–18a
 7. Bars 12–17^a
- * Bars 8–9; see also "Les Agréments"

Example 8: Handel, Organ Concerto in B \flat , Op. 4, No. 6, I, Andante allegro

a) Bars 1–6

1 *Vordersatz* 3 *Fortspinnung* 5 *Epilog*

Flauto,
e Violino I
con sordini.

Flauto,
e Violino II
con sordini.

Harpa
[o Organo].

Violoncello,
Viola all' *8^{va}*
e Contrabbasso,
pizzicati.

b) Contrapuntal reduction

1 3 5

1 3 5

Tonal reduction

Exchange of voices ... voices reexchange

I — IV⁷-V I — I⁶ IV⁷-V

Example 9: Handel, Concerto Grosso in C minor, Op. 6, No. 8, Allemande

a) Bars 28–31

Bars 28 30

Violino I. *II. conc.*
Violino I. *rip.*

Violino II. *rip.*

Viola.

Tutti Bassi.

Expanded basic pace: $\text{♩} = \text{♩}$

Detailed description: This musical score shows four staves for bars 28, 29, and 30. The top staff is for Violino I (two parts), the second for Violino II, the third for Viola, and the fourth for Tutti Bassi. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth notes. A trill (tr) is marked above the first note of bar 28 in the Violino I part. Dynamics include piano (p) and piano fortissimo (p^{ff}). Fingerings are indicated with numbers 1-5. A box at the bottom right shows a dotted quarter note with the text 'Expanded basic pace: ♩ = ♩'.

b) Basic pace reduction by 2

Bars 28 30

Violino I. *II. conc.*
Violino I. *rip.*

Violino II. *rip.*

Viola.

Tutti Bassi.

Detailed description: This musical score shows the same four staves as in part (a), but with a basic pace reduction by 2. The notes are spaced out to fit the same time frame as the original. A double bar line (||) is present in the Viola part at the end of bar 29. The dynamics and fingerings are consistent with the original score.

Example 10: Restoration of underlying time spans

a) After Fux, *Gradus ad Parnasum*, and Rothstein, "Rhythmic Displacement," Example 6.1

The notation for Example 10a consists of two systems of music. The first system shows a treble and bass staff with a melodic line in the treble. A bracket above the treble staff is labeled "NB: Displaced time spans" and encompasses a sequence of notes. The second system shows the same two staves, but with a different melodic line. A bracket above the treble staff is labeled "NB: Restored time spans" and encompasses a different sequence of notes. An equals sign (=) is placed between the two systems, indicating that the underlying time spans are restored.

b) Schenker, *Free Composition*, Figure 110⁴

The notation for Example 10b shows a single treble staff with a melodic line. The first part of the staff has a bracket above it labeled "NB: Restored time spans" and contains a sequence of notes. Below the staff, there are two sets of numbers: "4—3 (=V7—I)" and "9—8 (=V5—I⁸)". An equals sign (=) is placed between the two parts of the staff, indicating that the underlying time spans are restored.

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Example 11: Handel, Concerto Grosso, Op. 3, No. 6, II: Allegro (cf. example 6)

a) Bars 11–14

Bars **11** **13**

b) Basic pace reduction

Bars **11** **13**

Expanded basic pace: D C

c) Further reduction

Bars **11** **13**

Underlying basic pace: D C

Example 12: Time-span reduction of Example 11, normalized in the style of Lerdahl and Jackendoff