

Example 1: Handel, Violin Sonata in G minor, Op. 1, No. 6, II: Allegro

On Irregularity in Baroque Phrase Rhythm, p.1

a) Bars 1–4

Octave descent: $\hat{8}$ $\hat{7}$ $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

6 6 7 3 (#) 7 6 5 6 6 4 5 #

b) Pace reductions

c) Deeper level

5 6 prefix

Example 2: Handel, G minor Violin Sonata, bars 1–4

On Irregularity in Baroque Phrase Rhythm, p.2

a) Foreground reduction

Bars **1** **2** **3** **4**

$\hat{8}$ $\hat{7}$ $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

5 6

IV

V $\begin{smallmatrix} 6-5 \\ 4-\sharp \end{smallmatrix}$ I

implicit prefix

b) Middleground reduction

prefix

I

IV

V $\begin{smallmatrix} 6-5 \\ 4-\sharp \end{smallmatrix}$ I

Example 3: Handel, Suite in D minor (1703c./1733), Allemande

On Irregularity in Baroque Phrase Rhythm, p.3

a) Bars 1–8

Bars 1 3 5

b) Basic pace reduction

Basic pace: ♩

Figural pace: ♩

Bar 3: basic pace contracts to figural pace

Bar 4: harmonic rhythm halts on second beat

Intended effect of progression: $V^6 \overline{4}^5 \ I$
III

Unintended, misleading effect: $I^6 \overline{4} \ V^5 \ I^3$
III

Sequential expansion, essential at the foreground level

c) Obbligato pace reduction

Obbligato pace: ♩



continued

a) Bars 1–8 (*cont.*)

Bars 6

8

b) Basic pace reduction (*cont.*)

—————

V: V⁷ I[#]

c) Figural pace reduction

Figural
pace:

Example 4: Handel, Suite in F minor (1720), Allemande

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a) Bars 1–4



Musical score for Example 4, showing the fifth through eighth bars of the Allemande. The key signature remains F minor. The time signature is 3/4. The section is labeled *3 Fortspinnung*. The music continues with sixteenth-note figures and eighth-note pairs. The section concludes with a dynamic marking [*tr*] above the bass staff in the eighth bar, followed by a repeat sign and the label *Epilog*.

b) Basic pace reduction

Bars 1 2 3 4

Basic pace contracts Basic pace expands

c) Figural pace reduction

10-10-10-10-10-10-10
5-6 7-6 7-6 7-6 7-6 7-6 7-6

d) Obbligato pace reduction

Legend:

- Figural pace and contracted basic pace
- Basic pace
- Obbligato pace and expanded basic pace

Repetitions, enlargements, and contractions of $c^2 - ab^1$ (some transposed)

Enlargement of $c^2 - ab^1 - g^1 - f^1 / ab^1$

Example 5: Vivaldi, Violin Concerto in A minor, Op. 3, No. 6, I: Allegro

On Irregularity in Baroque Phrase Rhythm, p.7

a) Opening ritornello, bars 1–12

Vordersatz
(see Example 5b)

Violino principale; Violino 1

Violini 2, 3, 4

Viole 1, 2

Violoncello

Violone e cembalo

Metrical artifice . . .

... displaced 4/4

6 6

Epilog

(see Example 5b)

Solo

b6 b7 b6 # b6 6 7 7 7 7 6 5 4

Gradual return to notated 4/4 . . .

... notated 4/4

continued

b) Parsing bars 1–3^a (*Vordersatz*, two readings) and bars 7^b–10 (*Epilog*)

Bars 1 2 3

Vordersatz

hemiola: 1. 2. 3.

split hemiola: 1. 2. 3.

Bars 7^b 8 9 10

Epilog

Displaced 4/4 transmuted
through unnotated 3/4 ...

hemiola: 1. 2. 3.

A half measure of
displaced 4/4 leads to ...

... two intervening measures of 3/4 time,
which then lead to ...

... a half measure of undisplaced 4/4,
and resumption of notated meter

... into
notated 4/4

Large barlines
= notated meter

Example 6: Corrette, Organ Concerto in D minor, Op. 26, No. 6 (with obbligato flute)

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I: Allegro, opening ritornello (bars 1–18)

Vordersatz

Musical score for the first section of the concerto, showing parts for Flauto traverso, Violino I, Violino II, Violino III, Viola, Violoncello (e Violone), Cembalo o Organo. The score is in 3/4 time, D minor. The Flauto traverso part consists of sustained notes. The string parts play eighth-note patterns. The score is divided into two sections: 'Vordersatz' (measures 1-7) and 'Fortspinnung' (measures 8-18). Measure numbers 7 and 18 are indicated at the end of each section.

Fortspinnung

Musical score for the second section of the concerto, starting at measure 10. The score includes parts for Flauto traverso, Violino I, Violino II, Violino III, Viola, Violoncello (e Violone), Cembalo o Organo. The Flauto traverso part continues with eighth-note patterns. The strings provide harmonic support. The section is labeled 'Epilog'. Measure numbers 10, 18, and 5+ are indicated. A dynamic marking 'tr' (trill) is shown above the strings. A note 'NB:' is present above the bassoon part.

Example 7: Blavet, Flute Concerto in A minor, III: Allegro

On Irregularity in Baroque Phrase Rhythm, p.10

Vordersatz

Violino I
Violino II
Basso

(Flute tacet)

9

18

Fortspinnung 2

Epilog

26

NB:

Flute solo

Solo piano

The musical score consists of three staves: Violino I (top), Violino II (middle), and Basso (bottom). The score is divided into several sections: *Vordersatz*, *Fortspinnung 1*, *Fortspinnung 2*, *Epilog*, and *Flute solo*. The *Flute solo* section begins at measure 26, indicated by a bracket above the flute staff. In the *Flute solo* section, there is a note labeled "NB:" above the staff. The score features various dynamics, including *f*, *pp*, *tr*, *ff*, and *p*. Measure numbers 9, 18, and 26 are marked. The basso staff shows sustained notes in some measures. The *Flute solo* section ends with a dynamic marking *Solo piano*.

Example 8

On Irregularity in Baroque Phrase Rhythm, p.11

a) Vivaldi, Corrette, and Blavet Concertos, three-part ritornello incipits

Vivaldi

Vordersatz *Fortspinnung* *Epilog*

Corrette

Vordersatz *Fortspinnung* *Epilog*

Blavet

Vordersatz *Fortspinnung* *Epilog*

b) Telemann, Concerto for Trumpet and Strings in D, TWV 51: D7, IV, Allegro

Trumpet Bassi

1. 2. X

third statement
averted

(violins I, II tacet)

Example 9: Couperin, *Pièces de clavecin*, Ordre 23: “Les gondoles de Délos,”
Première partie: *servant de Rondeau*

On Irregularity in Baroque Phrase Rhythm, p.12

a) First reprise

Antecedent

r.h. & l.h.: 1 2 3 ,

Bardinage – tendre.

Musical score for the first reprise, Antecedent section, measures 1-3. The score consists of two staves. The top staff is treble clef, 3/8 time, and the bottom staff is bass clef, 3/8 time. The notation shows eighth-note patterns with various grace notes and slurs. Measure 1 starts with a single eighth note followed by a grace note and a sixteenth-note pattern. Measures 2 and 3 continue this pattern with slight variations in the grace note and sixteenth-note figures.

Consequent

r.h. & l.h.: 1 2 3 ,

Musical score for the first reprise, Consequent section, measures 9-11. The score continues the same two-staff format. Measure 9 follows the pattern established in the Antecedent. Measures 10 and 11 show a transition, indicated by a fermata over the bass line in measure 10 and a change in the right-hand line in measure 11.

Musical score for the first reprise, Antecedent section, measures 4-6. The key signature changes to 4/4. The right hand (r.h.) plays eighth-note patterns, and the left hand (l.h.) provides harmonic support with sustained notes and eighth-note chords. Measures 4 and 5 are identical. Measure 6 begins with a new rhythmic pattern in the right hand.

Musical score for the first reprise, Consequent section, measures 12-14. The key signature changes to 12/8. The right hand (r.h.) continues its eighth-note patterns, and the left hand (l.h.) provides harmonic support. Measure 12 ends with a fermata over the bass line. Measures 13 and 14 show a continuation of the melodic line with eighth-note patterns and grace notes.

Musical score for the first reprise, Antecedent section, measures 7-9. The key signature changes to 7/8. The right hand (r.h.) plays eighth-note patterns, and the left hand (l.h.) provides harmonic support. Measures 7 and 8 are identical. Measure 9 begins with a new rhythmic pattern in the right hand.

b) Second reprise and *petite reprise*

r.h. & l.h.: 1 2 3 4 ,

17

21

1 2 3 4 ,

25

1 2 3 4 .

29

petite reprise

1 2 3 4 .

33

Example 10: Handel, Concerto Grosso in C minor, Op. 6, No. 8,
VI: Allegro, first reprise (bars 1–8)

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Example 11: Telemann, Concerto in E minor for recorder and flute, TWV 52: e1, IV, Presto

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Refrain (bars 1–20)

Bars **1** **3** **5** **7** **9**

Antecedent

Subphrase 1

Subphrase 2

Consequent

Subphrase 1

Background: 1 2 3 4 , 1 2 3 4 , 1 2

Middle ground: 1 2 3 4 , 5 6 (————— ² ||. —————) ; 1 2

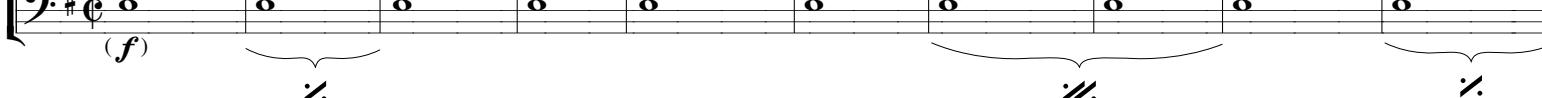
Foreground: 1 2 3 4 , 5 6 7 8 ; 1 2

Flauto dolce
Flauto traverso 

Violino I 

Violino II 

Viola 

Cembalo
Violone 

Background: 1 2 3 4 , 1 2 3 4 , 1 2

Middle ground: 1 2 3 4 , 5 6 (————— ² ||. —————) ; 1 2

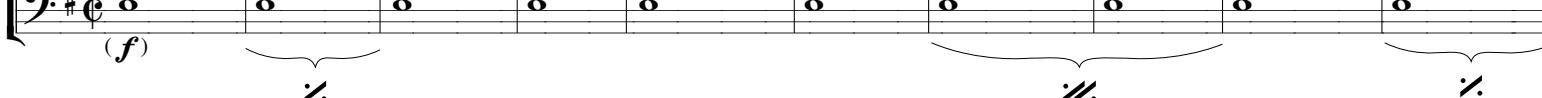
Foreground: 1 2 3 4 , 5 6 7 8 ; 1 2

Flauto dolce
Flauto traverso 

Violino I 

Violino II 

Viola 

Cembalo
Violone 

1 **3** **5** **7** **9**

Antecedent

Subphrase 1

Subphrase 2

Consequent

Subphrase 1

Background: 1 2 3 4 , 1 2 3 4 , 1 2

Middle ground: 1 2 3 4 , 5 6 (————— ² ||. —————) ; 1 2

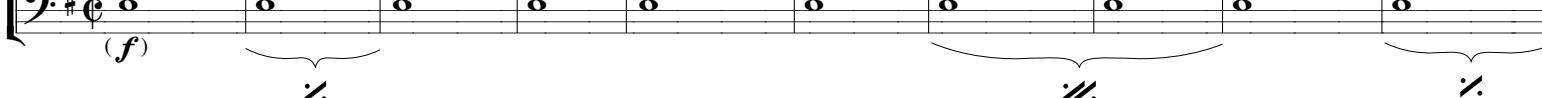
Foreground: 1 2 3 4 , 5 6 7 8 ; 1 2

Flauto dolce
Flauto traverso 

Violino I 

Violino II 

Viola 

Cembalo
Violone 

1 **3** **5** **7** **9**

Antecedent

Subphrase 1

Subphrase 2

Consequent

Subphrase 1

Background: 1 2 3 4 , 1 2 3 4 , 1 2

Middle ground: 1 2 3 4 , 5 6 (————— ² ||. —————) ; 1 2

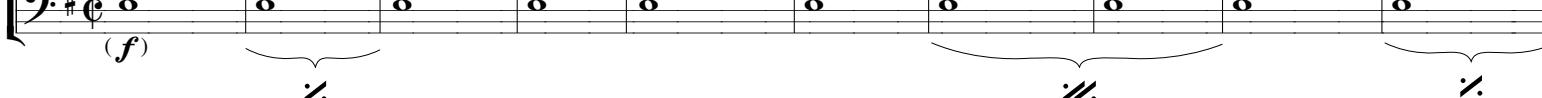
Foreground: 1 2 3 4 , 5 6 7 8 ; 1 2

Flauto dolce
Flauto traverso 

Violino I 

Violino II 

Viola 

Cembalo
Violone 

(continued)

Refrain (*cont.*)Bars **12****Consequent (cont.)***Subphrase 1 (cont.)***14***Subphrase 2***16****18****20**

Background:	3	4	5	1	2	3	4	5	6	,	1
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Middle ground:	3	4	(2),	5	6	(2),	7	8	,	1
----------------	---	---	---	---	----	---	---	---	---	----	---	---	---	---

Foreground:	3	4	(2),	5	6	7	(elongation),	8	,	1
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genuine echo

$= \# \# \#$

Fine

Example 12: Telemann, E minor Concerto, durational models

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The three levels of the refrain

Bars **1** **5** **9** **14** **20**

Antecedent
Subphrase 1

Subphrase 2

Consequent
Subphrase 1

Subphrase 2

Background:

4 , 4 ; 5 ; 6 + 1
unexpanded

1 2 3 4 , 1 2 3 4 ; 1 2 3 4 5 , 1 2 3 4 5 6 , 1 .

Middleground:

6 ; 8 + 1
expanded

1 2 3 4 , 5 6 ($\frac{2}{\cancel{2}}$) ; 1 2 3 4 (\cancel{x}) , 5 6 ($\frac{2}{\cancel{2}}$) 7 8 , 1 .

Foreground:

4 , 4 ; 8 + 1
expanded

1 2 3 4 , 5 6 7 8 ; 1 2 3 4 (\cancel{x}) , 5 6 7(---) 8 , 1 .

7th bar = repetition and
elongation of 6th bar