

Example 1: The three meters

a) The large 4/4 (or fugal 4/4): Handel, Concerto Grosso in G minor, Op. 6, No. 6, II, bars 1–4

Allegro, ma non troppo

Vln. I *conc. e rip.*

Metrical texture

- basic pace
- figural paces
- diminutions

Basic pace:

b) The small 4/4: Handel, Concerto Grosso in B minor, Op. 6, No. 12, bars 1–3

Allegro

Vln. I *conc.*

Vln. II *conc.*

Vcl.

Metrical texture

- obligato pace
- basic pace
- figural paces
- diminutions

Basic pace:

c) The compound 4/4: Handel, Concerto Grosso in G minor, Op. 6, No. 6, IV, bars 1–2

Allegro

Vln. I, II *conc.*

Vln. I *rip.*

Vln. II *rip.*

Vla.

Bassi

Metrical texture

- basic pace
- figural pace
- diminutions

Basic pace:

3 6 6 6 #

Example 2: Displacement and mixture

a) Mid-bar displacement in the large 4/4: Handel, G minor Concerto Grosso, II, bars 18–21

Bars 18 20

Vln. I *conc. e rip.*

Vln. II *conc. e rip.*

Vla.

Bassi

Mid-bar displacement shifts the accentual weight to the conclusion of the subject

b) Metrical mixture in the compound 4/4—solo violin enters in the small 4/4
Handel, G minor Concerto Grosso, IV, bars 21–24^a

Solo.

Vln. I *conc.*

Vln. I *rip.*

Vln. II *conc.*

Vln. II *rip.*

Vla.

Bassi

Basic pace: half note

Metrical texture: half note (with dotted half note above and quarter note below)

basic pace
figural paces
diminutions

Example 3: Handel, Flute (Oboe) Concerto in G minor, II, Allegro

a) Score, bars 1–8

Bars 1 3 5

Solo theme: notated small 4/4 Orchestral response: displaced compound 4/4

Flute (Oboe) solo

Vln. I

Vln. II

Vla.

Bassi

Metrical texture

basic pace

figural paces

diminutions

changes to

basic pace

figural pace

diminutions

6^b 7 6 7 6 7 6 7 6 7 4 # 6 5 6 6 6 6 7 6^b 4 5/3

b) Bars 1–8, rhythmic reduction

Solo theme: half-note basic pace Responding tutti: displaced quarter-note basic pace

Solo theme: half-note basic pace

Responding tutti: displaced quarter-note basic pace

Basic pace:

NB: underlying parallel fifths

Basic pace:

Example 4: Handel, G minor Flute (Oboe) Concerto

a) Bars 17^b-21^a

Flute (Oboe) solo

Vln. I

Vln. II

Vla.

Bassi

7 6 7 7 6

7 5 6 5 4 #

Mid-bar displacement shifts the accentual weight to the conclusion of the theme (small 4/4)

Metrical texture

- basic pace
- figural paces
- diminutions

Bars 18 20

NB: half-note basic pace and underlying parallel fifths; suspensions and underlying figural eighths simulate metrical texture typical of the compound 4/4

b) Bars 26^b-29^a

Bars 27 29

6 7 7 7 7 7

7 5^b 7 7

mid-bar displacement (small 4/4)

Metrical texture

- basic pace
- figural paces
- diminutions

Bars 27 29

7-10 7-10 7-10 7-10 7-10

7-10 7-10 7-10 7-10

NB: half-note basic pace; suspensions and underlying figural eighths simulate metrical texture typical of the compound 4/4

continued

Example 4 (continued)

c) Bars 37^b-40^a

Bars 38 40

mid-bar displacement (small 4/4)

Metrical texture

- basic pace
- figural paces
- diminutions

Bars 38 40

(vla. omitted)

5 — 6 5 — 6 5 — 6 5 — 6 5

NB: half-note basic pace; suspensions and underlying figural eighths simulate the compound 4/4

d) Bars 44^b-47

Bars 45 47

fourth-beat metrical displacement (compound 4/4) shifts accentual weight onto third beat at conclusion

Metrical texture

- obligato pace
- basic pace
- figural pace
- diminutions

Bars 45 47

one-bar obligato pace

Example 5: Handel, Organ Concerto in F, Op. 4, No. 4, II, Andante

Kimberger's 4/4 Meters and Handel's Paces, p. 6

a) Bars 1-11^a

Bars 1 3 5

Andante.

Violino I. Oboe I. *Viol. pianiss. per tutto, senza Oboe.* etc.

Violino II. Oboe II. *Viol. pianiss. per tutto, senza Oboe.* etc.

Viola. *pianiss. per tutto* etc.

Organo. *Open Diapason. stopt Diapason. & Flute.* (bars 5-8 = bars 1-4)

Bassi. *pianiss. per tutto* etc.

Metrical texture

- obligato pace
- basic pace
- figural paces
- diminutions

small 4/4 (notated)

Violoni e Violoncelli senza Cembalo e senza Bassons.

9 11

Metrical texture

- basic pace
- figural pace
- diminutions

compound 4/4 (displaced)

continued

b) Pace reductions and three levels of metrical texture

1) Obligato pace (= ♩, later ♩)

Bars 1 3 5 9 11

Ritornello theme

(bars 5-8 = bars 1-4)

Organ solo

obligato pace, now ♩, fades temporarily ...

... only to return, hidden and displaced

sequential expansion, nonessential at lower levels

2) Basic pace (= ♩, later ♩)

Bars 1 3 5 9 11

Small 4/4

(bars 5-8 = bars 1-4)

Compound 4/4

basic pace, now ♩, displaced

implicit suspensions suggest ritornello outline

genuine sequential expansion mimics ritornello; essential at lower levels

3) Figural pace (= ♩, later ♩)

Bars 1 3 5 9 11

(bars 5-8 = bars 1-4)

figural pace now ♩ (diminutions = ♩)

apparent sequential expansion

cadential acceleration

Example 6: Handel, Organ Concerto in F, Andante

a) Bars 14–22

Bars **14** **16**

Solo episode compound 4/4, displaced displacement ends, in preparation for solo tutti confrontation

Violino I.
Oboe I.

Violino II.
Oboe II.

Viola.

Organo.
Open Diapason.
stopt Diapason.
& Flute.

Bassi.

Metrical texture

- basic pace
- figural pace
- diminutions

18 **20** **22**

Orchestral intervention *Solo episode* displacement resumes

Violino I.

Violino II.

Viola.

Organo.

Bassi.

confrontations between beats 2 and 3 and between beats 4 and 1 embody the confrontation between the simple and the compound 4/4; pace and metrical texture of the solo's compound 4/4 prevail

continued

b) Bars 24–25

Solo episode *Orchestral intervention*

on the mediant, D minor

=

compound 4/4

c) Bars 29–30

Solo episode *Orchestral intervention*

... on the mediant, roles reversed

=

compound 4/4

Example 7: Handel, F major Organ Concerto, Andante

a) Bars 37-45

Bars **37** **39** **41**

Tutti: small 4/4, notated meter (nondisplaced) Solo: compound 4/4, displaced

Violino I.
Oboe I.

Violino II.
Oboe II.

Viola.

Organo.
Open Diapason.
stopt Diapason.
& Flute.

Bassi.

Tutti's metrical texture

Solo's metrical texture

basic pace
figural paces

basic pace
figural pace
diminutions

42 **44**

Tutti: small 4/4, nondisplaced Solo cadenza:
compound 4/4, displaced

Violino I.

Violino II.

Viola.

Organo.
Open Diapason.
stopt Diapason.
& Flute.

Bassi.

basic pace
figural paces
diminutions

basic pace
figural pace
diminutions

continued

b) Bars 37–38 and 41–42, pace reductions

1) Basic pace

Tutti maintain the small 4/4, nondisplaced

37

Basic pace:

Solo attempts to assert the compound 4/4, displaced

41

Basic pace:

2) Figural pace

Figural pace:

Figural pace:

(bar 42 = bar 41 at the lower octave)

Example 8: Handel, F major Organ Concerto, Andante

a) Bars 45–52

Organo.
*Open Diapason.
stopt Diapason.
& Flute.*

Bars 45 47

49 51

Metrical texture

- obligato pace (displaced)
- basic pace
- figural pace
- diminutions

b) Bars 53–57 (orchestral conclusion)

53 55 57

Tutti.

Violino I.
Oboe I.

Violino II.
Oboe II.

Viola.

Organo.

Bassi.

(Tutti.)

Metrical texture

- obligato pace
- basic pace
- figural paces
- diminutions

Example 9: Handel, Concerto Grosso in D minor, Op. 6, No. 10, III

Bars 1 **A** 3 5

Ritornellos: *Vordersatz* *Fortspinnung* mid-bar displacement

Allegro

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

Violino II. *rip.*

Viola.

Bassi.
(Violoncello, Violone,
Cembalo I, II)

stretto prepares displacement

4 # 6 # 6 3 # 6 6 6

bassi and stretto prepare displacement

Metrical texture

basic pace
figural paces
diminutions

7 Epilog 9 11 **B** (= middle section) sequential expansion

imitative play of displacement

6 6 6 5 7 6 6

basic pace, expanded 6 4 3 2 6

figural paces
diminutions

13 15 17 **A'** (= recomposition of **A**) *Vordersatz*

imitative play of displacement

4 3 6 6 # 7 5 # 6 5 6 4 # 6 6 6

basic pace (restored)
figural paces
diminutions

continued

19 mid-bar displacement *Fortspinnung* (expanded) **22**

sequential expansion

Metrical texture

- basic pace, expanded
- figural paces
- diminutions

24 *Epilog* (expanded) **26** **28**

quarter-note displacement (prepares metrical modulation)

sequential expansion modulation to the compound 4/4

imitative play of displacement

- basic pace (restored)
- figural paces
- diminutions

- basic pace (contracted)
- figural pace
- diminutions

Example 10: Handel, D minor Concerto Grosso, III

Pace reductions and the layers of the metrical texture, substantially normalized

a) Bars 1–2, 11–12

1) Basic pace (= ♩ and, sequentially expanded, ♩)

First sequential expansion, nonessential at higher levels

b) Bars 17–19

1) Basic pace (= ♩)

2) Larger figural pace (= ♩ and, expanded, ♩)

Bars **2** **12**

First sequential expansion, nonessential at lower levels

2) Larger figural pace (= ♩)

18

3) Smaller figural pace (= ♩ and, expanded, ♩)

3) Smaller figural pace (= ♩)

continued

c) Bars 21–26

1) Basic pace (= ♩ and, expanded, ♩)

Bars 21 22 23 24 25 26

Second sequential expansion, nonessential at higher levels

Third sequential expansion, nonessential at lower levels

Slower paces (♩ , ♩) drop out; meter has modulated to the compound 4/4

d) Bars 27–28

1) Earlier basic pace (= ♩)

Bars 21 22 23 24 25 26 27 28

Second sequential expansion, essential at lower levels

Third sequential expansion, essential at lower levels

Slower paces (♩ , ♩) drop out; meter has modulated to the compound 4/4

2) Figural pace (= ♩)

Bars 21 22 23 24 25 26 27 28

Second sequential expansion, essential at lower levels

Third sequential expansion, essential at lower levels

Slower paces (♩ , ♩) drop out; meter has modulated to the compound 4/4

2) New basic pace (= ♩)

3) Smaller figural pace (= ♩)

Bars 21 22 23 24 25 26 27 28

Second sequential expansion, essential at lower levels

Third sequential expansion, essential at lower levels

Slower paces (♩ , ♩) drop out; meter has modulated to the compound 4/4

3) Remaining figural pace (= ♩)

slurs = metrical emphasis of modulation to the compound 4/4, which is displaced one quarter note to the left

Example 12: Handel, Allegro, voice-leading sketches

Sections A B A'

Bars 1 4 6^b 7 8^b 9^b 10^b 11 13 14 15 16^b 17^{a-b}

III: I⁶ IV V I

aux. cad.

prefixes

P

rising fifths / aux. cad.

V: I⁶ - II⁶ - / - V[#] - - I[#]

prefix

three overlapping progressions

Recap

I P III⁵ —

— #5 — 6 —

Section A'

Bars 17^b 18^b 19^b 20^b 21^b 22^b 23^b 24 25^b 26^b 27^b 28^b

from: 10 - 5 10 - 5 10

Recap

= "I"

— 5 IV

V[#]

cadential unfolding

auxiliary cadence

Example 13: Handel, Allegro, sectional length

Sections **A** **B** **A'** (various sectional overlaps)

Bars **1** **4^b** **6** **11** **17** **20^a**

Vordersatz *Fortspinnung* *Epilog* *Vordersatz*

3 1/2 bars 2 1/2 bars 4 bars 6 bars 3 1/2 bars

Basic pace:

mid-bar displacement (temporary) expansion

basic length, unexpanded:
5 bars

Bars **20^b** **21** **22** **23** **24** **25** **26** **27** **28**

(overlap)

Fortspinnung *Epilog*

3 1/2 bars 5 bars

mid-bar displacement expansion quarter-note displacement expansion

Basic pace:

basic length, unexpanded:
2 bars 3 bars

Example 14: Handel, D minor Allegro, recomposition of first reprise

a) Bars 17–20 = 1–4

Bars **17**

19

Enlargement: a^2 — f^2 — d^2 — e^2

Vordersatz *Fortspinnung*

Bars **1** *Fortspinnung*

Allegro

continued

b) Bars 20^b-24^a = 4^b-6

20 22 24

f^2 $f\#^2$ $b\flat^2$ g^2 a^2 g^2

Fortspinnung (expanded) *Epilog* (expanded, overlapping)

=

4 *Fortspinnung* 6

6 6 3 6 6 6

continued

