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

Vln. I
con. e rip.

= 

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

Vln. I
con.

Vln. II
con.

Vcl.

= 

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

Vln. I, II
con.

Vln. I
rip.

Vln. II
rip.

Vla.

Bassi

= 

Kirnberger’s 4/4 Meters and Handel’s Paces, p.1
Example 2: Displacement and mixture

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

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

Kirnberger’s 4/4 Meters and Handel’s Paces, p. 2
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

b) Bars 1–8, rhythmic reduction

Solo theme: half-note basic pace

Responding tutti: displaced quarter-note basic pace

NB: underlying parallel fifths
Example 4: Handel, G minor Flute (Oboe) Concerto

a) Bars 17\textsuperscript{b}–21\textsuperscript{a}

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

Metrical texture

b) Bars 26\textsuperscript{b}–29\textsuperscript{a}

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

c) Bars 37\textsuperscript{b}–40\textsuperscript{a}

Kirnberger’s 4/4 Meters and Handel’s Paces, p. 5

Example 4

Kirnberger’s 4/4 Meters and Handel’s Paces, p. 5

d) Bars 44\textsuperscript{b}–47
Example 5: Handel, Organ Concerto in F, Op. 4, No. 4, II, Andante

Kirnberger’s 4/4 Meters and Handel’s Paces, p. 6

a) Bars 1–11

|-----------|---------|-------------|---------|--------|---------|--------|

**Bars 1**

<table>
<thead>
<tr>
<th>Metrical texture</th>
<th>basic pace</th>
<th>figural paces</th>
<th>diminutions</th>
<th>small 4/4 (notated)</th>
</tr>
</thead>
</table>

**Bars 3**

<table>
<thead>
<tr>
<th>Metrical texture</th>
<th>basic pace</th>
<th>figural paces</th>
<th>diminutions</th>
<th>compound 4/4 (displaced)</th>
</tr>
</thead>
</table>

**Bars 5**

<table>
<thead>
<tr>
<th>Metrical texture</th>
<th>basic pace</th>
<th>figural paces</th>
<th>diminutions</th>
<th>Piano, pizz., senza Oboe.</th>
</tr>
</thead>
</table>

**Bars 9**

<table>
<thead>
<tr>
<th>Metrical texture</th>
<th>basic pace</th>
<th>figural paces</th>
<th>diminutions</th>
<th>compound 4/4 (displaced)</th>
</tr>
</thead>
</table>

**Bars 11**

<table>
<thead>
<tr>
<th>Metrical texture</th>
<th>basic pace</th>
<th>figural paces</th>
<th>diminutions</th>
<th>compound 4/4 (displaced)</th>
</tr>
</thead>
</table>

continued
b) Pace reductions and three levels of metrical texture

1) Obbligato pace (= \( \text{o} \), later \( \text{j} \))

Bars 1 \( \text{3} \)

2) Basic pace (= \( \text{j} \), later \( \text{\|} \))

Bars 1 \( \text{3} \)

3) Figural pace (= \( \text{\|} \), later \( \text{\|} \))

Bars 1 \( \text{3} \)
Example 6: Handel, Organ Concerto in F, Andante

a) Bars 14–22

Bars 14

**Solo episode**

compound 4/4, displaced

**16**

displacement ends, in preparation for solo tutti confrontation

---

18

**Orchestral intervention**

---

20

---

22

**Solo episode**

displacement resumes

---

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*
Example 6: Handel, Organ Concerto in F, Andante (continued)

Krnberer’s 4/4 Meters and Handel’s Paces, p. 9

b) Bars 24–25

c) Bars 29–30

Solo episode

Orchestral intervention

Solo episode

Orchestral intervention

on the mediant, D minor

on the mediant, roles reversed

compound 4/4

compound 4/4
Example 7: Handel, F major Organ Concerto, Andante

a) Bars 37–45

Tutti: small 4/4, notated meter (nondisplaced)

Solo: compound 4/4, displaced

continued
Example 7: Handel, F major Organ Concerto, Andante  (continued)

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

1) Basic pace

Tutti maintain the small 4/4, nondisplaced

Solo attempts to assert the compound 4/4, displaced

2) Figural pace

Figural pace:
Example 8: Handel, F major Organ Concerto, Andante

a) Bars 45–52

b) Bars 53–57 (orchestral conclusion)
Example 9: Handel, Concerto Grosso in D minor, Op. 6, No. 10, III

Bars 1 [A] Ritornello: Vordersatz Allegro

Violino I. II conc.
Violino I. rip.

Violino II. rip.

Viola.

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

Metrical texture

basic pace
figural paces
dimensions

stretto prepares displacement

4 3 4 4

3 1 5

7 Epilog

9

11 [B] (= middle section) sequential expansion

immitative play of displacement

bassi and stretto prepare displacement

basic pace, expanded
figural paces
dimensions

13

15

17 [A] (= recomposition of [A])

Vordersatz

basic pace (restored)
figural paces
dimensions

Fortspinnung mid-bar displacement

Kirnberger’s 4/4 Meters and Handel’s Paces, p.12 continued
Example 9: Handel, D minor Concerto Grosso, III  (continued)

Kirnberger’s 4/4 Meters and Handel’s Paces, p.13

mid-bar displacement

Fortspinnung (expanded)

sequential expansion

Metrical texture

basic pace, expanded
figural paces
dimensions

24 Epilog (expanded)

quarter-note displacement (prepares metrical modulation)

sequential expansion

modulation to the compound 4/4

imitative play of displacement

basic pace (restored)
figural paces
dimensions

basic pace (contracted)
figural pace
dimensions
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 (= $\frac{4}{4}$ and, sequentially expanded, $\frac{4}{2}$)
   2) Larger figural pace (= $\frac{4}{2}$ and, expanded, $\frac{4}{1}$)
   3) Smaller figural pace (= $\frac{2}{1}$ and, expanded, $\frac{1}{1}$)

b) Bars 17–19
   1) Basic pace (= $\frac{4}{4}$)
   2) Larger figural pace (= $\frac{4}{2}$)
   3) Smaller figural pace (= $\frac{2}{1}$)

First sequential expansion, nonessential at higher levels
First sequential expansion, nonessential at lower levels

Kirnberger’s 4/4 Meters and Handel’s paces, p. 15

continued
Example 10: Handel, D minor Concerto Grosso, III, Pace reductions and metrical texture  

Kirnberger’s 4/4 Meters and Handel’s paces, p. 16

c) Bars 21–26  
1) Basic pace (= \( \text{\textit{and, expanded, \( \text{\textit{o}} \)}} \))

Bars 21

\( \text{\textit{Second sequential expansion, nonessential at higher levels}} \)

Bars 22

\( \text{\textit{Third sequential expansion, nonessential at lower levels}} \)

Bars 23

2) Figural pace (= \( \text{\textit{d}} \))

Bars 24

\( \text{\textit{Second sequential expansion, essential at lower levels}} \)

Bars 25

\( \text{\textit{Third sequential expansion, essential at lower levels}} \)

Bars 26

3) Smaller figural pace (= \( \text{\textit{d}} \))

Bars 27

3) Remaining figural pace (= \( \text{\textit{d}} \))

Bars 28

\( \text{\textit{Slurs = metrical emphasis of modulation to the compound 4/4, which is displaced one quarter note to the left}} \)

d) Bars 27–28  
1) Earlier basic pace (= \( \text{\textit{d}} \))

Bars 27

\( \text{\textit{Slower paces (\( \text{\textit{d, o}} \) drop out; meter has modulated to the compound 4/4}} \)

Bars 28
Example 11: Handel, D minor Concerto Grosso

a) Opening rest and afterbeat motive enlarged across recomposed A section and second sequential expansion

\[ \begin{align*}
& a^2 - b^2 - a^2 - g^2 \\
& \text{becomes} \\
& a^2 - \text{b} - a^2 - g^2
\end{align*} \]

Bars 1 17 18 21 22 23

b) Quarter-note displacement to the left, in the manner of the compound 4/4, during third sequential expansion

Bars 25 26 24 25 26

\[ \begin{align*}
& a^2 - b^2 - a^2 - g^2 \\
& \text{becomes} \\
& a^2 - b^2 - a^2 - g^2
\end{align*} \]
Example 12: Handel, Allegro, voice-leading sketches

Sections

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

A

aux. cad.
III: I6 IV V I

prefixes

rising fifths
aux.
cad.
V: I6 II6b prefix
V# I6

three overlapping progressions

Recap

P

I

III5

A'

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

from: 10 — 5 10 — 5 10

Recap

P

= "I"

IV

V#

cadential unfolding

auxiliary cadence

Kirnberger’s 4/4 Meters and Handel’s Paces, p. 18
Example 13: Handel, Allegro, sectional length

Sections

<table>
<thead>
<tr>
<th>Bars</th>
<th>A</th>
<th>1</th>
<th>Vordersatz</th>
<th>3½ bars</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
<td>4b</td>
<td>Fortspinnung</td>
<td>2½ bars</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td></td>
<td>Epilog</td>
<td>4 bars</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>11</td>
<td></td>
<td>6 bars</td>
</tr>
<tr>
<td></td>
<td>A'</td>
<td>17</td>
<td></td>
<td>3½ bars</td>
</tr>
</tbody>
</table>

Basic pace: \( \cdot \). mid-bar displacement (temporary)

Expansion: \( \cdot \) basic length, unexpanded: 5 bars

Bars 20\( b \) 21 22 23 24 25 26 27 28

(overlap)

Fortspinnung 3½ bars

Epilog 5 bars

Mid-bar displacement expansion

quarter-note displacement expansion

Basic pace: \( \cdot \) basic length, unexpanded: 3 bars
Example 14: Handel, D minor Allegro, recomposition of first reprise

a) Bars 17–20 = 1–4

Bars 17

Enlargement: \(a^2\) \(\quad f^2\) \(\quad d^2\) \(\quad e^2\)

---

Fortspinnung

---

Bars 1

Allegro

---

Fortspinnung

---

continued
Example 14: Handel, D minor Allegro, recomposition of first reprise  (*continued*)

b) Bars 20<sup>b</sup>–24<sup>a</sup> = 4<sup>b</sup>–6

Kirnberger’s 4/4 Meters and Handel’s paces, p. 21

\[ \begin{align*}
20 & \quad \text{Fortspinnung (expanded)} \quad f^2 \quad f^{\#2} \quad b_k^2 \quad g^2 \\
22 & \quad a^2 \\
24 & \quad g^2 \quad \text{Epilog (expanded, overlapping)}
\end{align*} \]

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

Kirnberger’s 4/4 Meters and Handel’s paces, p. 22

c) Bars 24–28 = 7–10 (conceptually)

Epilog (expanded)

24

a\(^1\)

( a\(^1\)

f\(^1\) d\(^2\) )

26

b\(^b\)\(^1\) ( a\(^1\) ) a\(^2\) g\(^2\) ( f\(^2\) )

28

7

9

= \\

Epilog ( a\(^2\) f\(^2\) d\(^2\) )

(Cf. also b\(^b\)\(^2\) – a\(^2\) – g\(^2\) in bars 21\(^b\) – 23\(^b\) )