

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

a) Background soprano descent b) Background alto descent

Bars **3^b** **17^b** **23^{a-b}** **24** **27** **1** **17^b** **23^{a-b}** **25** **26^{a-b}** **27**

3̂ 2̂ 1̂ 5̂ 4̂ 3̂ 2̂ 1̂

Cons. -Diss. auxiliary cadence

I III II⁶ V I I III II⁶ V (I⁶ IV V) I

NB: Parentheses denote tones that are implied by the surrounding voice leading but are not expressed at the surface.

Example 2: Handel, D minor Allemande

a) The three-part *Ursatz*

	1	3^b	17^b	23^{a-b}	24^b	25	26^{a-b}	27
Upper <i>Urlinie</i>	3̂			2̂				1̂
Lower <i>Urlinie</i>	5̂		4̂		3̂		2̂	1̂

I III II⁶ V (I⁶ IV V) I

b) Origin of soprano as an obbligato voice

	5̂	4̂	3̂	2̂	1̂
Structural alto					
Obbligato soprano	3̂	2̂			1̂

I III II⁵⁶ V (I⁶ V) I

turn figure: $b^{\flat 1} - a^1 - g^1 - a^1$

I

4

turn enlarged

tr

turn chromaticized

VII

8

V6

tr

tr

tr

tr

tr

tr

12

tr

tr

tr

tr

tr

continued

Musical score for measures 16-19. The system is enclosed in a box. Measure 16 starts with a treble clef and a bass clef. The key signature has one flat (B-flat). The music features a complex texture with many sixteenth notes and trills. Measure 19 ends with a repeat sign. Roman numeral III is written below the staff.

Musical score for measures 20-23. The system is enclosed in a box. Measure 20 starts with a treble clef and a bass clef. The key signature has one flat. The music features a complex texture with many sixteenth notes and trills. Measure 23 ends with a repeat sign. Roman numerals IV 6, - II 6, and V are written below the staff. The text "turn enlarged further" is written below the first measure.

Musical score for measures 24-27. The system is enclosed in a box. Measure 24 starts with a treble clef and a bass clef. The key signature has one flat. The music features a complex texture with many sixteenth notes and trills. Measure 27 ends with a repeat sign. Roman numerals I 6, IV - II 3/4, V, and I are written below the staff. The text "auxiliary cadence" is written below the first measure.

Example 4: Handel, D minor Allemande, 5–6–5 progressions and variants

a) Ascending

III IV

Bars 17^b 20^b 21 22 23

III IV

In practice, this progression is often inverted, obscuring the original 6th.

III IV

b) Descending

5 6 5 becomes

I VII becomes

Bars 2^b 4^b 5^a—b

Example 5: The hidden bass and exposed tenor

a) The prefix progression

IV V IV (I⁶ II⁶) V

8 7 8 7
6 5 6 5
4 # 4 #

b) Unfolded inner and outer voices in contrary motion

I P I⁶ I P I⁶

(This progression is more common in the major keys.)

c) Unfolded bass-tenor sixths; upper voices in contrary motion

I P I⁶ I P I⁶

Example 6: Handel, D minor Allemande, bars 1–8

a) Middleground sketch

Bars 1 2 3^a — b 4^b 5^b 6 7 8

Soprano: $\hat{3}$ $\hat{4}$ $\hat{\#4}$ sus $\hat{2}$

Alto: $\hat{5}$ $\hat{5}$

I VII⁵ 6

b) Foreground sketch

Bars 1 2 3^a — b 4^b 5^b 6 7 8

Soprano: $\hat{3}$ $\hat{4}$ $\hat{\#4}$ sus $\hat{2}$

Alto: $\hat{5}$ $\hat{5}$

I VII⁵ 6

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

Example 7: Handel, D minor Allemande, bars 1–7

The Polyphonic *Ursatz*, p.7

a) Middleground sketch

Bars 1 3^b 4^b 5^b 7^b 8 9 10 11 12 13 14^a — b 15 16 17^a — b

Soprano: $\hat{3}$

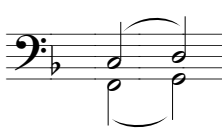
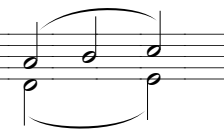



Alto: $\hat{5}$

Harmonic analysis line:
 I — (VII)⁵ — 6/ — V: — V# — (I)⁶ — II⁶ — V# — I — — V — — III: V — (IV — (prefix) — V) — I — III

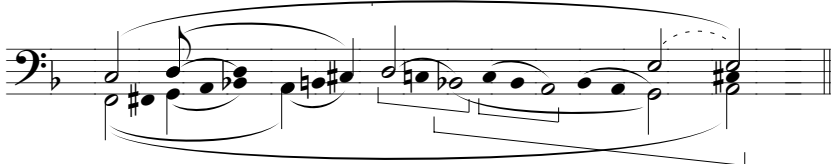
Annotations:
 ↑ auxiliary cadence (under V#)
 ↑ (nested auxiliary cadence) (under (I)⁶)
 ↑ auxiliary cadence (under III: V)
 ↑ (nested auxiliary cadence (prefix)) (under (IV — (prefix) — V))
 III (under final I)

b) The tenor line

Example 8: Handel, D minor Allemande, bars 17^b-23

a) III-IV with parallel fifths	b) III-II ⁶ without parallels	c) Arpeggiation and chromaticization	d) The “grand detour” from bass to tenor and back	e) Ascending arpeggio filled by step
Bars 17 ^b 23 ^a	17 ^b 20 ^b 23 ^a	17 ^b 18 20 ^{a-b} 23 ^a	17 ^b 18 ^b 20 ^{a-b} 21 23 ^a	17 ^b 18 ^b 19 ^{a-b} 20 ^{a-b} 21 23 ^a
		8va-----,	8va-----,	8va-----,
				
III IV	III ⁵⁻⁶ II ⁶	III ⁵ ——6 II ⁶	III ⁵ ——6 II ⁶	III ⁵ ——6 II ⁶

f) Descending arpeggiation filled in by step with an enlargement of the opening turn figure, B^b-A-G-A

17 ^b 18 ^b 19 ^{a-b} 20 ^{a-b} 21 22 23 ^{a-b}
8va-----,

III ⁵ ——6 II ⁶ V [#]

Example 9: Handel, D minor Allemande, bars 17^b–27

The Polyphonic *Ursatz*, p.9

a) Middleground sketch

Bars 17^b 18^{a—b} 19^{a—b} 20^{a—b} 21 22 23^{a—b} 24 25 26 27

tenor leaps down a sixth to C soprano abandons high register soprano returns to the one-line octave; alto descends to the lowest register tenor regains its original position around A, now centering on a passing G

Soprano: $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$
 Alto: $\hat{5}$ $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

$b^b2-a^2-g^2$

Auxiliary cadence I: I⁶ IV V# I

b) The tenor line

Example 10: Handel, D minor Allemande

The Polyphonic *Ursatz*, p.10

a) Near background sketch

Bars **1** **5^b** **8^{a-b}** **11** **12** **14^{a-b}** **15** **16** **17^{a-b}** **18^b** **19^b** **20^b** **21** **22** **23^{a-b}** **24^b** **25** **26^{a-b}** **27**

Soprano: $\hat{3}$ ————— $(\hat{2})$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Alto: $\hat{5}$ $\hat{5}$ $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{1}$

I III II⁶ V[#] I

b) Middleground sketch

Bars **1** **3^b** **5^b** **8^{a-b}** **9^b** **10^b** **11** **12** **14^{a-b}** **15** **16** **17^{a-b}** **18^{a-b}** **19^{a-b}** **20^{a-b}** **21** **22** **23^{a-b}** **24^b** **25** **26^{a-b}** **27**

Soprano: $\hat{3}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Alto: $\hat{5}$ $\hat{5}$ $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{1}$

$b^b2-a^2-g^2$

I III II⁶ V[#] I

c) The tenor line

Example 11: Handel, D minor Allemande

a) The polyphonic *Ursatz*

Bars **1** **11** **17** **21** **22** **23^a—b** **25** **26^a—b** **27**

Soprano: $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Alto: $\hat{5}$ $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

I III II⁶ V I

b) Reduced still further

Soprano: $\hat{3}$ $\hat{2}$ $\hat{1}$

Alto: $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Tenor: $\hat{5}$ $\hat{4}$ $\hat{3}$

I III II⁶ V⁷ $\frac{6-5}{4-#}$ I

c) Polyphonic *Ursatz* with tenor $\hat{5}-\hat{6}-\hat{5}$

Soprano: $\hat{3}$ $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Alto: $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Tenor: $\hat{5}$ $\hat{6}$ $\hat{5}$

I III II⁶ V $\frac{4-5}{\#}$ I

d) Polyphonic *Ursatz* with tenor $\hat{5}-\hat{6}-\hat{\#7}-\hat{8}$ (rare in minor)

Soprano: $\hat{3}$ $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Alto: $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Tenor: $\hat{5}$ $\hat{\#6}$ $\hat{\#7}$ $\hat{8}$

I III II⁶ V[#] I