

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

by

CHANNAN WILLNER

Volume one: Text

Introduction and Chapters 1-3

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Abstract

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For all the advances in musicology and music theory during the past century, we still know very little about Baroque phrase rhythm and temporality—what determines the length of phrases and periods, how phrases and periods relate, or how the music flows at a steady beat without becoming monotonous. These and many related questions cut across the border between theory and history, and they invite interdisciplinary exploration, one that includes narrative theory. To find some answers we must first relate the tonal and the durational components of the music to each other and to the narrative discourse of the composition. With this task in mind, I tackle the joint phenomena of pacing and pace expansion, treating them as the critical common denominators that run

through all the elements of the music. It is they who forge a network of tonal, durational, and narrative links between the elements.

From the hierarchy of paces I single out the *basic pace*—the underlying, even movement of the outer voices—as the durational component that articulates both the contrapuntal and the narrative structures of the piece. The basic pace is the durational earmark of Bach's, Handel's, and Scarlatti's high instrumental style. While I limit my investigation to Handel's keyboard and orchestral works, I demonstrate how my approach may be modified to tackle the more informal rhythms that animate the middle style of Vivaldi, Telemann, and Couperin.

To penetrate the narrative discourse of each piece, I link the developmental and progressive expansion of the basic pace (which ranges from plain sequential expansions to double, triple, quadruple, or even larger sequential expansions) to the realization of plot archetypes that are common in the compositions of the high style. I then trace the prevalence of both expansion and archetype to tensions between assorted borrowings: Handel, like other composers, often selects borrowings that are purposely incompatible with each other.

In order to carry out this analytical inquiry, which occupies chapters 1, 4, and 5, I include a theoretical survey of Handel's duple and triple meters in chapters 2 and 3. I use the survey to show how norms of pacing, grouping, and displacement form the stage on which the plot archetypes, the narrative discourse, and the expansion of the basic pace are played out in concert with each other.

Going beyond the enlargement of pace, I conclude that it is the phenomenon of expansion in its many garbs—motivic enlargement, grouping modulation, incremental

periodicity, to name but a few—that helps tie all these seemingly disparate elements of the music’s temporality together. By transforming an explicit or implicit model into a spacious developmental entity, each expansion enables the composition to argue, propel, and resolve its narrative argument despite the unrelenting momentum of the surface.

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I extend thanks to the remaining members of my Dissertation Committee—Ellie M. Hisama, Chair, and Wayne C. Petty—whose careful perusal of the manuscript enhanced the final product quite considerably.

As I explain in the Introduction, my dissertation takes as its point of departure the seminal works on meter, rhythm, and phrase rhythm that Carl Schachter and William Rothstein have published over the years, and it comes into close contact with the

theoretical work of Ido Abravaya, Eytan Agmon, Edward Aldwell, L. Poundie Burstein, William E. Caplin, Laurence Dreyfus, Walter Frisch, Robert Gjerdingen, Floyd K. Grave, Robert S. Hatten, Timothy L. Jackson, Roger Kamien, Kevin Korsyn, Jonathan D. Kramer, Harald Krebs, Steve Larson, David Lasocki, Edward Laufer, Justin London, Jairo Moreno, Anthony Newcomb, Wayne C. Petty, William Renwick, Frank Samarotto, and Zdenek Skoumal. It also connects with the historical work of Terence Best, John H. Roberts, David Schulenberg, Reinhard Strohm, Douglas Townsend, and the late Eugene K. Wolf. I wish to thank all these scholars, as well as Bruce Gustafson, John Rothgeb, Paul Scheepers, and Brent Yorgason for their kindness and patience in responding to various queries in person, by mail, or through e-mail.

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deserves credit for the elegant shape that the examples, all of them substantially revised and resized, finally took.

The dissertation could not have been completed without the help of family and friends, who stood by me through thick and thin. My mother, Ruth Willner, as well as Penny Edgar, Martha Eddy, Margaret Grave, Blythe Kropf, Mitch Rabinowitz, Gail Rehman, Hedi Siegel, Eric Wen, and Leslie Smolen Wuebben have my gratitude for bearing with me and helping out in ways more numerous than I could relate during the (very) long period of authorship.

Finally, a word about Ernst Oster, to whose memory the dissertation is dedicated. I studied with Oster in class at the Mannes College of Music between the years of 1972 and 1977, and I remember vividly how suspicious he was of both rhythmic studies and departures from Schenkerian theory. In his magically quaint way he once said, “Ever since I arrived in this country, everyone has been trying to study rhythm. Frankly, *I* find it the hardest thing.” He also felt that it is incumbent upon those who interfere with Schenker’s formulations to come up with a commensurable alternative—an all but impossible feat. Notwithstanding my focus on rhythmic issues and my adoption of David Neumeier’s three-part *Ursatz*, I have tried to preserve the spirit and the essence of Oster’s approach—that never-ending quest for the telling detail that might shed artistic light on the whole—throughout the dissertation. I can only hope that I have succeeded in some measure, and that Ernst would have liked the results.

to the memory of Ernst Oster

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INTRODUCTION

Part 1: Durational Structure

I. 1 The foundations of Handel's expansions

The analysis of music has undergone a major transformation over the past few decades, as the boundaries between the disciplines of music theory, musicology, and those of the humanities at large have begun to thin out. No longer can one's analytical study consist exclusively of detailed tonal or durational sketches and descriptions: It must now incorporate a close look at the composition's stylistic, generic, and rhetorical structure if it is to project the work's essence. But so far neither the wide compass nor the sophisticated tools of this emerging pluralism have been able to do justice to the instrumental works of the high Baroque, the music of the period between 1680 and 1740. The complexities of this repertoire remain as daunting today as they were sublime in Handel's and Bach's day.¹ The tentative success of several ecumenical and in some ways quite admirable attempts to shed light on Bach's instrumental works through a study of their style, genre, and social milieu—and the absence of any comparable study of Handel's music—only underlines the need for a new avenue of enquiry, one that is wide enough to encompass both the technical and the interpretative challenge of this music. Only a new analytical approach will enable our understanding of Baroque style to match

¹The period under study obviously extends to the 1750s for Bach, Handel, and other composers who continued to employ a predominantly conservative style.

what we know about the Classical and Romantic styles.²

The instrumental works of George Frideric Handel offer a particularly fertile ground for charting a new course of analytical study because they combine some of the best and most idiomatically established source material in the music of the first quarter of the eighteenth century with some of the best and most forward-looking source material in the music of the second quarter of the century.

Little of the material Handel uses is of Handel's own invention, in the sense in which we conceive of the word: Composing from a model and reassembling the foreground in its entirety from a kaleidoscopic array of sources is Handel's customary way of putting masterworks together. Handel's invention, as such, resides in his matchlessly beautiful mixture and remake of prepared music. The rhythmic implications of such repackaging are formidable: To paraphrase Roland Barthes, "Numberless are Handel's rhythms."³

The stylistic repercussions of Handel's acquisitive approach are infinite as well: They emanate from a perpetual collision between North German, French, Italian, and English repertoires. Handel culls habitually from styles fundamentally different from his own, and he allows the consequent stylistic mix to generate durational tensions so complex that they cannot always be resolved within the span of any one piece.⁴

²I have in mind Dreyfus 1996 and the various studies by Michael Marrisen cited in the Bibliography. Both scholars' wide-ranging approach to ritornello form has helped shape mine considerably. My reservations about their work have to do above all with the two authors' lack of attention to the larger tonal and durational context of Bach's music. (That Dreyfus engages in conventional anti-Schenkerian harangues is not problematic; it's his reluctance to provide a more attractive alternative that is.)

³Barthes 1988/1994: "Numberless are the world's narratives" (p. 94).

⁴Which does not mean they are artistically lacking. In the second part of chapter 5 I focus on the Allegro from Handel's G-minor Concerto Grosso, Op. 6, No. 6, a piece which is based on two incompatible Couperin sources. I show how the Allegro's narrative coherence is charted by the two sources' incompatibility.

Like Bach's instrumental works but in a more popular vein, Handel's incorporate the novelties of their time without compromising the comparatively severe contrapuntal and durational framework of high Baroque style. Unlike Bach's, Handel's do yield—within bounds—to some of the stylistic pressures of their sources. (Their harmonies are sweeter, for instance; their periodicity, on the other hand, is more casual.) When the basic material in these compositions is appropriated from more than one piece and from more than one composer at a time the borrowings assume great analytical significance. Retracing them enables us to pinpoint the stylistic bases of Handel's works and to trace Handel's transformation of them with considerable certainty. We can then go a step further and include the repercussions of Handel's stylistic alterations in our durational analysis.

Although no direct models for the Allemande from Handel's keyboard Suite in F minor, published in 1720, have (as far as I know) been officially identified in the literature, the Allemande's complexities illustrate vividly why a new way of looking at this repertoire is necessary. The Allemande is reproduced in Example 1. The first reprise of the Allemande shows three two-bar groups (bars 1-2, 3-4, and 5-6) that are followed by a two-and-a-half-bar group (bars 7-9^a), a displaced two-and-a-half-bar sequence (bars 9^b-11), and a closing two-bar cadential progression (bars 12-13). How do these various groups relate to each other rhythmically, thematically, texturally, or for that matter registrally, structurally, and rhetorically? Is there any reason why the upbeat to bar 12 recoups the upbeat to bar 3, or why the first half of bar 12 amalgamates several features of bar 3 and bar 7 over a fast-moving voice exchange within an apparent F-minor tonic? What is the course of action that prompts the Allemande to progress from the seemingly nondescript arpeggios of bar 1 to the dense and urgent reharmonization of bar 7 in bar 12?⁵

⁵Some passages in the Allemande are certainly borrowed from an earlier Handel Allemande to which I shall turn in chapter 1, and from Couperin's Gigue, "La Milordine"

The traditional analytical methodology available to us cannot answer these questions as thoroughly as we should like because it lacks the tools with which to address either the durational structure of the piece or the stylistic and rhetorical bases of its phrase rhythm. It is these tools that I hope to provide: An analytical apparatus that will enable us to identify and trace the various paces of the composition—the rates at which its thematic, tonal, and grouping structures move at various levels—and a set of analytical procedures that will enable us to trace and to connect the fluctuations of these paces to various types of tonal and thematic expansion. In the later chapters of the dissertation I shall pool these resources and describe how durational expansion, as a procedure and as a compositional strategy, works to secure the composition's rhetorical structure, and how the rhetorical structure ultimately governs the composition's phrase rhythm.

I.2 The elements of pacing

The expansion and contraction of pace. The dual nature of expansion—its simultaneous presence at the foreground as a procedure and at the background as a compositional strategy—is the focus of my study. If the range of topics I cover appears to be wide and at times even disparate, that is because expansion resides about halfway between the resources available to the composer at the surface—the motives, linear progressions, and metrics of the foreground—and the organizing forces that the composer must marshall in order to shape the piece, namely the strategic schemes and plot archetypes of the work's rhetorical structure. Expansion depends on technical resources for its definition and

(Ordre 1). Other passages are most probably borrowed in Handel's typical cut-and-paste fashion from a collection of Couperin keyboard pieces, including the Allemande, "La Logivière" (Ordre 5), and the character pieces "L'Etincelante ou la Bontems" and "La Bersan" (Ordre 7).

realization, but the purpose it serves is rarely tonal or temporal alone: There usually is a good structural and rhetorical reason why it takes place.

A central issue to which I return repeatedly is the ever-changing relationship between tonal and durational expansion. I trace the expansion and the contraction of various kinds of pace in order to explain how the durational fluctuations of the composition incorporate corresponding tonal fluctuations, and how they support a characteristic facade of perpetual motion at the surface. The difference between the present study and earlier investigations of phrase rhythm and harmonic rhythm in Baroque style resides in my attempt to combine tonal and durational analysis through the study of pace structures. This methodological union is necessary because the most important attribute of Baroque phrase rhythm, one that has heretofore been little studied, is its fusion of tonal and durational movement. On account of this fusion, I stress the relation between pace enlargement and motivic enlargement: It is through fluctuations in pace that motives take the first step in a series of ever-growing enlargements. These enlargements eventually cross from the realm of the tonal and temporal over to the realm of the narrative and the rhetorical.⁶

The basic pace. Several tonal and durational observations about the opening passages from the F-minor Allemande will illustrate in a preliminary way the use to which I put the working tools I just described; see the contrapuntal reductions of bars 1-9^a in Example 2 (superscripts “^a” and “^b” refer to the two halves of the measure). These sketches superimpose a sparse reduction, to a chordal outline, over a reduction that includes figural

⁶I have pursued this approach in several publications (Willner 1996b, 1996d, 1998, and 1999). The foundational work on the relation of tonal to rhythmic structure remains Schachter 1976/1999b. Rothstein 1989 and Samarotto 1999a and 1999b offer a similar approach, if without addressing the phenomenon of pace as a central, all-encompassing issue.

movement. The reductions show that the Allemande, like many Baroque compositions, follows what I call the *basic pace*—a steady, largely stepwise movement of the outer voices which becomes apparent when the ornamental diminutions and the figural passagework of the foreground are reduced out. The even progress of the basic pace emerges when the time spans of the essential voice-leading strands are restored to their original, longer or shorter durations through the procedure that has become known as *normalization*.⁷

Since the F-minor Allemande is set in the compound 4/4, its outer voices move at a basic pace of quarter notes, the "official" pace of works in the compound 4/4.⁸ This pace is hardly invariable: From time to time the outer voices expand it to a slower movement in half notes and (in one instance) to movement in whole notes; early on they also contract their pace to movement in eighth notes (see Example 2a). In bars 1 and 2, the outer voices establish their essential quarter-note movement; in bar 3, they contract it to movement in eighths; and in bar 4, they expand it to movement in half notes. The expansion serves to accentuate a pivotal half cadence on Eb (the bass Bb on the second is subservient to the expansion, supporting the inner-voice's $\hat{5}-\hat{6}-\hat{8}$ motion and acting as the upper fifth of the upcoming Eb). Although the earlier arrival of the bass at the local dominant and the brief reduction in thematic activity during the second half of bar 2 suggest a fleeting pace deceleration, the brief caesura they occasion does not qualify as a

⁷Normalization allows the longer durations under the surface to reclaim their proper time spans by reducing out the ancillary, subservient voice leading at the surface; see Rothstein 1989. Samarotto 1999b often addresses the equilibrium with which voice leading at the deeper levels of structure moves, and the origins of that notion in Schenker's work; Snarrenberg 1997, pp. 30-35, also provides a valuable account.

Rests are usually assumed to represent the voice leading that is found either to their left or to their right. They are replaced by this voice leading during normalization on a case-by-case basis.

⁸I take up the relation of the simple and the compound 4/4 to the basic pace in chapter 2.

full-fledged expansion: It only serves to set the pace contraction that follows at bar 3 in relief.

Bars 1-4 make up the first phrase and also, it will soon become apparent, the first *ritornello cycle* of the Allemande. As such, they establish a larger pattern of pace contraction and expansion. Let us see how this pattern reasserts itself during the second phrase, in bars 5-9.⁹ The task is not exactly simple, since Handel, in his most artful manner, does his best to bridge the thematic and durational boundaries between bars 1-4 and bars 5-9.^b The pace expansion in bar 4 is prepared by the cessation of contraction and a deceleration to movement in quarter notes on the fourth beat of bar 3. The further deceleration to movement in half notes at the downbeat of bar 4 allows the Allemande's opening upbeat motive, c^2-ab^1 , to recur—expanded—no fewer than three times between the upbeat to bar 4 and the downbeat of bar 5; see the square brackets in the lower level, b, of Example 2. The enlarged half-note progress of the basic pace continues during the rising 5-6 suspension series in bars 5 and 6, and along with it the upbeat motive's expansion continues as well (see, again, the brackets in Example 2b). For the duration of bars 7 and 8, the quarter-note basic pace that had been set up in bars 1 and 2 then resumes. Throughout the eight and a half measures a steady quarter-note tactus prevails through the various pace fluctuations and prevents them from becoming unduly obtrusive: As the basic pace expands and contracts, other paces, which I shall describe in chapter 1, keep the tactus unchanged by stepping in and taking the place of the basic pace temporarily.¹⁰

An important parallelism between bars 1-4 and bars 5-9^a emerges just on the basis of these brief observations. The effect of momentary breadth and subsequent

⁹I discuss ritornello structures in the Introduction and in chapter 1, phrase structure in chapter 2.

¹⁰Marshall 1996—an indispensable essay on Bach's tactus—applies in equal measure to Handel's. I'll return to the notion of tactus later on.

foreshortening procured by the semi-cadential caesura in bar 2 and by the ensuing contraction of the basic pace in bar 3 is conjured up again on a larger scale at the corresponding spot in bars 5-9^a, namely at the turn of bar 7. That is where the upper voice regains the ab^2 of bar 3. At the moment ab^2 is regained, the expanded half-note basic pace in bars 5 and 6 yields to the unexpanded quarter-note basic pace of bars 7 and 8. The ramifications of this parallelism, which I shall discuss in chapters 1 and 4, hold the key to some of the Allemande's most significant durational and rhetorical features. They also establish the wider narrative context in which the enlargement of the upbeat motive, c^2-ab^1 , and the correspondence between the variously paced descents from ab^2 in bars 3 and 7 become issues in the piece.

The principal grouping pace. The hidden parallelisms and the hidden contrasts between bars 1-4 and bars 5-9^a are intensified on a different front, but still within the realm of pacing, by the articulation of the *principal grouping pace* of the piece.¹¹ The contents and the boundaries of each measure in bars 1-4 set up a measure-for-measure pace on the basis of the patterned recurrence and the patterned replacement of these contents at one-bar intervals. As a clearly differentiated unit of the design, a one-bar grouping pace is characteristic of pieces in compound 4/4 time. Its significance here quickly overrides the significance of the temporary half-bar grouping pace established by the opening theme and by its left-hand imitation in bar 1. And, as it happens, the half-bar grouping pace vanishes after bar 2, when the Allemande begins its developmental discourse.

Like the basic pace, the one-bar grouping pace also undergoes expansion. In bars 5-6 and 7-8, the welded contents of each two-bar group enlarge the grouping pace temporarily to a two-bar pace. The grouping enlargement supports the enlargement of the

¹¹More simply, one can refer just to a *grouping pace* when context makes it clear that the principal grouping pace is intended.

basic pace to a half-note pace, and it intensifies the dramatic effect of breadth and foreshortening that Handel conjures up at the arrival of the high ab^2 in bar 7. (That the grouping pace does not foreshorten when ab^2 arrives is no impediment, for it has other duties to perform.)

Grouping paces, which depend on the design, are generally much less stable than the basic pace, which—like several associated paces—depends directly on tonal movement. The basic pace, despite many fluctuations, retains its essential identity throughout, while the grouping pace refashions its identity, usually in an expanded state, in the later stages of the piece. Ultimately, these differences outweigh the similarities between the paces because they contribute more substantially to the durational variety of the composition.

I. 3. Pace, harmonic rhythm, and the literature

The literature on harmonic rhythm. The well established notion of harmonic rhythm is closely related to the notion of the basic pace inasmuch as the composition's harmonic rhythm at any given time—and at any given level—reflects the rate at which the most conspicuous changes in the music's chordal outlines take place. The value of harmonic rhythm as an analytical resource is severely limited, however, by difficulties in connecting harmonic rhythm to other compositional features. There are no methodological links with which to connect one's account of the composition's harmonic rhythm to one's account of the composition's voice leading structure. Even though several scholars, spurred in the main by Jan LaRue's important article, "Harmonic Rhythm in the Beethoven Symphonies," have in fact observed the existence of connections between durational and harmonic movement or at least between duration and chordal movement, they have stopped short of synthesizing their observations into theoretical precepts. They could go

no further because the means with which to define the fusion of tonal and durational resources—the tonal rhythm—that marks much of the common-practice repertoire were lacking. Few have examined the structure of the upper voice or its relation to the bass, and even fewer have attended to the deeper levels of structure.¹²

It was probably excessive emphasis on harmonic underpinnings at the expense of other features that prevented theorists from coming to terms with the durational properties of the composition's contrapuntal fabric. The basic pace, which marks the high instrumental style of the early eighteenth century, escaped notice because its durational properties are linear, not chordal or harmonic in origin: Its temporality is sustained by the evenness of the outer voices' stepwise movement, which promotes a steady flow of ever-changing contrapuntal sonorities. If anything, the consequent tonal flexibility keeps the basic pace from assuming a strong harmonic profile. Applied to the music of the high Baroque, a harmonic outlook perforce deemphasizes the linear profile of the outer voices' movement; and consequently overlooks the temporal significance of their fundamentally even progress.

Several recent studies of meter, metrical dissonance, and grouping structures, principally those of Fred Lerdahl and Ray Jackendoff, Roger Graybill, Arnold Feil, and Floyd Grave, have established that groups of measures at the two-bar, four-bar, and even six-bar or eight-bar levels possess rhythmic lives of their own.¹³ If their authors did not address the extent to which the purely rhythmic qualities of such grouping may be

¹²LaRue 1957 is the scholarly turning point in this chapter of American theory; Piston's foundational work (1941) has also been widely influential. The studies to which I refer are Brannon 1942, Heydenburk 1954, Redwine 1956, Summers 1957, Arlin 1965, Haenselman 1966, Marks 1969, Just 1976, Smith-Daily 1986, London 1990a, Waterhouse 1991, and, more recently, Swain 1998 and 2002. See Willner 1989, p. 166, fn. 16, for a brief account of Piston's legacy, as well as that of Cone 1968. (Brannon 1942, Heydenburk 1954, Summers 1957, and Smith-Daily 1986 were not available for study.)

¹³Feil 1982, 1988, and 1997, L&J 1983, Grave 1995, and Graybill 1994; Feil often invokes Koch 1783-92.

described systematically, that was only because they did not intend to do so. I attempt just such a systematic description here, by tracing the behavior of grouping paces across complete compositions, and by tracing the closely related phenomenon of *grouping modulation*, which facilitates the enlargement of grouping paces vis-à-vis the larger narrative and rhetorical strategies of the piece.¹⁴

The literature on pace. Pace, as such, has received scant attention in the scholarly literature, probably because no means have been found through which to relate patterns of pacing to other stylistic and structural resources. Two quite substantial studies of pace—a book by Lionel Pike and a long article by Ivan Waldbauer—did appear in recent years; if I make little use of them here that is only because they take on repertoires and durational phenomena different from those I tackle. The first, Lionel Pike's *Beethoven, Sibelius, and the "Profound Logic": Studies in Symphonic Analysis*, centers on the relation of pace to nineteenth- and twentieth-century orchestral macrometer (i.e., hypermeter).¹⁵ The second, Ivan Waldbauer's "Riemann's Periodization Revisited and Revised," approaches pace from the perspective of long-span tempo and very broad harmonic rhythm.¹⁶

The literature on tactus. Unlike pace, the notion of *tactus* has received wide scholarly coverage, but mostly in studies of Renaissance music, its notation, and its performance.¹⁷

¹⁴I offer a preliminary discussion of grouping pace and grouping modulation in Willner 1998.

¹⁵Pike 1978.

¹⁶Waldbauer 1989; Berry 1978 attempts a similar approach to Beethoven's instrumental music. Charles M. Joseph's approach to pacing (Joseph 1992) is much broader than mine.

¹⁷Boone 2000 is doubtless the most comprehensive and persuasive of these.

The role *tactus* plays in maintaining the pulse of Baroque phrase rhythm has more often than not simply been ignored.¹⁸ Early eighteenth-century *tactus* provides the steady beat most Baroque pieces maintain, and it ranges from about 50 to about 80 beats a minute. It is most often represented by the nearly continual movement of quarter notes at the surface or, in faster movements, by the movement of half notes at or just under the surface. In some slow movements it is maintained by eighth notes.¹⁹

The reason *tactus* has rarely emerged on its own as an issue in the analysis of Baroque music has to do with its isolation from other compositional resources. Unlike the basic pace or even the music's local harmonic rhythm, the *tactus* of the piece does not fluctuate: As a durational component, it is too mechanical to relate to any aspect of the structure or the texture of the piece in any significant way, this despite its prominence as a hallmark of Baroque style. From the perspective of the present study the principal contribution of the *tactus* is the maintenance of a steady beat while the basic pace expands and contracts. Even though the *tactus* does not necessarily coincide with the basic pace, the durational scaffolding it provides allows the faster, more ornamental *figural paces* at the surface to step in and to stand for the basic pace when expansion or contraction take place.

I. 4. Topical organization

Chapter plan and scope. The dissertation divides into two parts. An introductory group

¹⁸Cone 1968, Lester 1986, and Kramer 1988 are among the few exceptions.

¹⁹Marshall 1996. Cone 1968 occupies a special place in this miniature history inasmuch as it calls attention to the importance of the beat in defining Baroque style, the measure in defining the Classical style, and the hypermeasure in defining the Romantic style (pp. 68-72). And Pousseur 1966, to which Cone refers, contains beat-by-beat harmonic reductions of Bach that serve as a kind of prototype for my pace reductions; see also Pousseur 1968.

of three chapters surveys the pacing and grouping structures available to Handel and to the Baroque composer at large in relation to form, thematic design, and motivic enlargement at the foreground level (chapter 1) and in relation to norms of periodic grouping and phrase structure in duple and in triple meter (chapters 2 and 3). A group of two analytical chapters then takes up the large-scale expansion of motives, paces, and grouping structures at deeper levels vis-à-vis the strategic and rhetorical patterns commonly found in Handel's solo keyboard music (chapter 4) and in his orchestral works (chapter 5). Beyond the scope of the present study lies the task of addressing the isorhythmic and the developmental aspects of Handel's pacing and thematicism. Although these would seem to possess less in the way of long-range structural significance, they nonetheless play a major role in shaping the progress of Handel's phrase rhythm and in explaining the pragmatic motivation for Handel's copious borrowings. And yet their complexity, and their tangled relation to notions of improvisation and spontaneity, precludes their inclusion here.²⁰

Along the same lines, the complexities involved in an account of applying Schenker's reductive voice-leading apparatus to the early eighteenth-century repertoire would detain us too long. Laying them out—the reasons for the prevalence of David Neumeier's three-part *Ursatz*, and for the uneasy relationship between middleground and background—require a separate study.²¹ Many of the issues involved should in any case crystallize in the course of the detailed analyses in chapters 1, 4, and 5. (I realize that, in adopting the three-part *Ursatz* liberally, I depart from the strictures of traditional Schenkerian theory. While some readers might prefer to see a stricter adherence to Schenker's orthodox methodology, I feel that the readers' assent to my tonal readings is not a precondition for benefitting from the analytical approach I introduce.)

²⁰I tackle these issues in "Mozart and the English Suites" (in preparation).

²¹Neumeier 1987b; I present the bases for such a study in Willner 1996a.

Though restricted largely to Handel and to the occasional quote from Bach, Scarlatti, and Couperin, the dissertation's findings can be applied, with some adjustments, to the study of other Baroque composers' music. As I go along I shall explain what those adjustments are.

It might at first appear that the substantial emphasis I place on basic grouping and on metrical displacement at the level of the segment, the subphrase, and the phrase in chapters 2 and 3 is somewhat exaggerated in light of my focus on the larger issues of pacing and compositional strategy in the remaining chapters. It seems to me, though, that one must elucidate fundamental pacing principles and describe basic metrical patterns in the small before going on to consider durational issues in the large. Dealing at some length with matters of surface detail at the outset will, among other things, ensure greater accuracy in parsing more complex pace structures later on, and it will also allow the reader to gain greater familiarity with the new theoretical terms and procedures I introduce. At the same time, it will require the reader to experience firsthand the need to go further and to address more abstract analytical matters. It so happens that this need becomes progressively more acute the harder one tries to grapple with tonal and durational phenomena at the foreground. One quickly finds out that localized solutions can only explain so much.

II. Rhetorical structure

Many of the new technical terms and procedures I introduce at the outset are indeed intended to address phenomena that occur primarily at the foreground and at the levels of the near middleground. Precisely how they fit into the larger scheme of things can be uncovered by observing the larger narrative and rhetorical patterns that run through the entirety of each piece. My introduction of new tonal and durational tools should

therefore be regarded as a stepping stone to the study of phenomena that fall under the collective rubric of *rhetorical structure*. The rhetorical structure encompasses the composition's hierarchic constellation of narrative discourse, strategic scheme, and plot archetype. It accounts for the temporal sequence of events within the piece, and it provides a concrete and comprehensive means of describing the guiding ideas of the composition. More important, it describes the hierarchy through which these ideas evolve at the various levels of tonal and durational structure. However abstract or conceptual it may appear to be at first sight, the rhetorical structure turns out in the end to hold the key to understanding the articulation of the composition's rhythms, its emergent periodicity, and above all its expansions. Recounting the discourse of the piece in broad rhetorical terms presents us with a simple and practical vocabulary that lays out the music's tangled concatenation of interrelated events in a lucidly tiered and organized manner.²²

I hasten to add that I use the adjective “rhetorical” rather than the noun “rhetoric” in my nomenclature. It goes without saying that rhetoric and narrative are two different things: Rhetoric has traditionally operated at the service of legal argument, oration and, by extension, narrative; my use of the term “rhetorical structure” does not mean that I

²²I have kept the narrative vocabulary I have coined deliberately simple throughout: In chapters 4 and 5 it will become evident that the most basic archetypal patterns are those that wield the most direct influence on pacing and duration at the foreground.

Newcomb 1983, 1984, 1987, and 1992 remain the foundational studies of musical narrative; Monelle 1992, Almén 1998, and Paley 1998 are the most comprehensive accounts. In the field of literary criticism, Martin 1986 is much the most useful survey, and Chatman 1978 the most engaging comprehensive text. My own approach, largely home-made, is based on a close study of instrumental works by Handel, Bach, Rameau, Telemann, Vivaldi, and Couperin. It bears similarity to that of Barthes 1988/1994 inasmuch as it stresses hierarchy while focusing on expansion. Solomon 1986 and Kramer 1992 present the most persuasive advocacy for simplicity in narrative methodology; Hatten 1994 maintains precisely this kind of general simplicity notwithstanding many compelling complexities. Petty 1995a is the most eloquent of the many Schenkerian studies that have employed a similar approach without calling upon a vocabulary of rhetoric beyond the notion of a guiding idea.

place rhetoric, as such, above plot and narrative in the hierarchy I propose above (as my terminology might perhaps seem to suggest).²³ We must keep in mind, though, that in the study of music the lines between rhetoric and narrative are not very clearly drawn.

Developmental rhetoric is the very stuff that narrative consists of; it is not just a vehicle for articulate narration. The value of any narrative approach to the analysis of music consequently resides in the way the approach reformulates and recombines the hierarchic relationship between the two. This assumption underlies the meaning of my hierarchic nomenclature.²⁴

Levels of rhetoric: Narrative, strategy, and archetype. The terms *narrative* and *narrative discourse* refer to the chain of transformations which links the various instances of expansion with other types of developmental transformations. They chart the progress of a motive, a theme, a progression, or even a pace or a texture over the span of a complete movement. The term *strategic scheme*, though largely synonymous with the familiar *guiding idea*, is a more comprehensive construct. It denotes the concrete realization of the guiding idea over a long span of time through a broad but specific scheme, and it refers

²³Aristotle 1926/1994 and 1995, as well as Barthes 1988/1994 retain this traditional distinction, as do many writers concerned with historical issues. See the admirable account of the tensions between oral and written rhetoric and between the essence and the performance of rhetoric in McCreless 2002.

My use of the term “rhetorical structure” differs from that of other scholars (for instance Dietrich Bartel’s, in Bartel 1997). How difficult it can be to approach narrative issues from a purely rhetorical perspective can be observed by comparing Mark Evan Bonds’s book, *Wordless Rhetoric* (Bonds 1991), with reviews by Peter A. Hoyt (1994) and Kevin Korsyn (1994).

²⁴The components of oration and the theory of musical figures (summarized in Buelow 1973 and McCreless 2002) therefore play no role in the narrative approach I adopt here. I also make little use of the rhetorical analyses of Ursula Kirkendale (1980 and 1982) or Warren Kirkendale (1979 and 1997), or even Peter Williams (1979, 1997, and 2000a). Similarly, I bypass the work of John Irving (1997, 1998, and 2003), highly detailed though it is, and I circumvent the story-telling techniques of Owen Jander (1995).

also to the deployment of the means by which expansion relates to the tonal, durational, and thematic structures of the piece. The *plot archetype* is the broad developmental pattern that the strategic scheme follows.²⁵

By definition, the plot archetype shares its basic outline with the outlines of many pieces by many composers of the time. As it happens—and this is where complexities arise—it does not always provide a wholly unitary frame of reference. It may have to compete with other archetypal patterns of development that the composer might invoke deliberately in order to generate compositional friction.

Competing archetypes most often reflect conflicts between the stylistic levels of high, middle, and low; I shall turn to these presently. By way of preliminary example, though, I offer the following scenario: When a chain of enlargements, such as the pace expansions in the F-minor Allemande, has established a straightforward *enlargement archetype* but has run its course halfway through the piece, it will usually be replaced by another, less conspicuous chain whose enlargements had only just begun. If the composition alters its character as a result, a higher, more active *reversal archetype* will emerge that will supersede the enlargement archetype and will probably turn the composition on its head one way or another. It will also echo similar reversals—some temporal, some stylistic—in the character of other Baroque compositions. Textbook notions of affective uniformity to the contrary, such dramatic turns in the basic premise of the piece are by no means uncommon in the instrumental music of Handel and Bach: They embody a stock-in-trade procedure which the two composers took over, deliberately perhaps, from the middle style. This procedure has only rarely been described in the literature.²⁶

²⁵The plot archetype is a major feature of Newcomb's essays; it has its origins in the Russian and French schools of literary criticism and anthropology. It seems to tie in closely also with Cgatanab 1978 and Brooks 1984. Prince 2003, pp. 73-74, summarizes the phenomenon with great concision.

²⁶A good example is the E-minor Allegro for solo clavier from Bach's G-major Violin

Turning to stylistic archetypes, I should like to take note of two: the *troping archetype* and the *elevation archetype*.²⁷ The troping archetype sees the composer incorporating not just compatible themes but also conflicting stylistic issues and incommensurate dialectical tensions from several sources of borrowings. The composer channels and reifies these tensions in a creative way and exercises artistry as well as invention in recombining and reconciling them (to the extent that they can indeed be reconciled). The elevation archetype prompts the composer to cull the music's source materials from one of the lower styles—say the relatively homophonic middle or "mixed" style, or the emerging galant style—and to transform these sources by altering their character and raising the tonal articulation of their stylistic level to that of the learned style. On account of changes in performing medium as well as cross-national and cross-generic influences, the elevation archetype plays a more significant and more concrete role in guiding compositions through their tangled thematic and durational traversals than one might think. It also maintains a higher rhetorical level than the troping archetype.

Rhetoric and expansion. The connection between these archetypes and the tones, figures, and rhythms at the surface is close because each archetype is shaped initially by their moment-to-moment movement. But once the archetype has crystallized, it turns around and shapes the progress of tones and rhythms at the surface.

The connection between large-scale rhetoric and the notion of expansion is an equally close one because expansion is by its very nature a narrative procedure: It transforms a tonal or a durational feature previously stated or implied into something new

Sonata, BWV 1019: The expansive filigrees which advance slowly towards the mediant before the double bar are replaced by dissonant, chromatic, and fast-moving voice leading immediately after the double bar. Raymond Monelle (1998) and W. Dean Sutcliffe (2003) are among the few who have commented on such reversals.

²⁷Some of my ideas here are indebted to Hatten 1994 and to Dreyfus 1996.

without severing the connection with the old.²⁸ If anything, the expansion actually underlines the parallelism between the old and the new, however hidden that parallelism might appear to be. Most of the tonal and durational expansions in a Handelian piece enlarge the same original group of tones or a small, highly characterized collection of such groups, despite Handel's ongoing importation of borrowing after borrowing to secure the material for the enlargement proper. A chain (or a complex of chains) of transformational and narrative links between the various expansions subsequently emerges to thread its way through the piece. The rhetorical structure accounts for the progress of each chain and for the internal relations between the complex of chains and the tonal, durational, and motivic structure of the piece.²⁹

In the absence of a prefabricated formal mold, such as the standard forms one encounters in later styles, and in the absence of a prefabricated periodic grid, only a rhetorical structure can control and contain the centrifugal impulse of Baroque temporality and Baroque thematicism.³⁰ This impulse—the tendency of the music's most conspicuous components to develop and expand as far as the limits of the piece will allow and beyond—threatens to remain unchecked on account of the repertoire's limited capacity to organize and to sustain intensification over the span of a long movement. (One must also keep in mind that neither a dynamic nor a textural build-up was available

²⁸ And while plot can be viewed as a stable underlying structure (Aristotle 1995), its execution inevitably calls for as much transformation (especially in what concerns the protagonist's and the antagonist's interaction with their changing environment) as does musical expansion. (Chatman 1978 and Brooks 1984 support such a dynamic approach to plot theory.)

²⁹ Monelle (1992, p. 237) describes expansion, aptly, as more of a semantic than a syntactic procedure. Grey 1997 and 1998 present the most sensitive account of the analogy between musical narrative and the thread.

³⁰ There are some similarities as well as subtle differences between my account of centrifugal impulses and Frank Samarotto's (1999b). Samarotto's is more piece-specific, mine is more global and more generic in outlook.

to the Baroque composer.) The centrifugal impulse requires a converse, makeshift system of structural checks and balances—a centripetal impulse, however improvisatory—for its energy to be harnessed and for the composition to evolve in a coherently charted way. It is this ad-hoc system of checks and balances and the consequent centripetal impulse that the rhetorical structure provides. The tradeoff—the unpredictable and sometimes haphazard way in which the foreground's narrative evolves—is a central concern which I shall address in chapters 4 and 5.³¹

Rhetoric and structure. From a rhetorical perspective, the study of tonal and durational structure in Baroque instrumental music represents only the first step in retracing the tonal and the durational ideas that each composition seeks to work out. Looking again at the tonal design of the F-minor Allemande (see Example 4; I shall address Example 3 later), we can find plausible tonal explanations for interplay between the repeated descents from ab^2 in bars 3-4, 7-8, and 12 on the one hand and the rising figural activity in the one-line octave on the other in David Neumeyer's elegant formulation of the *three-part Ursatz*.³² Similarly idiomatic explanations can be found for the behavior of the bass in the first reprise, and for the middleground structure the second reprise as a whole. But only a detailed look at the entire Allemande's strategic scheme—at the hidden links between the Allemande's pace fluctuations and its thematic enlargements—will reveal why it is that the Allemande's first reprise repeatedly seeks to regain ab^2 , and why the second reprise continues to recoup ab^2 as well (cf. bars 19^b-21, 23^b-25, and 27-29). One

³¹We become increasingly aware that expansion, rather than thematicism as such, is the true agent of narrative discourse. Everett 1996 and Monelle 1992, pp. 247 and 320 suggest ideas along the same lines but couch them in ways very different from mine. Binary opposition, a mainstay of narrative accounts, is prominent also under many different guises, but it is only one part of a much larger and more complex armature.

³²Neumeyer 1987b.

reason the descents from ab^2 occur so often, to anticipate the analyses in chapters 1 and 4 briefly, is that the strategic pace enlargements governing the Allemande's first reprise run their course during the opening measures of the second reprise, with the introduction of three large, quasi-sequential progressions in bars 14-19. To bring the piece to a coherent close—and to organize the outer voices of the unusually literal reappearance of material from the first reprise during the central stretch of the second reprise—Handel enlists the help of the characteristic descent from ab^2 . He then assigns it the strategic role previously played by the patterned expansions and contractions of the basic pace. (Whether the change is drastic enough for us to invoke the reversal archetype remains to be seen.)

The emergence of more than one narrative thread in the course of a movement is a relatively frequent phenomenon in Baroque instrumental music. Couching its description in rhetorical terms enables us to retrace these threads hierarchically and to order them sequentially in a dramatically logical and expressive way, and it ensures a high degree of intertextual fidelity from a stylistic as well as an analytic perspective. One's interpretation, in other words, is reached not in isolation but in the company of analyses that draw on the confluence of multiple narratives in many challenging pieces.³³

Rhetoric, organicism, and counterpoint. The progressive expansion of basic thematic materials is a hallmark of Handel's instrumental style. While it has the effect of dressing improvisatory practice in the garb of a self-contained, ad hoc organicism, it stems rather from Handel's tendency to push the compositional story line as far away from the composition's basic premise as a convincing presentation will allow. Emblematically, the expansion proper is usually carried out with the help of additional borrowings from new sources. If many Handelian pieces reflect the kind of organic unity we expect to find in

³³The idea of multiple narratives (parallel or not) is common in film theory; see, for instance, Altman 1987, Bordwell 1989, Branigan 1992, and Nelles 1997.

the canonical masterworks of the later repertoires, that is due less to Handel's concern with coherence as such than to the built-in contrapuntal demands of the high style. These represent a tradition of stylistic propriety and authority rooted in North German learned counterpoint, the same tradition that so heavily influenced Bach.³⁴

Within this essentially hierarchic stylistic framework, the tightly knit quality of Handel's music can be attributed to the wealth of contrapuntal felicities that marks both its surface and, over longer ranges of time, its linear organization at the higher levels of tonal structure. The great economy of means for which Handel's music is justly celebrated can similarly be traced to Handel's persistent reinvention of thematic material (of whatever origin) through a wide variety of contrapuntal and fugal procedures, and especially through invertible counterpoint. Even though the recondite intricacies of canonic riddles were clearly on their way out at the time—Johann Mattheson's vocal opposition to their density bears this out—the consistency of contrapuntal and thematic expression required by the high style remained Handel's and Bach's preferred *modus operandi*. This meant that every motive, every accompanimental snippet and every thematized linear progression was likely to be recycled at some point in another voice, another part, or another register, in accordance with a "fugal ethic" that favored the continual improvisatory transformation of materials introduced earlier. The frequency with which we find hidden repetitions carried out by voice exchanges and larger exchanges of parts even in the lighter works of both Handel and Bach confirms this observation in ample measure.³⁵

³⁴Yearsley 1994 and 2002 present a brilliant introduction to that tradition; Hatten 1994 stresses the idea that the composers' assumption of the high style implies the invocation of authority. Barthes 1967 and Said 1975 make a similar case for authorial assertion—indeed empowerment—in the field of literature.

³⁵Yearsley 1995 and 2002 and Renwick 1995a are the best introductions to the context and mechanics of this rarefied approach. I see no contradiction between Handel's contrapuntal thriftiness and his dependence on borrowings for the source of his counterpoint.

III. Levels of style

Stylistic mixture and elevation. According to Claude Palisca, the characterization of Baroque style as high, middle, and low was imported during the 1730s by Heinrich Bokemeyer from the philosophical writings of Johann Christoph Gottsched.³⁶ A mainstay of the Roman rhetoricians with distant origins in Greek oratory, the application of the three stylistic divisions to Baroque music seems to have taken hold among writers on music only after Johann Mattheson and Johann Adolph Scheibe commented on it at substantial length, however elliptically or oracularly, in *Der vollkommene Capellmeister* and in *Criticus Musicis*.³⁷ That the division into high, middle, and low was so quick to strike a responsive chord among enlightened musicians means that it simply put into words something that many musicians and educated listeners must already have sensed on their own for quite some time: Each stylistic level embodied a fundamentally different way of composing, and a discrete durational style in its own right. This distinction, more than anything else, defined the style of early eighteenth-century music.³⁸

³⁶Palisca 1983; see especially pp. 412-13.

³⁷Mattheson 1739/1981 is the fundamental eighteenth-century account, Palisca 1983 the basic present-day description. I treat the division into three styles in substantial technical detail, with many further references and a short history, in Willner 2004. Lowe 1998 and 2002 offer good overviews of Scheibe's involvement.

³⁸The distinction supplements—indeed overrides—more traditional present-day views, such as the following, from Burrows 1997:

The late Baroque style, as represented by Handel's music, was characterised by an approach to melody and harmony that arose from the cultivation of figured-bass practices; by the employment of chordal continuo realisation in accompaniment, as providing a necessary filling-in of the contemporary harmonic texture; by the formalisation of the expressive power of the human voice (or its equivalent in instrumental music featuring solo violin or oboe), and by structures based on da capo arias, ritornello forms and relatively straightforward binary forms. We look to opera and the concerto as the genres in which these were accommodated, distinguishing Baroque from Renaissance music (p. 141).

The high style—the contrapuntal fabric of Handel's and Bach's major instrumental works—mimics the rigors of first species and fourth species counterpoint. We've just observed how the outer voices of Handel's F-minor Allemande adhere closely to the basic pace, notwithstanding extensive expansion and contraction. The middle style—Vivaldi's "Four Seasons," Telemann's *Musique de table*, and François Couperin's *Pièces de clavecin*—shows *composite pacing*, which allows the outer voices to pursue the tonal and durational flexibility of fifth species counterpoint on a large scale (Example 5, from a Gavotte by Couperin). The low style encompasses idiomatically descriptive and programmatic pieces with extensive thematic repetitions, bare textures, chordal extensions, and very slow harmonic rhythm. We find it in Johann Kuhnau's light and humorous Biblical Sonatas, and in Couperin's demonstrative theater and battle pieces (Example 6, from a fanfare by Couperin).

It is the middle style that embodies the spirit of mainstream Baroque instrumental music. The middle style is marked by great thematic, rhythmic, and textural freedom, and by an unfettered approach to matters of structural consistency and long-range coherence. Within this overwhelmingly various framework, Handel's and Bach's—and Domenico Scarlatti's—high style is something of an exclusive idiom: Its pursuit of consistency, logic, and coherence runs counter to the prevailing norms of the day.³⁹ Its maintenance of these ideals in its themes, rhythms, and textures is made possible by its adherence to the contrapuntal progress of the basic pace. And its sustained contrapuntal rigor explains why Schenker's analytical apparatus can be applied so readily to the music of Handel, Bach, and Scarlatti, but somewhat less readily to the music of Telemann or Vivaldi.

Both the middle style and the low style exerted a strong influence on the high style. Just how strong that influence was will become apparent in chapter 5, when I discuss Handel's importation of lower stylistic elements, through his borrowings from

³⁹Dreyfus 1996, chapter 2.

Couperin, in Op. 6. Here it needs only to be stressed that composing in the middle and the low styles—the craftsmanship of Couperin, Telemann, or Rameau—does not bespeak a lack of control or expertise in harmony, counterpoint, or long-range planning; on the contrary, it requires such expertise in ample measure. But it does allow a more spontaneous and less restrained expression at the surface. The evidence we have across many pages of music suggests, though, that taming the freedom of the lower styles—flexing the reins on their unbridled discourse, and reimagining their happily chaotic rhetoric in respectably contrapuntal fashion—was a major issue that Handel and Bach addressed in almost every piece they composed. There were good reasons, though, why they kept such close contact with styles that were not their own: These had to do less with a desire to show they could do it better (though it was that too) than they did with a practical need to vary the surface of their music as much as possible and to communicate with their audience in terms the audience could understand. Even more important, the music of the lower styles provided a very substantial font of sources for their borrowings.⁴⁰

The mixture of stylistic levels is a source of great compositional friction in the music of Handel and Bach for it presents an intentional imbalance in harmony, counterpoint, texture, duration, and thematic work that the two composers must address in order to satisfy the stringent requirements of the high style. Handel's stylistic mixtures, in particular, often allow this imbalance to stand out because their components—the sources Handel chooses for his borrowings—are in some ways purposely incompatible.⁴¹

⁴⁰Particularly instructive in this regard is Bach's transformation of Couperin's most popular manner in the Courante from the Partita No. 1 in Bb for Clavier; a comparison between Example 6 and Bach's score will disclose quickly what I mean.

⁴¹For interesting discussions of stylistic mixtures in the Scarlatti sonatas see Sutcliffe 2003, especially chapter 2, "Heteroglossia."

National styles and folk idioms. It should by now be abundantly apparent that the qualitative differences between the high, the middle, and the low styles surpass the idiomatic differences between the Italian, the French, and the German styles in long-range significance. The tasteful conflation of the three national styles accounts for the "mixed style," a species of the middle style that was described most vividly and was promoted most ardently by Johann Joachim Quantz. The basic requirements of Quantz's mixed style, dictated equally by Frederick the Great and the perennially emerging middle class, included a natural, unaffected expression, a relatively simple tonal setting, and a pleasing, essentially vocal approach to thematic work.⁴² The mixed style was designed to appeal to the newly cultivated gentleman, to the connoisseur and to the amateur in equal measure. It was most probably the quick acceptance of the mixed style—as a toned-down version of the propulsive spinning of earlier decades—that paved the way for the later, meteoric advent of the galant style, with its broadly sustained harmonies and inflexible metrical grid. But it was not a style Handel or Bach employed very often. The mixed style can be observed most readily in Handel's solo sonatas Op. 1, composed during the mid 1720s, and in Bach's A-minor Suite for clavier, BWV 818, a piece that was dropped, not without reason, from the six French Suites.⁴³

An influential but not particularly well documented element of the middle style as well as the mixed style is the two styles' liberal adoption of folk idioms. In his short autobiography, Telemann—equally fluent in virtually any style—was quite explicit about the profound influence that Polish folk music exerted on his instrumental works, and especially on his concertos, whose composition presented him with considerable

⁴²Quantz 1752/1966.

⁴³The most familiar exemplar of this style remains Quantz's own G-major Flute Concerto, QV 5:174, which is frequently played. Handel's mixed style is discussed in Gottlieb 1966. (Bach's BWV 818, incidentally, is supplemented by an alternate version, BWV 818a, that contains important additional material.)

difficulties.⁴⁴ Couperin, Rameau, and many other French composers made extensive use of their vast heritage of folk tunes and folk idioms as a matter of course: The soulful strains of mountain songs often run through their airs both as thematic inspirations and, more generally, as a kind of national motto.⁴⁵

For Handel, taking advantage of Couperin's popular vein—or, for that matter, Scarlatti's—was all in a day's work, in just the same way that taking advantage of other composers' Lutheran chorale quotations was.⁴⁶ We shall encounter him borrowing from Couperin's most Italianate contrapuntal pieces and from Couperin's most rustic French pieces side by side (chapters 4 and 5), and we shall encounter him borrowing from the most exotic Iberian sonatas of Scarlatti's *Essercizi per gravicembalo* (1738) in Op. 6 (1739; chapters 1 and 5).

Handel and the galant style. Handel's relations with the galant style, which began displacing the mixed and the middle styles during the early decades of the eighteenth century, were touchy at best. One of the principal features of the new style—foursquare periodicity—simply did not spark Handel's rhythmic invention in the way it inspired Bach's. Only a few of Handel's very early keyboard works, such as the G-major Suite of about 1703, are in any sense periodic.⁴⁷ Not even during the 1730s, the decade in which he produced ten pasticcis based on light Neapolitan operas, did Handel take up

⁴⁴Koch, K. P., 1976.

⁴⁵Descriptive titles such as "Les Rossignol en Amour," from the fourteenth *Ordre*, bear this out. Sensing perhaps a need to balance popular elements with a more elevated and expressly artful expression, Couperin pursued an explicitly programmatic mixture of French and Italian styles in his chamber works. On the meaning of Couperin's titles see Clark 2002 and Fuller 1990 and 1997.

⁴⁶Roberts 1997.

⁴⁷And it's possible some movements of that Suite are spurious (Best 2001).

symmetrically periodic grouping on a large scale. Handel limited his borrowings from the ten productions to one pastiche, Leonardo Vinci's *Didone Abbandonata*.⁴⁸ Handel scholars have concluded, quite rightly, that Handel was wary of the newly fashionable Italianate ways.⁴⁹

The evidence of Handel's uneasy play with on-again, off-again four-bar grouping and four-bar hypermeter reconfirms that Handel incorporated periodicity—along with other hallmarks of the galant style, such as homophonic textures and slow harmonic rhythms—in much the same way he incorporated the diverse elements of any other style, namely within the larger framework of elevated stylistic mixture. On those rare occasions when Handel did require a formal, large-scale periodic framework, he built the periodicity from the ground up, enlarging the periodic grid through the resolution of durational conflicts between dialectical borrowings and incompatible stylistic sources (chapters 1 and 5).⁵⁰

Handel and "the natural". Handel and Bach were under similar pressure—Bach from his fellow musicians in Leipzig, Handel presumably from his audience—to write in a natural, accessible manner, and to display good taste in their compositions.⁵¹ If one follows the

⁴⁸Roberts 1986; see also Strohm 1985.

⁴⁹*Ibid.*

⁵⁰Handel was just as capable of throwing the periodicity out once it had outlived its usefulness. In the Allegro from the E-minor Concerto Grosso, Op. 6, No. 3, Handel occupies himself for the duration of almost the entire movement with establishing a solid periodic grid (bars 1-56), but he tears it up completely in the course of the remaining phrase because the periodicity has accomplished its tonal tasks (bars 57-68, chapter 5). Only in his last organ concerto (in B $\flat$, Op. 7, No. 3), completed on New Year's Day, 1750, did Handel adopt something like a genuine, if tentative, periodic grid; see Burrows 1997.

⁵¹Boomgaarden 1987. See also Palisca 1983, p. 413.

drift of Mattheson's, Quantz's, and Scheibe's remarks one realizes that composing "naturally" was not an easy thing to do. It entailed the projection of a flowing, lyrical way with themes, rhythms, and harmonies, and it curtailed the permissible level of artifice in favor of a studied lack of pretension.⁵² Bach in fact did try in earnest to accede to these demands, occasionally maintaining foursquare periodicity at the most unlikely contrapuntal venues in a manner that was quite self-conscious.⁵³ Handel, by contrast, had it both ways, weaving rich counterpoint and asymmetrical phrase rhythm together into an attractive looking fabric. The significance of this unlikely *mélange* becomes apparent when we consider Handel's mutation of Domenico Scarlatti's dramatically gestural keyboard style in Op. 6.

IV. Improvisation

Improvisation and rhetoric. Schenkerian analysis lends itself particularly well to tracing one very specific and very important type of narrative—the simulation of improvisation at various levels of structure. A masterwork typically feigns happenstance, describing a course of action in which each event leads to another as if by accident. The composer's sweeping, seemingly unpremeditated manner is made possible by a sure command of tonal structure.⁵⁴

Improvisation is a complex issue, and one I already examined in some detail elsewhere, so I shall not dwell on it at length here.⁵⁵ I shall nonetheless try to offer a

⁵²Dirst 1999.

⁵³Yearsley 1994 and 2002.

⁵⁴Suurpää 1997 offers a very useful summary. The major literature on this issue includes Jonas 1967, Laufer 1988, and Rink 1990, 1992, and especially 1993.

⁵⁵Willner 1996b.

sense of how improvisatory threads guide the narrative discourse of Handel's instrumental works as I go along, especially in chapter 4. By its very nature, much of Handel's instrumental music bespeaks improvisation—directly in the organ concertos, which offer both skeletal outlines and notated accounts of Handel's own improvisatory playing style, and indirectly in the many pieces where Handel's habit of composing from a model or from several models at once becomes an act of rarefied improvisation at a higher level of invention.⁵⁶

Because the simulation of improvisation in free composition encompasses a host of different meanings, there are many types of composed improvisation that can narrate a tonal story. Common to all is the effect of spontaneity, a studied pretense of impulsive meandering that bespeaks a virtuoso command of one's craft.⁵⁷ It is precisely this type of figural and sequential meandering that spawns the chains of expansive transformations of which I spoke earlier. Each transformation seems to trigger the onset of another, still larger and more elaborate transformation. Within this framework of constant growth, the narratives of progressive enlargement that I describe in chapters 1, 4, and 5 account for the foreground's seeming spontaneity.

It would take us too far afield to examine why composers go to such lengths to feign spontaneity, and why feigned spontaneity translates into a perpetual quest for new sources of borrowings. My feeling is that the isorhythmic quality of Baroque phrase rhythm holds the answer to these questions, and I shall try to give a sense of the complexities involved at the end of chapter 4. But, as I mentioned earlier, a study of

⁵⁶There is a venerable tradition of regarding the borrowings merely as Handel's starting point for more inventive improvisations. Dean 1959 has been very influential in promoting this point of view which more recently has come under skeptical scrutiny in light of John H. Roberts's research. Evidently, *everything* Handel composed—even the most improvisatory and developmental passages—is modeled on a borrowing.

⁵⁷Kerman 1994 and 1999 are particularly effective in relating virtuoso abandon to improvisation and spontaneity.

Baroque isorhythm will have to await another occasion.

Improvisation, expansion, and organicism. From the practical perspective of enlargement that comes about through improvisation, what sounds to our ears as an organic concern with presenting the same material in an ever changing light in fact embodies a more mundane concern with the need to procure musical matter by modifying and reformulating the same material through the judicious addition of novel and striking invention. That is perhaps why we find in some of Handel's most tightly integrated music instances where each hidden repetition and each enlargement transforms its object of variation not through fresh thematic invention but through the closely controlled incorporation of a new borrowing from a different source (chapter 4). At the deeper levels, of course, there is no contradiction between the inspired freedom of improvisation, and the continual transformation of imported music: It was Schenker himself who showed that improvisation and organicism go together, that each is essential to the well-being of the other. In Handel's music the tension between borrowing, improvisation, and coherence is fundamental. It corresponds most clearly to the synthesis Schenker has in mind when he describes the act of composition:

The presence of mind with which our geniuses mastered the tonal materials of music in so [lofty] a fashion empowered them for the first time to create long-spanning syntheses. Their works are not just scraped together; instead they are sketched out instantaneously in the manner of free fantasy, and are drawn up from a mysterious fundamental source (*Urgrund*).⁵⁸

⁵⁸Bent 1986a, pp. 131-32. Though not a major concern of Baroque invention, the issue of organicism remains an important one on account of the simplicity of the tonal system. For all the complexities of figured bass and contrapuntal artifice, even the intricacies of early eighteenth-century instrumental music display a foundational simplicity when reduced to their essentials. The organic masterwork strikes a balance between this

V. The Nature of Expansion

Levels of expansion. When one considers the diversity of the roles that expansion assumes in early eighteenth-century music, one begins to realize what a powerful and versatile compositional resource it is. Expansion operates simultaneously at several levels. Close to the foreground, it is a procedure that promotes the enlargement of the basic pace and the motivic design, especially through sequential or quasi-sequential enlargement.⁵⁹ At higher levels it is a strategy, an invention that affects all the resources with which the composition is put together.

Many of the larger Handelian expansions I discuss take place in the middleground and fall in between these two extremes. They also fall somewhere between Schenker's *Dehnung* and his *Vergrößerung*. *Dehnung* stresses the metrical structure and the durational boundaries of the expansion's model, and it preserves the model's underlying metrics throughout the expansion, even if the model is present only by implication. *Vergrößerung* allows for a more flexible relation between model and enlargement: It does not necessarily retain the model's metrics and boundaries, at least not precisely.⁶⁰ The expansions I discuss incorporate a bit of both *Dehnung* and *Vergrößerung*. They rarely leave the model's metrics or its durational outlines entirely out of view—an expanded upbeat figure is likely to present the quality of an upbeat writ large—but they add plenty

underlying simplicity and the need to procure tonal tension by recasting simple relations and very basic large-scale progressions in artfully complex, improvisatory ways. Hence the close relation between organicism and improvisation, and hence, too, the value of considering the application of organic ideals to Baroque style.

⁵⁹A good example is the expanded half-note movement of the basic pace in bars 5-6 of the F-minor Allemande.

⁶⁰Schenker 1935/1979/2001.

of new material to the model in liberally improvisatory fashion. Inevitably, the more extensive the expansion, the weaker its reflection of the model's temporality.⁶¹

At these higher levels of structure, expansion often involves the progressive enlargement of motives—by tonal and durational means near the beginning of the composition, and by tonal means alone later on, when the enlargement has become too wide for the composition's durational structure to sustain. The enlargement of the F-minor Allemande's opening upbeat figure, c^2-ab^1 , in bars 4-6 (the square brackets in Example 2) offers vivid illustration of simultaneous tonal and durational enlargements that occur close to the surface near the beginning of the piece. The further augmentation of the upbeat figure in the bass, spanning bars 13-19 (most of it just after the double bar), presents its later and predominantly tonal enlargement at a much higher level (Example 3).⁶²

Expansion and levels of rhetoric. As a strategic and archetypal ploy within a hierarchic rhetorical framework, expansion can be applied to nonthematic resources. We've already observed that a pacing pattern can be enlarged progressively from segment to segment, from phrase to phrase, and from period to period: The fluctuations of the basic pace during the F-minor Allemande's first reprise grow in just this way. They connect to the progressive enlargement of the upbeat figure c^2-ab^1 and to the descents from ab^2 in bars 3, 7, and 12 through the Allemande's strategic scheme and by its plot archetype.⁶³

⁶¹I generally avoid the term elongation, for it is not precise enough to meet the demands of short-breathed periodic hierarchies in the repertoire. Samarotto 1999b puts it to good use; so do, with lesser frequency, Rothstein 1989 and Petty 1995a. The term originates with Kirnberger 1776-79/1982.

⁶²Additional brackets in Example 3 show that many smaller enlargements of the upbeat motive are nested within this wide-ranging expansion.

⁶³Wayne Petty comments on the relation of motivic enlargement to rhetoric in Petty 1995a, p. 257.

The literature. While the literature on expansion has grown considerably in recent years, only a small part of it has dealt with the Baroque repertoire.⁶⁴ And although some Handelian expansions did figure prominently in a number of earlier studies, the authors' limited methodological resources precluded a properly detailed consideration of the complexities involved.⁶⁵ This is an opportune moment, therefore, to revisit the phenomenon and consider it in some detail.

VI. Borrowings, style, and analysis

Borrowings and levels of style. That I must return to consider other features of Handel's endlessly fascinating borrowings after only a few pages' respite is indicative of the central role the borrowings play in any scholarly investigation of Handel's music. One needs to be aware that even today many Handelians are profoundly uncomfortable with this topic: Doubts about the propriety of the borrowings linger, and personal feelings about their bearing on Handel's artistic legacy and on Handel's moral rectitude run high.⁶⁶ Now one could argue that because Handel's instrumental works are finished masterworks they can hold their own as objects of analysis, and that they therefore require no further

⁶⁴Botelho 1993 addresses the topic specifically, but I find his hypermetrical approach too sweeping to account persuasively for the details at the surface. The brief observations on Bach's phrase rhythm in Rothstein 1989, especially pp. 136-37, are more helpful.

⁶⁵Flögel 1929, for instance, presents an extreme Riemannian application, eight-bar straightjackets and all. Prout 1889 and 1895 are more musical but not very different: See the highly instructive comparison between Schenker's and Prout's readings of the C-major Prelude from Book I of Bach's Well-Tempered Clavier in Dale 2003, pp. 100-106.

⁶⁶Many scholars share misgivings about the significance of borrowings in general. Again, the reader's assent to my observations on the borrowings is not a precondition to apprehending my approach.

explication in terms of their origins in the music of other composers. But knowledge of a composition's specific thematic origins very often points to the composition's highly significant stylistic origins, and it discloses a network of rhythmic and rhetorical tensions whose repercussions press well beyond the confines of mere thematic appropriation. When Handel draws upon two or more works in different styles and then attempts to reconcile the ensuing tensions by merging these styles through a strategic scheme, the borrowings acquire great analytical importance.

The recent surge in the study of composers' borrowings, reminiscences, and allusions suggests that the phenomenon of multiple and hybrid borrowings—the "allusive web" as it has been called—was by no means a Handelian peculiarity. It was in fact a standard procedure throughout much of the common-practice era.⁶⁷ In many instances the clash in styles that attaches to hybrid borrowings presents not only a conflict between diverse modes of composition (say, additive Baroque temporality vs. periodic galant temporality) or incompatible levels of composition (high style vs. low style), but a confrontation between means of expression that are either conventional ("unmarked") or unconventional ("marked").⁶⁸ The resolution of such conflicts requires the intervention of inventive strategic schemes and some very large-scale expansions if the tensions between the opposing musical impulses are to be addressed coherently.⁶⁹ Handel's strategy—the elevation, amalgamation, and assimilation of the borrowings' diverse stylistic affiliations—resembles closely the rhetorical strategies adopted by later composers. To be sure, there are Handelian borrowings whose confronting stylistic

⁶⁷Knapp 1997 goes perhaps farther than anyone ever has and finds that almost every turn of phrase in Brahms is a quote from or an allusion to earlier music. Though short on analytical finesse, many of his observations are nonetheless right on the mark.

⁶⁸Hatten 1994 is the standard introduction to musical markedness.

⁶⁹One might surmise that were Handel not composing in the high style he would not have bothered to resolve such tensions (nor, perhaps, to introduce them in the first place).

affiliations cannot be reconciled; the composition then becomes a kind of allegorical commentary—in tones, rhythms, and textures—on stylistic diversity and stylistic change. In short, access to the borrowings—at least where they generate such developmental friction—is essential to our understanding of the composition's rhetoric.

Handel and Couperin. It is sometimes assumed that Handel, for all his interest in matters French, did not borrow directly from French composers, at least not much, even though the Abbé Prévost, during the early decades of the eighteenth century, already claimed to have found Lully borrowings in Handel's music.⁷⁰ As it happens, Peter Williams has recently uncovered several noteworthy references to Couperin in the Courante from Handel's A-major Suite (1720), namely references to a series of remarkable ninth chords in the Allemande for two keyboards from Couperin's A-major Ordre, the Ninth of the *Pièces de clavecin*.⁷¹ Although there is nothing outlandishly exotic about these proto-galant dissonances, they do stand out from amongst the surrounding sonorities, and they are sufficiently rare in Handel's keyboard works (and, for that matter, in Couperin's) to lend credence to this important finding. A closer study of Couperin's *Pièces de clavecin* and his chamber works, especially "Les Nations" and "Le Parnasse," reveals many sources for Handel's mature keyboard suites (1720), for the *Concerti Grossi*, Op. 6, and for the *Music for the Royal Fireworks*. Even Couperin's two early Organ Masses appear to contain some familiar Handelian snippets.

A single example will, I hope, help set the record straight. The Allemande from

⁷⁰Cited in Winemiller 1994; see Deutsch 1955, pp. 333-34. Cudworth 1959 and the very similar Baselt 1982 are the most effective introductions to the influence of French music on Handel's style. Best (1997b, pp. 208-9) suggests that Handel never borrowed directly from French composers in his keyboard works. More recently Best has modified his views to allow for the possibility of borrowings, subconscious perhaps, from Couperin in light of the findings presented here (private communication).

⁷¹Williams 1986.

Handel's E-major Suite is marked by many surprising turns of phrase, by luminously dissonant part writing, and by a vocally suggestive lyricism that relies on a preponderance of deceptive cadences and progressions. The brackets and the asterisks in Example 7 show how all of these features derive, in cut-and-paste fashion, from the *Seconde Partie* of "Les Agréments," a well known movement from the fifth *Ordre* of Couperin's *Pièces*, from the *Allemande*, "La Logivière," which opens the same *Ordre*, and from the *Allemande*, "La Laborieuse," from the second *Ordre*. Note especially how Handel transforms the piquant $\frac{6}{4}$ chords and the pleasantly astringent, widely spaced chordal sonorities of "Les Agréments" into a more tightly packed series of acerbic sounds (the asterisks in Example 7). We shall see in chapter 4 that the *Allemande* from the D-minor Suite (1720), among Handel's most closely structured instrumental works, derives from various movements in Couperin's second *Ordre* in much the same way.

I should mention at least in passing the influence on Handel of Gottlieb Muffat's *Componimenti musicali*, a set of six keyboard suites composed in Vienna in the mixed style and graced by a heavy French accent. These suites, published in 1738, figure prominently in Handel's Op. 6 and they will occasionally help us unravel the Concerti Grossi's durational intricacies.

Part 2: Analytical Method

I. Durational issues.

Hypermeter and durational reduction. In several papers about Baroque phrase rhythm I called upon four-bar hypermeter and durational reduction by factors of two and four to illustrate the behavior of pace and expansion over long spans of time.⁷² For much of the

⁷²Willner 1996b, 1998, and 1999.

present dissertation, however, I confine my use of hypermeter and reduction to a two-bar hypermeter and to reduction by a factor of two (and, in some instances of triple meter and triple grouping, to reduction by a factor of one-and-a-half or three). And, in fact, I use durational reduction sparingly, for reasons that will become clear after we take a look at Handel's hypermeter. With the rare exception of those compositions in the compound 4/4 that maintain one-bar grouping throughout, and pieces, such as allemandes and fugues, that maintain uneven patterning as a matter of generic idiom, most of Handel's instrumental works establish a relatively consistent grouping scheme of two-bar segments in the foreground. Such grouping promotes a *de facto* two-bar hypermeter which makes its presence known even in the absence of a formally established periodicity. Example 8, the opening ritornello of the Concerto in B $\flat$ for Harp and Organ, Op. 4, No. 6, shows how the three clearly articulated parts of the ritornello—the *Vordersatz*, *Fortspinnung*, and *Epilog*—occupy two measures each; in so doing they establish a two-bar hypermeter without encountering any obstacles.

The two-bar hypermeter is usually marked well enough to prevail despite the frequent intervention of both metrical displacement and nonperiodic grouping. Unlike later hypermeter, which operates in concert with a large and systemic periodic grid and consequently retains the support of a more or less congruent grouping structure, Baroque hypermeter is defined only by a very local grid and by a very local grouping structure, with which it does not usually coincide exactly.⁷³ A larger grid may or may not emerge in the course of the piece. Because the support of the grid is tentative and because the grouping patterns that define the grid change as the piece proceeds, the two-bar hypermeter may well drop out from time to time, but in general it will return sooner or

⁷³In chapter 2 we shall have ample opportunity to observe the surprisingly harmonious relation between a periodic and hypermetric grid on the one hand and a displaced grouping structure on the other.

later.⁷⁴

Even when four-bar, six-bar, and eight-bar grouping establishes itself in stages over the span of an entire movement, as it sometimes does in Handel's larger orchestral works, thematic parallelisms similar to those that obtain between Handel's ubiquitous two-bar groups do not usually materialize. The longer groups simply follow each other in additive fashion, drawing broad but not thematic parallelisms among themselves as they go along. No single large group greater than the four-bar subphrase dominates for long. Consequently, a genuine periodic and hypermetrical grid, in the later eighteenth-century sense, crystallizes only in light orchestral dance movements and in pieces where its gradual establishment is among the guiding strategic ideas of the piece. More often than not, there is little to be gained from reducing even these quasi-periodic works by a factor larger than two.

The value of a reduction by two lies, among other things, in its comprehensive portrayal of the composition's pacing structure. To a greater extent than a simple rhythmic reduction in real time it forces us to leave out ancillary voice leading and to restore the original time span of the basic progressions that remain in the picture. Example 9, from the Allemande of the C-minor Concerto Grosso, Op. 6 No. 8, illustrates with considerable clarity how the Allemande's four-to-the-bar, quarter-note basic pace has been temporarily expanded to a two-to-the-bar half-note basic pace. Thanks to the reduction, the expanded but veiled half-note movement emerges as a clearly visible, easily apprehended, and perfectly straightforward movement in quarter notes.

I shall discuss three-bar grouping, three-bar hypermeter, and the durational reduction of triple groupings as examples present themselves, and in chapter 3.

⁷⁴L & J 1983 and Rothstein 1989 observe that hypermeter and grouping need not be absolutely congruent to support each other.

Rhythmic reduction and pace reduction. For all the sophistication of durational reduction, a simple rhythmic reduction of a Handelian piece—a *pace reduction* as I call it—usually illustrates the specific point I try to bring across as efficiently as a durational reduction, and perhaps even more clearly. The reason is that a rhythmic reduction introduces only modest alterations to the fundamental and immediately recognizable temporal picture of the piece. Durational reduction, in contrast—even a reduction by a factor of two—can run the risk of altering that picture quite drastically because it leaves out many layers of familiar note values and because it adds new layers of small note values that are not in the notated score. It is in order to forestall the intrusive preponderance of such alterations and additions that I adopt a very conservative style of plain rhythmic reduction in most of the analyses I offer here. Whenever possible, in fact, I provide a straightforward pace reduction rather than a durational reduction, and I show the presence of hypermeasures through the alternation of large and small barlines.

Pace and normalization. Despite their conservative scale, the reductions I offer show the unmistakable influence of Carl Schachter's trilogy of essays, "Rhythm and Linear Analysis."⁷⁵ The emphasis the reductions throw on the restoration of the underlying progressions' time spans, however, derives from William Rothstein's doctoral dissertation, "Rhythm and the Theory of Structural Levels," and from Rothstein's later article, "Rhythmic Displacement and Rhythmic Normalization."⁷⁶ In these pioneering studies Rothstein presents an explicit formulation of fundamental durational principles that are implicit in Schenker's theory of voice-leading levels. Taking his cue from J. J. Fux's *Gradus ad Parnassum*, Rothstein demonstrates how the suspension in fourth-species counterpoint can be reduced out and replaced at a deeper level by the fundamentally

⁷⁵Schachter 1976, 1980, and 1987, all reprinted in Schachter 1999b.

⁷⁶Rothstein 1981 and 1990b.

longer tone to which it resolves—the tone whose duration the suspension abbreviates in the foreground. The removal of the suspension restores the tone of resolution's underlying time span and in effect converts the fourth-species progression into a more skeletal first-species exercise (Example 10a). Taking another cue—this time from Schenker—Rothstein goes on to apply the same principle to the reduction and removal of ancillary voice leading in free composition, and to the subsequent replacement of the ancillary voice leading by a more basic tonal and rhythmic progression (Example 10b). The restoration of the underlying progression's proper time-span is the procedure Rothstein calls normalization.

I employ this same procedure of replacement and normalization to uncover the slower underlying movement of the basic pace and its fluctuations. The straightforward pace reduction I use allows us to observe the plastic alteration of the basic pace through the intervention of faster progressions, ancillary voice leading, and sequential expansions at the surface. By way of introduction to this reductive apparatus, compare the three levels in Example 11: Observe how the reduction at levels b and c (which I explain in detail in the next section) distills the expanded two-bar movement of the basic pace from the thickets of the solo organ's busy figurations.

The notation of reduction. Where only short and straightforward progressions are involved I usually remove ornamental and ancillary tones and chords altogether. When reducing longer and more complex progressions, though—the traversal through falling fifths in Example 11, for instance—I retain the ancillary voice leading but place it in parentheses of various sizes to show which chords do and which chords do not take part in the pace structure at a given level. The line extending through the parentheses to the downbeat of the next measure indicates the subservience of the voice leading inside the parentheses to the chord that appears on the following downbeat. Conversely, a line extending in similar

fashion back from the material in the parentheses to an earlier chord indicates subservience to that earlier chord.

Example 11b demonstrates how I use small parentheses within the system to point to ancillary material that will eventually be reduced out in the course of a multi-level pace reduction. The parentheses are small because they contain music which—at the level I've chosen for the reduction—must still be included in the representation of the principal voice leading. (In other words, despite the reduction and despite the parentheses the material enclosed by the parentheses continues to retain its full durational value.) A metrical or hypermetrical parsing of the passage as reduced in Example 11b therefore comes out to four bars at an expanded two-bar basic pace.

The corresponding reduction in Example 11c, by contrast, takes place at a deeper level and employs larger parentheses. Its large parentheses embrace the entire system, and they disclose that the ancillary material has now been effectively reduced out. Though still provided by the notation (as a courtesy of sorts), the ancillary material no longer retains its durational value: It is no longer included in the parsing of the passage, which now comes out to two bars at an underlying one-bar basic pace.

Some analysts would probably want to leave out the ancillary material enclosed by these large parentheses in Example 11c altogether, and to replace it with more fundamental voice leading that has been restored to its original time span through the process of normalization. I am thinking especially of Fred Lerdahl and Ray Jackendoff, whose imaginary reduction of Example 11 I have provided in Example 12. I find that the removal of so much material during reduction goes too far in altering the sound picture of the piece. To the extent that it is possible, I prefer to retain the reduced-out material within the large parentheses in order to let the reduction represent more faithfully the aural and the visual image of the densely contrapuntal foreground. As it is, the texture of Example 11a has already been quite considerably trimmed and thinned out through plain

contrapuntal and rhythmic reduction. Any additional normalization would only follow the law of diminishing returns and would loosen the ties between the reduction and the original score beyond what one can readily recognize and hear. Occasions do of course arise, especially in the richly textured orchestral repertoire, where it is necessary to dispense with the entirety of the ancillary material, however substantial such material might be, and to replace it with a simple fundamental progression. Even then, however, a basic faithfulness to the larger aural and visual image of the foreground must remain an essential ideal of the reduction.

Deciding what to keep and what to leave out is a more difficult matter than it appears to be—certainly more difficult than it is when reducing later music—because the reduction must take into account the long-range significance of fast-moving and chordally packed counterpoint. Even a preliminary contrapuntal reduction requires a good deal of analytical—and ultimately subjective—interpretation. The difficulties of reducing Handel's music are compounded by Handel's tendency to change textures without warning, and to alter the long-range significance of a passage upon repetition. They are made more challenging still by Handel's constant alternation between the assignment of plain doublings and the assignment of more essential tones to the inner voices. Even when a three-voice framework clearly underlies the prevailing texture and a four-voice texture predominates just under the foreground, Handel's unpredictable sound picture does not lend itself well to systematic reduction. At the risk of improvising in diverse ways, I have opted for tackling each voice-leading and metrical situation on a case-by-case basis instead of adopting a rigid set of reductive guidelines.⁷⁷

Terminology. It will have become evident to the reader by now that I have had to coin

⁷⁷Renwick 1995a and Wen 1999 offer particularly good accounts of the difficulties one encounters when reducing Baroque textures vis-à-vis the fine distinction between voices, parts, and their numbers at various levels of structure.

quite a number of new terms in order to articulate my ideas succinctly throughout the dissertation, above all in chapters 1 and 2. The meaning of these terms—the *basic pace*, the *principal grouping pace*, and their companions—should become clear as I put them to empirical use. To help the reader, though, I have provided an extensive Glossary at the end of the text. Ongoing consultation with this Glossary will, I hope, resolve any uncertainties the reader might face upon encountering these unfamiliar appellations.

II. Theoretical issues.

Under ideal circumstances it might be possible to offer a complete tonal analysis along with every durational analysis and rhetorical interpretation, but limitations of space and the need to focus on pacing and expansion as the dissertation's essential topics render this desirable course of action impracticable. Unlike the highly prolongational manner of the Classic and Romantic styles, the contrapuntal fabric of the Baroque does not lend itself well to the kind of drastic tonal reduction that is required at the deeper levels of structure (even though such a reduction might reveal an alternative *Ursatz* form quite clearly). Truly valuable voice-leading sketches of early eighteenth-century music tend to be very extended and very elaborately detailed, and they require equally elaborate commentary and explanation. Consequently there are practical limits to the number of such sketches that can be accommodated in any piece of research, especially one that deals primarily with durational issues. With these limits in mind, I offer voice-leading sketches and comments only when they contribute directly to the durational or thematic discourse, and only at the level most appropriate to the discussion.

Eighteenth-century theory. Of the many influential eighteenth-century treatises on composition, none has greater relevance for the study of early eighteenth-century meter

and rhythm than Johann Philipp Kirnberger's *Die Kunst des reinen Satzes in der Musik* ("The Art of Strict Musical Composition").⁷⁸ Despite its late date, it documents quite faithfully the compositional practice of J. S. Bach and his orbit.⁷⁹ Particularly valuable are Kirnberger's detailed account of each time signature's distinct character, and especially his outline of the differences between the three types of 4/4 time. Kirnberger provides ample documentation that during the eighteenth century a time signature—like meter itself—conveyed much more than just the hierarchical arrangement of the metrical grid within each measure. In chapters 2 and 3 I make extensive use of Kirnberger's description of the various meters, and of his invaluable division of grouping spans into segments, phrases, and periods.⁸⁰

Many different kinds of expansion—especially those that procure long stretches of music from relatively short segments—are described in encyclopedic fashion by Johann Georg Riepel and Heinrich Christoph Koch in a pair of seminal treatises, Riepel's *Anfangsgründe zur musikalischen Setzkunst* and Koch's *Versuch einer Einleitung zur Composition*.⁸¹ Even though the mechanisms for expansion described in each work show a high degree of applicability to the present study, I refer to them only infrequently: My relatively narrow focus on the large tonal context in which several very specific types of expansion take place and on the rhetorical circumstances under which they evolve precludes repeated reference to the procedures that Riepel and Koch describe so

⁷⁸Kirnberger 1776-79/1982.

⁷⁹Even though Kirnberger is more thoroughly periodic in his outlook than Bach, in keeping with the later stylistic norms of his day.

⁸⁰There are many fine summaries of and commentaries on Kirnberger's foundational metrical observations. In terms of the issues I address here, Grave 1985 is certainly the most helpful. Henneberg 1974, Schwindt-Gross 1989, and Maurer Zenck 2001 are also valuable.

⁸¹Riepel 1752-1768, Koch 1782-93/1983.

exhaustively.⁸² As it happens, several substantial publications that explicate the two treatises have appeared in recent years, and they embody some of the most comprehensive work in present-day music scholarship.⁸³ Their ready availability lessens the need for frequent reference to the work of either theorist.

Hidden repetition and enlargement. The study of hidden repetition and long-range thematic enlargement from a Schenkerian point of view is essential to the study of Handelian phrase rhythm: The enlargements of the upbeat motive $c^2-a=^1$ in the F-minor Allemande (Examples 2 and 3) disclose as much. But again, analytical work in this area has ranged so widely in recent years that its copious citation has become largely superfluous.⁸⁴

The three-part ritornello. Among the most important theoretical formulations of twentieth-century musicology—one whose significance far transcends the purely descriptive use to which it was originally put—is Wilhelm Fischer's division of the opening ritornello in a concerto movement into an expository *Vordersatz*, a developmental *Fortspinnung*, and a cadential *Epilog*.⁸⁵ The great value of this division, which has recently been put to many different uses by musicologists and theorists alike, resides in its concise description of the thematic and tonal roles played by each of the

⁸²Sisman 1982 and Rothstein 1989 make good empirical use of Koch's observations; Braunschweig 1997 offers an indispensable comprehensive overview.

⁸³Baker 1976, 1977, 1980 and 1988, Reed 1983, Knouse 1986, London 1990a, 1990b, and 1990c, and Christensen and Baker 1995. (Reed and Knouse are the same person: Nola Jane Reed and Nola Reed Knouse.)

⁸⁴Burkhart 1978, Kamien 1983b, and Larson 1994 and 1997/98 are the most pertinent to the present study.

⁸⁵Fischer 1915.

three parts, on several levels of formal structure and across several spans of time. The cycle of *Vordersatz*, *Fortspinnung*, and *Epilog* and its many variants can extend, concurrently, over stretches that vary from four and eight measures to a complete, through-composed movement. The roles performed by the three parts and the dialectics between them are consequently enacted on a much larger scale and in ways far more complex than their simple tripartite outline—or Fischer's original conception of it—would seem to suggest.⁸⁶ The ritornello scheme underlies many genres outside of the solo concerto: Without intervening episodes, for instance, it predominates in each reprise of the allemandes, the courantes, and the giges of most Baroque keyboard suites. Knowledge of the ritornello's paradigmatic design therefore presents us with a powerful analytical tool, the more so when one or more of the ritornello's three parts is extended, repeated, elided, or displaced from its familiar and expected location.⁸⁷ I shall discuss the hierarchic representation of ritornello structure in the F-minor Allemande in chapter 1. For now, a paradigmatic example may suffice—the opening ritornello from the B= Concerto, Op. 4, No. 6 (Example 8). Handel's elfin theme illustrates very well how a two-bar segment is introduced by the *Vordersatz*, developed by the *Fortspinnung*, and closed off by the two-bar *Epilog*. The *Epilog*, which often confirms a temporary tonicization of

⁸⁶Wayne C. Petty (1995a) has called attention to a limitation, frequently overlooked, built into Fischer's original conception: Fischer set out to describe only the thematic behavior of the ritornello's three parts, not the behavior of their bass line. Later theorists and musicologists have made amends, though, and again to such a degree that repeated citation of their work is not necessary. Marissen 1990-1995, Petty 1995a, Everett 1996, and especially Dreyfus 1996 have had the most substantial influence on my work.

⁸⁷Marissen and Dreyfus, throughout the various books and essays I have listed in the bibliography, note similar elisions and reversals. Caplin 1998 finds an analogous play among the three parts of Schoenberg's sentence structure throughout the Viennese Classical repertoire. (The three-part ritornello and three-part sentence are closely related; I discuss the relationship in detail, with further references, in Willner 1999.) The literature on Bach's vocal music is now replete with studies of Bach's hierarchic and recombinatory treatment of ritornello structure in his cantatas. See, for instance, Crist 1971, Dürr 1971, Dubowy 1991, and Lee 1993.

the dominant suggested by the two earlier parts, serves here only to stabilize a temporary, back-relating V. How ironic, then, that it does little to alleviate the tonal complexities of the earlier segments (Example 8b): These include invertible counterpoint, a continual exchange of parts, a partially submerged three-part *Ursatz*, and a hazy borderline between tonic and dominant. Indeed, within such an unexpectedly dense context, Handel's light textures and feather-weight recorder accompaniments acquire the quality of a private joke.

Ritornello, expansion, and continuity. Formal duties aside, the tripartite ritornello cycle also embodies a three-part pacing and grouping structure whose durational tensions call for sustained elaboration and resolution in the course of the piece. Each of the ritornello's three parts displays durational properties all its own, and these in turn affect both the phrase rhythm and the rhetorical structure of the composition. The principal forum for working out the rhythmic potential of the three parts is the network of enlargements I described earlier. The link between ritornello and enlargement is a natural one because the identifying durational features of the three parts can be worked out on various levels of durational structure (chapters 1, 4, and 5).

It is by no means unusual for several ritornello cycles that vary in content, length, and scale to appear nested one within the other. Such multi-level nesting is made possible by the strong functional identity that the ritornello's three parts maintain across even a complete movement: A single, discrete ritornello typically represents just the *Vordersatz*, the *Fortspinnung*, or the *Epilog* of a longer, larger ritornello.

I use the word "cycle" to describe the three-part ritornello, and with good reason. Because three-part ritornellos usually appear in groups, the *Epilog* often retains an open-ended quality despite the cadence with which it closes. Especially in solo works, the *Epilog* might substitute an imperfect authentic or a deceptive cadence for the expected

perfect cadence, or else it might close with a drastic elision or overlap (yielding its original cadential thrust to the larger requirements of the piece). The string of ritornellos so joined soon acquires a distinctly cyclic or strophic quality. Instead of emphasizing segmentation and partitioning, they are most likely to throw their weight behind the even flow and the continuity of the whole.

III. Baroque pacing in a wider context

Applicability to the repertoire. My focus on Handel's instrumental music notwithstanding, many of the conclusions I reach can be applied without changes also to the music of Bach and Scarlatti.⁸⁸ I mentioned earlier that some adjustments would be necessary in order to apply my findings to the music of the middle style. Most of these adjustments have to do with pace, since the music of the high style relies on the basic pace and follows the principles of first and fourth species counterpoint, while the music of the middle style relies on composite pacing and follows the principles of fifth species writ large. The composers of the middle style—Couperin, Rameau, Vivaldi, and Telemann in particular—consequently enjoy a freedom in their choice and arrangement of themes, rhythms, and textures that is not available to the composers of the high style. The contrapuntal orientation of even pacing that marks the high style is simply not among the middle style's top priorities; the natural, tasteful, and sometimes capricious flow of events is. Their music bespeaks a preference for rhythmic plasticity and for free-flowing invention that allows for a comparatively unfettered durational expression.

From our organicist perspective the middle style's valorization of ever-changing invention is perhaps a breach of compositional decorum. But from the practical and often

⁸⁸Willner 2000 explores their application to the Scarlatti sonatas; Sutcliffe 2003, the most substantial study of the sonatas, eschews such application in favor of ad-hoc analytical observations.

utilitarian perspective of the middle style itself—the need to procure concertos for Sunday orphanage concerts or to supply music that could be played, at least conceptually, at the dinner table—the middle style's musical ethos embodies a set of artistic ideals all its own. When Handel and Bach borrowed from this repertoire they changed its paces and its rhythms as needed. When we borrow the durational apparatus we apply analytically to their music and use it to untangle the complexities of the middle style, we must do likewise and change the paces and rhythms of our apparatus as needed.⁸⁹

III. Parameters of study

Practical limitations. In the interest of keeping the scale of the dissertation to a reasonably manageable size, I have restricted the repertoire it covers to Handel's instrumental works and, within that broad framework, to his keyboard works on the one hand and to the Concerti Grossi, Op. 6, the organ concertos, Op. 4 and Op. 7, and several other concerted works on the other. My focus on instrumental music stems from the tonal and durational differences that were maintained between the instrumental and vocal repertoires during the Baroque era. These differences had to do with the strengths and the weaknesses of each performing medium; so wide were they that they took up an entire chapter in Johann Mattheson's *Der vollkommene Capellmeister*.⁹⁰ Many features of Baroque vocal style lend it the quality of an exclusive language, one that does not translate at all well into instrumental discourse: the restricted thematic and registral tessitura of the vocal line, the deployment of extensive repetition to accommodate the effective as well as the affective setting of the text, and the frequent adjustment of pacing to the declamatory

⁸⁹I show how this might be done, at some length, in Willner 2004.

⁹⁰Mattheson 1739/1981, chapter 12.

and emotional requirements of the text. Vocal style, in other words, operates under structural and durational conditions fundamentally different from those that prevail in instrumental works. A full-length study would be needed to deal adequately with its highly specific complexities, and especially with the tendency of a single affect, usually announced by an aria's opening thematic gesture, to dominate the entire aria and to hold the reins on its otherwise flexible phrase rhythm.⁹¹

The restriction to keyboard suites and to concertos (with only an occasional excursion to a chamber sonata or an orchestral suite) is due to the differences in the kinds of expansion one finds in the solo and in the orchestral works. Because the expansions differ so much it is necessary to treat each medium separately and in considerable detail (chapter 1) before taking on the structural and rhetorical features common to both (chapters 2 and 3). Expansion in the solo works usually comes about through fluctuations in the basic pace (recall Example 2) and over time it inches ever more closely toward purely tonal expansion. Expansion in the orchestral works is geared to a much greater degree on the enlargement of grouping structures and on the realization of periodic frameworks.

It so happens that concentrating on Handel's keyboard suites and on his concertos has an extra stylistic advantage. The eight keyboard suites Handel published in 1720 were composed or revised largely between 1715 and 1720: They reflect the state of temporality and phrase rhythm in the early decades of the eighteenth century, at the apex of the high Baroque. The organ concertos and the orchestral concertos, by contrast, date from about 1735 to 1750: They show the exquisitely filtered influence of the galant style

⁹¹The gestural quality of vocal music, too, is largely absent from the instrumental repertoire of the Baroque, where (at least in the high style) an elegant rhythmic flow is always at a premium. Sacred vocal music shows additional complexities, such as slow-moving *cantus firmi*, which one rarely encounters elsewhere. Among the few Baroque composers who wrote gestural instrumental music was Domenico Scarlatti; that explains, in part, why his sonatas are so difficult to analyze (see Sutcliffe 2003).

and Domenico Scarlatti's keyboard manner mixed in with the stylized recollection of the Italianate solo concerto, the French character piece, the cosmopolitan Viennese keyboard suite, and the Corellian concerto grosso, all held together by the linear ideals of North German counterpoint.⁹² As we shuttle between Handel's suites and his concertos, then, we shall be covering a wide range of styles, genres, and repertoires indeed, even if the number of the detailed analyses we'll be going through will of necessity remain small. The chamber works and the orchestral pieces that will receive only occasional consideration here—the solo sonatas, Op. 1, the trio sonatas, Op. 2 and Op. 5 (most of them chamber arrangements of orchestral works), the Concerti Grossi, Op. 3, the Concerti a due cori, the Water Music, and the Music for the Royal Fireworks—these can all be interpreted from the perspectives established here, with adjustments made for the lighter movements that embrace the ways of the middle style. I have in any event dealt with this substantial repertoire in some of my published works.⁹³

Form and genre. Conspicuously absent from the present study is a detailed treatment of matters relating to large-scale form and genre other than the three-part ritornello cycle. Although Handel's improvisatory approach is conditioned by the standard outlines and procedures of binary, ternary, and through-composed forms, Handel's treatment of these forms requires a separate study for its elucidation. Such a study would have to take into account the recent proliferation of interdisciplinary genre studies. For now, Laurence Dreyfus's work on genre in Bach's instrumental works and Robert Hatten's work on the

⁹²Best 2004 emphasizes the orthodox German quality of Handel's solo keyboard works. I thank Terence Best for making this article available to me before its publication.

⁹³In Willner 1991 I present an analysis of the Passacaille theme from the Trio Sonata in G, Op. 5, No. 4. In Willner 1999 I discuss pacing and expansion in the Menuet from the F-major Concerto Grosso, Op. 3, No. 4, and in the Ouverture from the Music for the Royal Fireworks.

markedness of stylistic levels in Beethoven will provide us with enough by way of a theoretical framework to lean on.⁹⁴ Writing from a Schenkerian perspective, I have already pointed to the direction that Baroque genre studies might follow in "Bach's Periodicities Re-Examined" and in "Handel, the Sarabande, and Levels of Genre."⁹⁵

Meter. Most of the weighty and complex movements in Handel's instrumental works are set in the large, the simple, and the compound 4/4, or else in 3/4 time. Since one of my principal tasks is to demonstrate how we might go about interpreting such difficult and challenging movements, I confine the discussion in chapters 1, 4, and 5—my principal analytical chapters—to pieces in 3/4 and 4/4 time. I do include pieces composed in other meters in chapters 2 and 3, which focus on matters of theory and style. Also, I confine the range of pieces I present in chapters 1, 4, and 5 to compositions in tempo giusto: Handel's slow movements, beautiful and substantial though they are, don't usually present the kind of stylistic and interpretative challenge that their faster companions do, and they occupy, on the whole, a relatively small proportion of Handel's instrumental output. I do, however, offer complete analyses of several slow movements in 3/2 time at the end of chapter 3.

Editions. A number of reliable editions of Handel's instrumental works are now available, but I have prepared the quotations from Handel's music in consultation with the original sources: the 1720 edition of the eight keyboard suites, published by John Cluer on Handel's behalf and under Handel's supervision, and the autograph manuscripts, housed in the British Library, of the Concerti Grossi, Op. 6, and the organ concertos, Op. 4 and Op. 7. A copy of the Cluer edition is owned by the Music Division of the New York Public

⁹⁴Dreyfus 1996 and Hatten 1994.

⁹⁵Willner 1996b and 1996d.

Library for the Performing Arts, Special Collections (classmark: Drexel 5855), and microfilms of the British Library manuscripts are available at the Music Division as well. I have tried to follow a similar editorial practice in my quotations from other composers as well, but I hasten to add that in all my quotations the interpretative use I have made of these various and sometimes conflicting resources remains necessarily my own.

Since most of the pieces I discuss are well known and belong to Handel's most familiar collections of instrumental works, I do not use the HWV (*Händel Werke-Verzeichnis*) numbers set up by Bernd Baselt in the *Händel-Handbuch*.⁹⁶ The commonly used designations established empirically over the years are more readily familiar to most readers than these recent HWV numbers, and their citation remains more efficient and more user-friendly as well.

Pitch designations. In referring to upper-voice and to inner-voice pitches above middle C I use the standard range of c^1 - b^1 to designate pitches in the one-line octave, c^2 - b^2 to designate pitches in the two-line octave, and so on. In referring to the bass line and to inner-voice pitches below middle C, however, I often employ only capital letters since within these voices many tones often change their established or their expected register in the course of a single passage; see for instance the bass line in bars 5-6 of the F-minor Allemande in Example 1. A stepwise bass line in high Baroque style typically allocates some of its tones to the small octave and some of them to the great octave, shifting seamlessly between the two octaves and making additional excursions into the one-line octave when the opportunity presents itself.⁹⁷ It will also leave quite a number of its tones implicit. Under the circumstances, referring to specific bass pitches and to specific

⁹⁶Baselt 1986.

⁹⁷The *bassetti* accompaniments of the Venetian concerto repertoire represent the most extreme and most stylized extension of this phenomenon.

inner-voice pitches in the vicinity of the bass will only encumber the discussion of the composition's underlying stepwise structure. With few exceptions, adjectival designations such as "bass" or "inner voice" before a pitch or before a series of pitches in capital letters should make it abundantly clear to what register the discussion refers.

Publications and presentations. During the past few years I have had the opportunity to present some of my theoretical and analytical formulations in published articles as well as unpublished conference papers. Most of the observations I offered in those early projects could not be incorporated here for practical considerations of space and for reasons of focus and scope. I have, in any case, made a concerted effort not to repeat in these pages what I have already made available in print. My publications and conference papers should therefore be viewed as supporting and complementing—not as overlapping or duplicating—the present study. I consequently rely on the reader's access to my published works in the same way that I rely on the availability of any other scholar's published work. In the order of their relevance to the present study, they are,

1. "Baroque Styles and the Analysis of Baroque Music" (Willner 2004)
2. "Sequential Expansion and Handelian Phrase Rhythm" (Willner 1999)
3. "Stress and Counterstress: Accentual Conflict and Reconciliation in J.S. Bach's Instrumental Works" (1998)
4. "Bach's Periodicities Re-Examined" (1996b)
5. "Analysis and Interpretation in the Performance of Handel's Concerti Grossi, Op. 6" (1989)
6. "The Two-Length Bar Revisited: Handel and the Hemiola" (1991)
7. "More on Handel and the Hemiola: Overlapping Hemiolas" (1996e)
8. "Handel, the Sarabande, and Levels of Genre: A Reply to David Schulenberg" (1996d)

9. "Handel's Borrowings from Telemann: An Analytical View" (1990)
10. "Chromaticism and the Mediant in Four Late Haydn Works" (1988)
11. "Beethoven and Handel: The Significance of a Borrowing" (1996c)
12. "Austrian Collections in the New York Public Library: Heinrich Schenker's Manuscripts in the Oster Collection" (on Schenker's analysis of the Sarabande from Bach's E-minor English Suite) (1996a)⁹⁸

I shall occasionally refer also to three unpublished papers, "Nascent Periodicity and Bach's Progressive *Galanterien*" (1992), "Sequential Expansion and Baroque Phrase Rhythm" (1995b), "Adjacency and Counterstress: Applying Durational Reduction to Baroque Music" (1995a), and "Domenico Scarlatti and the Hidden Voice Exchange" (2000), which I read at various conferences. "Nascent Periodicity" is reproduced in the Appendix as read (along with the original footnotes) since I cite some of its basic ideas from time to time.

Other dissertations and publications. My basic approach and the conclusions I reach bear occasional similarity to ideas expressed in Frank Samarotto's dissertation, "A Theory of Temporal Plasticity in Tonal Music" (Samarotto 1999b). Although I did not read Samarotto's dissertation before it was completed, I had heard several related papers that he presented at informal gatherings and scholarly meetings, including "Metrical Ambiguity in Bach: Did Bach Know What a Downbeat Is" (1985), "Temporal Disjunction in Beethoven's Op. 109, First Movement" (1996), "Representing Rhythmic Diversity" (1995), and "Strange Dimensions: Regularity and Irregularity in Deep Levels of Rhythmic Reduction" (1992/1999a). Conversely, although Samarotto has not seen the present

⁹⁸Nos. 11 and 12, that is Willner 1996a and 1996c, presented at the Millennium Conference, Ottawa, were to have been published in the conference proceedings, but the proceedings never got off the ground. I hope to have them published elsewhere soon.

dissertation, he has had access to my initial work on it and to my unpublished conference papers, many of whose handouts he set to type with great elegance. Samarotto's work presents significant insights into the behavior of tonal rhythm and its articulation at the deeper levels of structure, especially during the emergence of the Romantic era, and it introduces important new ideas about Beethoven's phrase rhythm. The substantial differences between the repertoires on which our dissertations are based and between the rhythmic problems particular to each era ensure that no genuine overlaps obtain in the results of our research.

Along the same lines, occasional similarities inevitably emerge between my analytical formulations and Wayne C. Petty's observations on form, rhetoric, and voice leading in his dissertation, "Compositional Techniques in the Keyboard Sonatas of Carl Philipp Emanuel Bach: Reimagining the Foundations of a Musical Style" (Petty 1995a), which I also read after I had completed most of my work.⁹⁹ In the course of the early 1990s I heard Petty deliver several remarkable papers, including "C.P.E. Bach and the Fine Art of Transposition" (Petty 1992 and 1999), "Koch, Schenker, and the Development Section of Early Sonata Forms" (1993), and "Motivic Modulation" (1995b). The points of contact between our dissertations reside mainly in our common approach to the repetition and enlargement of Wilhelm Fischer's three-part ritornello scheme, and in our common approach to the guiding compositional idea, the crux of what I call the rhetorical structure. Again, differences in style, repertoire, and especially in degrees of emphasis on tonal and durational matters help forestall any real duplication of effort.

Further along these same lines, similarities have surfaced between my theoretical formulation of Handel's metrical displacements and Ido Abravaya's widely encompassing

⁹⁹I thank Wayne C. Petty for donating a copy of his dissertation to the Music Division of the New York Public Library.

historical formulation of Bach's displacements, which he presents in his magisterial dissertation, "Studies of Rhythm and Tempo in the Music of J.S. Bach" (Abravaya 1999), a dissertation that I read well after my dissertation was complete.¹⁰⁰ With great erudition and striking elegance, Abravaya recounts the history of upbeat and afterbeat idioms from the Renaissance to Chopin, emphasizing Bach's instrumental music but including also examples from Handel's and Couperin's. As it happens, the points of contact between our works do include several identical examples, including Handel's Harmonious Blacksmith air and Couperin's "Les Regrets." But since our approaches are so different—there are few tonal or durational reductions in Abravaya's dissertation—our efforts complement rather than duplicate one another.¹⁰¹

And still further along these very same lines, there are some conceptual if not methodological similarities between my approach to displacement and Harald Krebs's, which are laid out in his wonderful book, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (Krebs 1999). The book appeared well after I had formulated my approach and wrote it out. Since I focus on the idiomatic regularity of displacement as an identifying marker of various Baroque meters, while Krebs presents an account of displacement as an idiosyncratic (if consistent) feature of Romantic phrase rhythm, the similarity between the two works is more apparent than it is real.

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¹⁰⁰I thank Ido Abravaya, too, for donating a copy of his dissertation to the Music Division of the New York Public Library. The dissertation, which was written in English, is to be published by Bärenreiter, in the original English, soon.

¹⁰¹It proved unwieldy as well as textually disruptive to document each point of contact systematically. By the same token, the Bärenreiter edition of Abravaya's work will contain few direct references to my work.

In this Introduction I have dwelt largely on the fundamentals of pacing, rhetoric, and style analysis, and I surveyed briefly the historical, theoretical, and analytical literature about several fundamental issues in Baroque studies, as well as the study of phrase rhythm and the study of Handel's borrowings. If I kept my bibliographic observations short and didn't write much about Handel scholarship, or about the voluminous Handelian literature of the past few decades, that is because very little of this work has any bearing on the analytical matters under consideration here. Handel scholars have quite understandably occupied themselves with sorting out the vast font of Handelian source materials—the goldmine of borrowings and the treasure trove of autograph manuscripts—in preparation for the ongoing publication of the *Hallsche Händel-Ausgabe*. In the absence of truly reliable editions of Handel's vocal music, the completion of this new edition inevitably remains their top priority. Because the quantity and the complexity of Handel's manuscripts is unrivaled by the legacy of any other major composer, Handelians have only very rarely ventured away from the study of the sources; few have attempted any kind of analysis of the music itself.¹⁰²

All told there is little in Baroque research that shows the kind of theoretical and historical fusion embodied in Wayne C. Petty's dissertation or in Eugene K. Wolf's pioneering studies of the Stamitz symphonies and the evolution of the Mannheim style.¹⁰³ In the present dissertation, I hope to start filling in this lacuna.

¹⁰²Bach scholars, it is true, have indeed taken up rhythmic issues in Bach's music, but with few exceptions they have focused in highly mechanical ways on matters of large-scale proportion that show little relevance to the present work (see, for instance, Benary 1958). Proportional studies typically ignore the existence of structural levels: Their authors mistakenly assume that the contents of any one measure are equal in significance to the contents of any other measure in the piece. A basic assumption of this sort undermines the value of such studies from the very start (Willner 1996b and 1998). I have nonetheless relied quite substantially on the Bach literature in what concerns matters of form and genre (i.e. Dreyfus, Marissen, etc.), since Bach, like Handel, was a practitioner of the high style as well as, up to a point, the orthodox North German style.

¹⁰³Petty 1995a; Wolf 1980 and 1981.

CHAPTER ONE.
TONAL AND DURATIONAL PACING

The rhythms of the high Baroque are best known and best loved for their momentum and drive, their sustained *moto perpetuo*. To understand the complexities of those rhythms, though, one cannot restrict one's attention to this attractive feature alone, however great the temptation. One must look in several other directions as well for analytical and theoretical clues that might unravel the music's durational mysteries. No single component of the design, no matter how prominent, can define or sustain the temporality of so intricate a style on its own.

The most promising venue to which we might turn first is that of the deeper durational levels. We have already had occasion to observe how these support the breathless energy of the foreground with a panoply of simpler and more slowly moving progressions. By their very nature, the deeper levels are much more likely than the foreground to disclose hierarchically tiered norms of durational organization, and they are also more likely to reveal connections between tonal and durational planning that are not obvious at the surface.

Among the most significant connections that we shall find at the deeper levels are the close tonal ties between the underlying paces at which the various components of the design progress, namely the web of contrapuntal relations that mediate between these paces. In the paragraphs and chapters that follow it will gradually become apparent that the celebrated thrust of early eighteenth-century style is indeed a matter of underlying pace, but not of one single motoric pace. Such thrust is, rather, a cumulative phenomenon, a compendium of tonal and durational paces as well as a compendium of

grouping paces that move in and out of phase with each other. Because each pace can expand and contract independently of the other paces and their fluctuations, considerable tension between the many paces inevitably emerges. The need to establish, reconcile, and then dissipate these tensions—the quest for the high style's coherence, which I described during the Introduction—requires the intervention of narrative discourses, strategic schemes, and plot archetypes. These relatively abstract archetypes ultimately affect the foreground directly and consequently hold the key to understanding the intricacies of Baroque temporality.

In this chapter I embark on the search for a connection between Handel's pace structures and his elusive rhetorical apparatus. I begin with a survey of the tonal paces and the grouping paces that underlie Handel's keyboard suites, and then continue with a survey of the paces that underlie the *Concerti Grossi*, Op. 6.

Part 1. Solo works

I. Solo vs. orchestral style

Medium and pace. Handelian pacing, and more generally Baroque pacing at large, operates not just at the service of the stylistic level to which each composition subscribes, but equally at the service of the performing medium that the composition engages. The two major paces I already described—the largely tonal basic pace and the largely durational grouping pace—define the durational and the stylistic environment in which they operate. This environment is split into two by the needs of the medium: Music for solo instruments, marked by the fluctuation of tonal paces, and music for orchestra, marked by the growth of grouping paces. The division is quite sharp but not exclusive, since each mode of expression makes use of all the paces available to it. It is a division of emphasis, of a strong preference for certain kinds of paces in favor of others.

In recent decades we have become increasingly aware of both the deliberately drawn similarities and the built-in differences between chamber style and symphonic style, in the Classic repertoire at least, if not in earlier music. We know for instance that the differences between the breadth of symphonic idioms and the concentrated expression of music for only a few instruments is likely to be enriched by cross-stylistic and cross-generic borrowings from the opposite medium. The consequent mixture of topics and affects has added to the complexity of our analytical task and our theoretical formulations, but it has been covered quite widely in the literature. Such generous coverage has rarely extended to the study of Baroque music.¹

Early eighteenth-century music maintains a much sharper differentiation between its constituent idioms than does later music. It confines idiomatic recombinations largely to the deliberate mixture of solo and orchestral styles in several highly topical genres (the *préludes* to Bach's English Suites, and *Sonaten auf concertart*), to keyboard simulations of violin passagework (the right-hand arpeggios in Handel's organ concertos), and to keyboard adaptations of the French lutenists' *style brisé* (the *Allemande*, say, from Bach's D-minor French Suite).² Generally, though, Baroque music favors a more or less exclusive emphasis on the idiomatic peculiarities of each instrument and each medium. The breadth of Baroque orchestral style, with its broader grouping structures and its more extensive chordal prolongations, projects its large scale in sharp contrast to the intimacy of instrumental expression, which is marked by shorter groups and more dense counterpoint.

¹Broyles 1983 remains the basic introduction to the differences between chamber and symphonic style, which were observed as early as the 1780's (Koch 1783-92/1983). Gagné 1999 addresses them from a Schenkerian perspective.

²Dreyfus 1996 is the most imaginative of several studies to call attention to these very specific and highly stylized mixtures.

Medium and enlargement. These fundamental distinctions affect matters of durations directly and deeply: They account for major differences in pacing, grouping, thematic design, and contrapuntal expression that have never been properly identified. Especially in what concerns durational enlargement, they embody two discrete compositional approaches, the first contrapuntal, and the second prolongational. I shall now trace the enlargements we find in the contrapuntal environment of solo composition by pursuing a detailed analysis of the first reprise from Handel's F-minor Allemande. The purpose of the analysis, and of the subsequent traversal through the first period from the central Allegro of the E-minor Concerto Grosso, Op. 6, No. 3, is to establish the diverse ways in which the paces that identify the temporality of each medium articulate enlargement. I shall consequently focus on a pace-by-pace theoretical overview rather than a measure-by-measure analytical account of each piece, even though I shall be proceeding chronologically, examining each pace as it presents itself while the composition unfolds in time. The most urgent task that the analysis of the F-minor Allemande seeks to accomplish is to introduce a working vocabulary of paces, and then to introduce a corresponding vocabulary of pace enlargements and pace contractions. In the course of building up this dual vocabulary, there will be necessary detours for matters of form, borrowings, and rhetoric.

By way of a preliminary observation I should mention that the Allemande and the Concerto Grosso Allegro do share one vital feature, namely the three-part ritornello cycle. The tripartite scheme underlies both pieces at several levels, and it assumes substantial durational properties during the opening measures of each. It will soon become apparent though that the differences between the ritornello scheme's durational articulation in the solo and in the concerted repertoires far outweigh the similarities. Indeed, these differences present us with an effective means of gauging the points of contact and the points of divergence between the Allemande and the orchestral Allegro, and between the two modes of expression they employ.

A preliminary note, too, about metrical matters: Much of the music discussed in the present chapter is set in compound 4/4 time, the meter of some of Handel's weightiest works in *tempo giusto*, though by no means the meter he most frequently used when writing in 4/4. Other types of 4/4 time will be taken up in chapter 2. At the close of this chapter I shall add two short examples from courantes in 3/4 and 3/8 time in order to introduce the fundamental differences between pacing structures in the duple and the triple meters; a more complete account of pacing in triple meter will then follow in chapter 3.

II. Handel, Suite in F minor (1720), Allemande, first reprise: The pacing structure

II. 1. Outer and inner voices

The basic pace and the upper voice. The Allemande from Handel's F-minor Suite contains a particularly rich amalgam of paces slow and fast. That is by no means unusual: Demonstrative durational intricacies are quite characteristic both of allemandes and, more generally, of pacing in the compound 4/4. Once the Allemande's surface has been simplified through the removal of ancillary voice-leading and through the normalization of time spans occupied by diminutions, rests, and the like, the essential progression that remains defines a largely stepwise motion in quarter notes, principally between the outer voices (see bars 1 and 2 in Examples 1.1 and 1.2, which are modified versions of the Introduction's Examples 1 and 2). This underlying motion, to which I called attention earlier, is the Allemande's *basic pace*. In bars 1 and 2 it is projected by the highest and the lowest layers of quarter notes that shine through the right hand's and the left hand's cascading sixteenths: The upper voice by $ab^1-g^1-ab^1$ in the soprano register, by $ab-g-f$ in the tenor register, and by $ab^1-f^{1/2}-e\ natural^2$ in the soprano register again; the bass by $f_1-e\ natural^1-f^1$ in the alto register, by $f-e\ natural-f$ in the tenor register,

and by f-db-c in the proper bass register. On account of the imitative texture, the components of the basic pace move about the texture here perhaps more than they usually would. But the polyphonic nature of Baroque style—and the invertible counterpoint that frequently graces the high style—dictate that registral flexibility and textural elasticity be the rule, not the exception, even at the deeper levels of structure. Familiarity with the idioms involved, as well as common sense, often make it clear which parts of the *notated* texture play the roles of the structural outer voices, and which notated parts take on the roles of the structural inner voices.

Besides supporting the Allemande's contrapuntal movement with duration—its most important task—the basic pace mediates between the Allemande's thematic and durational hierarchies. In so doing, it exemplifies in a very specific way a rather sweeping observation of Kirnberger's about the relation of melody to meter:

All principal notes must fall on the downbeat, because the first beat of the measure has the greatest weight and is accented. What I mean by the principal notes here are those at which even a crude peasant nods his head or stamps his foot when expressing the feeling of the meter (p. 388).³

The idea of a basic pace extends Kirnberger's notion of principal notes that are thematically and metrically accented to a level closer to the surface, a level that in the compound 4/4 engages all four beats of the measure.

Even though it remains predominantly stepwise as a matter of principle, the basic pace allows for a moderate deployment of arpeggiation, repetition, and motivic extension of its constituent tones, especially in the upper voice, so that its movement always maintains an essential thematic flexibility. As long as sequential patterning (and hence sequential expansion) or durational expansion does not change the setting of the pace in

³Kirnberger 1776-79/1982 p. 388. The quotations from Kirnberger's treatise derive from the translation by David Beach and Jürgen Thym, with the permission of Yale University Press. All further references to Kirnberger are in the text.

both outer voices entirely, the tones that make up the basic pace can be repeated or sustained locally within a one-bar or a two-bar framework without decelerating the pace. A good example (to which I shall return) appears in the F-minor Allemande's opening two-bar theme: During the second half of bar 2 the theme allows a half-note caesura to modify the quarter-note basic pace temporarily, but it does not change the progress of the pace entirely. (Brief accelerations, by contrast—especially at cadences—affect the basic pace more dramatically.)

While in practice it is not often necessary to do so, one can certainly refer to each step of the basic pace as a *basic step* in the course of one's analytical discussion. From time to time the term proves very useful indeed.

The notated bass. Outside of imitative texture, the bass line in early eighteenth-century music usually moves more slowly than the upper voice. Again, Kirnberger offers a vivid description:

Because of the long period of vibration of low notes, all short note values must be avoided in the low register; but in the high register they are more effective than long sustained notes. The progression of the bass generally relates to that of the highest part like the walk of a mature man to that of a young girl. Where she takes two or three steps, he takes only one, yet both cover the same distance. Not that a young girl could not go slowly and a mature man quickly, but it is not as natural (p. 381).

And so it is that the slower progress of the notated bass sometimes points directly to the basic pace, in either its original or its altered state. Comparison of the score in Example 1.1 with the pace reductions in Example 1.2 reveals that in bar 3 of the Allemande the descent of the bass in eighths against the upper-voice's descent in sixteenths, calls attention to the basic pace's contraction from movement in quarter notes to movement in eighths; and in bars 5-6, the comparison indicates that despite the bass's articulation in

eighths, its octave leaps call attention to the basic pace's expanded movement in half notes. There are other slow and moderate paces to which the bass points as well; I shall take them up (along with the pace fluctuations I just mentioned) later on.

The notated inner voices. The moderately animated movement of the inner voices, logically enough, occupies a position halfway between the slow progress of the bass and the brisk run of the upper voice. According to Kirnberger, "the voices in the middle registers can be considered as gaits of boys and young adults by analogy to the shorter or longer note values of their rhythmic steps" (p. 381). The analogy to the gaits of boys and young adults is, unintentionally perhaps, full of insight. The notated inner voices, especially Handel's, do tend to move spasmodically, as if they were imitating the impulsive fits and starts of the eternal teen. Although the variety in the number and the significance of Handel's inner voices—and in their significance at the deeper levels—precludes any easy categorization of their durational role, their altogether slower and simpler progress supports quite readily and even enhances the more fundamental movement of the nearest outer voice. The textural and rhythmic polarity between high and low, to which they contribute, consequently underlines the more stable movement and more measured fluctuations of the basic pace.

A good example is the notated alto g^1 in bar 2: A quarter note on the third beat, it supports the basic pace's e natural² and lends weight to the melody's aforementioned caesura. The tenor's eighth note g , just before, is part of a hidden pair of eighths ($ab-g$, see Example 1.2a) that by way of an implicit suspension intensify the bass's quarter-note drive to the dominant, $db-c$, below.

Inner-voice tones that are part of a longer, unnotated line—or that must be inferred completely from the polyphony—are more complicated. The alto's quarter-note db^1 on the second beat of bar 4, is part of the line $eb^1-c^1-db^1-eb^1$ (Example 1.2a) that begins on the fourth beat of bar 3 and extends to the middle of bar 4. But the role of both

the db^1 and the longer, unnotated line of which it is a part is the same as the role of Handel's more explicit inner-voices lines: It supports the deceleration of the basic pace in the upper voice from accelerated eighths (bar 3, the first three beats) to a quarter note (bar 3, beat 4), to half notes (bar 4).

The cascading sixteenths in bars 1 and 2 also contain inferred lines that are faster than the hidden quarter-note basic pace but slower than the notated sixteenths at the surface—namely, the eighth-note pairs ab^1-f^1 and g^1-e natural ¹ on the first and second beats, and $ab-f$ and $g-e$ natural on the second and the third beats. At least in this instance these are neither inner-voice nor outer-voice tones but rather *figural paces* that mediate between different strands of the tonal and durational hierarchies and link them with each other. I shall take them up later.

II. 2. Pace and texture

Polyphonic pacing. Very often an explicit outer voice and an implicit inner voice will combine temporarily to form a polyphonic, compound melody that moves about twice as fast as either voice would on its own. In bar 3 of the Allemande the contracted basic pace progresses in eighths and describes a series of parallel tenths between the outer voices. What appears at first glance to be a rapid melodic run of sixteenth notes consisting of unfolded parallel fifths in the upper voice comprises in fact two staggered melodic lines: the upper voice proper, which moves in eighths, and a set of hidden eighth-note 7-6 suspensions added by an immanent inner voice to these more deeply embedded and more expressly stated eighths (see Example 1.2b). The suspension series, although it is implicit, enables the compound melody's sixteenths to crystallize over the eighth-note parallel tenths between the outer voices, and it enables the putative parallel fifths to survive intact. The compound melody eventually fizzles out in bar 4 during the

(semi)cadential expansion of the basic pace to movement in half notes, just when the notated inner voice db^1 reenters.

Sixteenths are of course prominent in bars 1 and 2 also, but the role they play in those measures is different: There the sixteenths outline the diminutions of the surface and possess no independent contrapuntal significance of their own. In bar 3, by contrast, the sixteenths join forces with the accelerated movement of the basic pace, and gain polyphonic accreditation as it were through the addition of the suspensions' tonal and durational layer.

Suspensions. The engagement of a staggered inner voice in the procurement of suspensions points to an important general principle of pacing: On account of its metrically displaced location, the fundamentally decorative introduction of a suspension series may simulate the addition of a faster layer of pacing on top of the prevailing durational setting, especially if the suspensions are of short duration. We just observed how the introduction of the suspensions in bar 3 requires in the addition of a layer of sixteenths to the fundamental, contracted movement in eighths. Elsewhere, quarter-note suspensions typically allow a piece that has been set in the simple 4/4 or the fugal 4/4, with a basic pace of two-to-the-bar, to simulate the behavior of a piece set in the compound 4/4, whose basic pace moves at the more tightly packed rate of four-to-the-bar (chapter 2). Fugal textures usually benefit most explicitly from the consequent variations in pacing. Generally speaking, though, the longer the note value of the suspensions, the lesser the immediate or palpable influence they wield over the various types of pace and over the pace hierarchy as a whole. The reason is obvious: The addition of long suspensions is less likely than the addition of short suspensions to cause rhythmic disturbance.

Composite pacing. When a melody or a cadence needs to be sharply etched—the *Vordersatz* theme in bars 1-2 of the Allemande, or the cadential progression in bar 9—it is common for diminutions with different note values to follow each other closely and to participate more or less equally in the construction of the theme. The conjunction of these diminutions often takes place at several levels of pacing at once, cutting across all of them. That is one reason why the rhythms of themes and cadences are so difficult to describe in theoretical terms. In order to attack the diminutions or to collapse them onto each other, their conjunction demands brief fluctuations and adjustments in the local, figural paces and also in the slower, underlying paces. Above all, their conjunction calls for a short-term fusion of these paces into a single durational gesture. I call the resulting, highly mixed configuration of paces *composite pacing*. In Handel's instrumental music, as in Bach's, composite pacing is a very local feature of the thematic design, a motivic feature; it rarely obscures the more neutral progress of the basic pace, the principal grouping pace, or any of the other paces I shall describe later, even though it might then alter them briefly.⁴

The basic pace, especially, is subject to deceleration or to acceleration during composite pacing. Deceleration helps accommodate caesuras, and it opens up durational space; perhaps that is why it remains more open to interpretation than acceleration. In bar 2 of the Allemande one can certainly hear the basic pace moving in quarter notes throughout the entire measure (as I already suggested, at least if one counts the change of position within the dominant on the fourth beat as a basic step). But there is also a distinct—perhaps an even stronger—sense that the basic pace has replaced its two quarter notes in the second half of the measure with a half-note occupied by the dominant in

⁴Most themes throughout the tonal literature comprise several isorhythmic repetitions of compositely paced figural constellations. The isorhythm which the repetitions generate consequently welds together several layers of pacing. It would take us too far afield to elaborate on Handel's isorhythm or on its close relation to Handel's borrowings and improvisations at this point.

order to support the principal theme's caesura on e natural². The dominant's half note in fact represents another pace, an *obbligato pace*, to which I shall return. It is the fusion of the quarter-note basic pace in the first half of bar 2 with the half-note obbligato pace in the second half of the measure into a single, unbroken thematic and durational gesture that constitutes the opening theme's composite pacing. If one so wanted, one could describe this fusion, with greater technical precision, as a very brief borrowing from or modulation to a slower pace that answers the express needs of the thematic design.

The brief deceleration made possible here by composite pacing allows an intermediate caesura, like our "standing on the dominant" in bar 2, to contribute a momentary sense of repose before further developments ensue. At cadences, which confirm the arrival at a new key or reconfirm the maintenance of the present key, composite pacing accomplishes the opposite task: It urges the basic pace to move on to the cadence faster in order to generate greater tonal tension. Example 1.2 shows how on the first beat of bar 9 the basic pace accelerates very briefly to coincide with the eighth-note figural pace. The fleeting fusion of the two paces and the fleeting abandonment of quarter-note pacing secures the desired effect of tonal intensification.

By its very nature a phenomenon that resists patterning, composite pacing is a flexible notion, and not one that is easy to formulate conceptually. One cannot emphasize forcefully enough that its recombination of pacing levels applies not only to the mixture of rapid diminutions and figurations with different note values at the very surface, as in fifth-species counterpoint, but equally—and often simultaneously—to the mixture of the slower, underlying paces that supports these same diminutions and figurations at the deeper levels. To clarify the notion further, one might extend the analogy with species counterpoint and think of the mixed slower paces as a kind of structural fifth-species counterpoint.

Extended composite pacing. Composite pacing on a still larger scale—what I called "fifth species writ large" during the Introduction—occurs rarely in Handel's music, and then only under circumstances dictated by the highly stylized and highly controlled requirements of a specific genre. Long-range composite pacing is not typical of the high style altogether; rather, it embodies the essence of phrase rhythm in the middle style. In this repertoire, sharp contrasts in pacing that are thematic in origin but much more drastic in scope may extend over the length of the entire composition: They are the middle style's durational norm. Let us recall the short Gavotte from the eighth *Ordre* of François Couperin's *Pièces de clavecin*, which I cited briefly in the Introduction. The Gavotte is reproduced again in Example 1.3a. The pace reduction in Example 1.3b illustrates how a basic pace of quarter notes yields to movement in half notes several times during the first reprise. Now and again the quarter-note pace attempts to reassert itself during the second reprise, notably just before the Gavotte closes, but it never really regains its early momentum and drive.

It is just this kind of composite pacing that Handel usually avoids. Besides the lighter movements of the *Water Music*, the *Music for the Royal Fireworks*, the *Concerti Grossi*, Op. 3, and some of the chamber sonatas, which subscribe to the ideals of Quantz's mixed style, only Handel's fugues, gigue, choruses and arias present substantial stretches of composite pacing. Throughout those pieces, Handel's composite pacing remains strictly generic: Rather than signal a relaxation of the high style's contrapuntal *noblesse oblige*, it simply responds to a few genres' pre-established durational needs, and to their uniquely patterned rhythmic idioms identity. The durational freedom it simulates is held firmly in check by the constraints of the fugal design, by the stylized conventions of the gigue and the giga, and by the affective consistency of the textual setting.⁵

⁵I describe the middle style's composite pacing in detail in Willner 2004. The kind of multi-layered pacing introduced by a slow-moving cantus firmus or by a slow-moving vocal line against a faster instrumental background—Bach's cantatas (and especially the aria "Sheep May Safely Graze") come to mind—is an idiom of Baroque vocal style, and

II. 3. Faster paces

Figural paces and diminutions. The unique advantage of the basic pace as a supporting element of the foreground resides in its capacity to carry several different structural resources simultaneously: counterpoint, harmony, duration, and thematic design. From this structural perspective, the other paces that operate either more slowly, beyond the level of the basic pace, or more rapidly, between the levels of the basic pace and those of the fastest-moving diminutions, are perhaps less significant. With few exceptions, they do not connect at one and the same time to both the tonal and the durational structures of the piece except on those occasions when the basic pace expands or contracts and consequently overlaps with them for a few measures' duration. The long-range structural importance of these slower and faster paces resides, rather, in the preparation and the support they provide for the later expansion and contraction of the basic pace, and in the potential (not always realized) for conflict that their juxtaposition with the basic pace presents. On a more immediately apparent plane, the faster paces articulate and define the thematic structures at or just under the surface; in so doing they introduce important sources for later thematic and durational elaboration and expansion. They also serve as go-betweens that link the diminutions in the foreground with the more structural paces beyond. That is about as far as they penetrate the underlying pace structure of the composition.

Among these faster paces is the pace I already referred to as the *figural pace*, the rate at which the short linear progressions and the triadic arpeggiations immediately below the surface move (recall the eighth-note pairs ab^1-f^1 and g^1-e natural ¹ in bar 1, to which I referred earlier). The progressions and arpeggiations in question are those that

does not occur often in Handel's music, not even in his vocal works.

underlie directly the spontaneous-sounding gestures, figures, motives, and diminutions of the foreground. In the compound 4/4, the figural pace is represented by a continuum of stepwise or disjunct eighth notes that supports the movement of stepwise and arpeggiated sixteenths at the very surface. In other types of 4/4 time, where the basic pace progresses in half notes, the figural pace is represented by movement in quarter notes, and also by a faster movement in eighths if sixteenth notes are particularly active at the surface.

Examples in the F-minor Allemande abound. In bar 1, we have our pairs of eighths (see again Example 1.2b); in bar 2, there are replaced by steps (beats 1, 3, and 4) and by larger skips (beat 2). In bar 3, the figural pace and the basic pace coincide on account of the basic pace's contraction to movement in eighths (Example 1.2a). In bar 4, during the expansion of the basic pace from quarter notes to half notes (to which I pointed in the Introduction), the figural pace continues its motion in eighths (compare Example 1.2a with 1.2b). Observe how the expansion in bar 4 allows a concurrent, arpeggiated figural pace of quarter notes to emerge and to mediate between the expanded half-note basic pace and the eighth-note figural pace. The quarter-note pace answers the need to fill in the durational stratum left vacant when the basic pace expands. Its temporary intervention helps regulate and maintain the tactus of the piece while the basic pace fluctuates.⁶

⁶Ornate pieces in the simple 4/4 sometimes appear to incorporate features of different types of 4/4 time on account of pervasive pace fluctuations (resulting from expansion, contraction, displacement, polyphonic unfolding, or chromaticism). Such pieces typically establish their own small hierarchy of figural paces. The hierarchy consists largely of quarter-note and eighth-note paces, but its articulation is rarely complex or problematic because its decorative function is always clear. It incorporates the basic pace directly only when the basic pace contracts from the simple 4/4's perennial movement in half notes to quarter notes (or, in the compound 4/4, from movement in quarter notes to eighths).

Contradictions of pacing. It is one of the ironies of pacing that the fastest and most conspicuous layers of pacing—in this instance, the Allemande's stream of running sixteenths—show little structural significance beyond their introduction of motives that might be enlarged later on. Unlike other paces, the ubiquitous sixteenths at the surface don't govern a still-faster pace (though they might have, had thirty-second notes appeared); they consequently don't present a sustained stepwise or arpeggiated line which they can call their own. As a rule, structurally significant lines move more slowly than they do. Going back briefly to bar 3 and Example 1.2a, we find that the inner-voice eighth-note line and the outer voices' contracted eighth-note basic pace—not the constantly leaping sixteenths—is what really counts. The sixteenths, we have learned, are the product of the skew between the suspended inner-voice line and the contracted basic pace. They have no independent lives of their own. It is probably for this reason that melodies and themes ultimately remain beyond analysis. It also explains why their invention cannot be taught and why they so often become the subject of borrowings that are passed on from composer to composer in the manner of a chain letter.

Another irony of pacing, which I described in some detail elsewhere, is the occasional simultaneity of pace expansion and pace contraction: When one pace expands, its wider durational spans may require the addition of faster activity, close to the surface, to prevent the expansion from distending the durational design altogether.⁷ Conversely, when a new layer of faster, busier, and more concentrated activity at the surface introduces itself, it may call for the addition of more broadly spaced tonal and durational signposts. These more widely distributed signposts make it possible for the ear to organize the greater amount and greater density of detail it must now take in. For an illustration, see chapter 3, Example 3.1a, and compare bars 1-3^b with bars 6^b-9^a.⁸

⁷Willner 1999, p. 207, especially fn. 20.

⁸I discuss this aspect of Example 3.1a in detail in Willner 1999.

Chromatic paces. I should like to mention at least in passing that chromaticism, like polyphonic unfoldings and suspension series, can add a faster layer of figural paces over the layer of the basic pace. When chromatic passing tones, which are fundamentally decorative in nature, persist for any length of time, they can make it appear that the basic pace is moving faster than it really does. (They can also take the basic pace over, but that doesn't happen often.) Since Handel's instrumental music, so unlike Bach's, rarely remains chromatic for long, the issue is largely moot here, but one needs to be aware of it all the same. The opening phrase of Couperin's "Les Regrets," from the third Ordre of the Pièces de clavecin (Example 1.4) illustrates: The doleful layer of chromatic quarter-note passing tones allows the composition's simple 4/4 and its half-note basic pace to assume the looks and sounds of the compound 4/4, replete with a quarter-note basic pace and a characteristic chain of quarter-note afterbeat figures. The conflict between the meters and their basic paces eventually becomes the narrative discourse of the piece, and the conflict's resolution—which calls for many sequential expansions—emerges as the subject of Couperin's strategic scheme.⁹

* * *

Naming the paces that run through the F-minor Allemande's opening four measures has provided us with a fundamental vocabulary of pacing, one that will help us tackle the Allemande's remaining complexities. But before embarking on an analysis of bars 5-13 and expanding that vocabulary it will be necessary for us to consider the relation of pacing to ritornello form. To the end, I shall digress briefly and outline the formal plan under which the three-part ritornello scheme governs the first reprise of the Allemande. In these remarks I shall build on the preliminary discussion of the ritornello's tripartite division that I offered during the Introduction.

⁹For a sensitive rhythmic analysis from a more historical perspective see Abravaya 1999, p. 99, Example VI-14.

III. Ritornello form in solo and chamber works

Applied Ritornello Schemes. I noted during the Introduction that the ubiquitous three-part ritornello plan is prevalent well beyond the domain of orchestral works: Its characteristic cycle of *Vordersatz*, *Fortspinnung*, and *Epilog* appears with great frequency in solo instrumental and chamber works as well. In nonorchestral settings, where the instrumental parts are not often called upon to present contrasting episodes, the ritornello scheme is usually reduced in scale and repeated several times in a row, in cyclic fashion. As these ritornello cycles unfold, each cycle as a whole may assume the quality of a large-scale *Vordersatz*, *Fortspinnung*, or *Epilog*. A group of several ritornellos is therefore likely to add up to a larger ritornello that will occupy a complete reprise in binary form or the entirety of a through-composed piece. Whatever their level, the repetitions of ritornello cycles in a solo or a chamber setting usually support different material; they are cyclic repetitions not of musical material but of formal patterning (also known as function). Much like a piece that follows a conceptual ostinato bass or a conceptual isorhythmic pattern, the composition varies, refashions, and transforms its surface either partly or completely as it goes through each ritornello cycle's three parts.

Ritornello permutations. For better or for worse, the situation in practice is still more complex, because the number of the ritornello parts and the order in which they appear is subject to constant variation. Very often, when the formal outlines of a complex piece by either Handel or Bach seem at first glance to be haphazardly drawn, they reveal, upon closer inspection, a series of five or six ritornello cycles in which some of the internal components have been duplicated, omitted, or relocated—and then recomposed. Interpreting such recombinations is really a matter of hearing: Once our ear has become accustomed to identifying the behavior of the ritornello's three parts, as the ear of the

eighteenth-century listener doubtless was, the difficulties of retracing them ease considerably.¹⁰

Internal regrouping. After the composition has advanced past the first ritornello group, developmental circumstances during the remaining ritornello cycles might require sequential or cadential activity well before the *Fortspinnung* or *Epilog* have been reached, that is during the *Vordersatz*. Conversely, the kind of formal theme that marks the *Vordersatz* may not be wanted when it's time for the *Vordersatz* to appear. As a result, the *Vordersatz* might contain material usually reserved for the *Fortspinnung*, and the *Fortspinnung* might contain material reserved for the *Vordersatz* or the *Epilog*. The *Vordersatz* is sometimes either omitted altogether or replaced by an early, additional *Fortspinnung*. (The ritornello then consists of two sequential *Fortspinnungen* and a cadential *Epilog*, or of a single, longer *Fortspinnung* and an extended *Epilog*.) If developmental activity is not required, the *Fortspinnung* may be left out altogether, or it may be replaced by a second *Vordersatz*.¹¹ The *Epilog* is not usually passed over—a marker is needed to close off the ritornello cycle—but it can be reduced to a cadential gesture so short that it becomes absorbed in the *Fortspinnung*.¹²

¹⁰The familiar and largely Schoenbergian notion of formal function, which I summoned up once or twice earlier, has often been used to describe the essence of the three parts of Schoenberg's sentence structure and, by extension, the essence of the three parts of Fischer's ritornello scheme, for instance, in Petty 1995a and Caplin 1998. I generally prefer to avoid the word function altogether, and to use instead words like outline, duty, profile, patterning, and the like. Function strikes me as a needlessly blunt and pseudo-scientific term. "Ladies and gentlemen, music is not a science," Ernst Oster would often exclaim in class before dismissing terminology that feigned precision where precision was neither necessary nor desirable.

¹¹Dreyfus 1996 offers the most detailed account of this phenomenon.

¹²In the opening imitative theme of the Courante from Handel's F-minor Suite there is no *Epilog*: The *Fortspinnung* (bars 7-10) overlaps at bar 10 with the beginning of a new *Vordersatz*, which recomposes the *Vordersatz* of bars 1-6 over the dominant.

During long orchestral pieces, a second or third *Vordersatz*, *Fortspinnung*, and

Ritornello and pace. Moment to moment, the pace structure of the F-minor Allemande hinges on the local fluctuation of the basic pace. Phrase to phrase, it hinges in equal measure on the distinctly etched durational profile that its ritornello cycles' three parts assume. The opening ritornello's basic pace is established in the course of the first *Vordersatz*, and it remains associated with the thematic setting of the *Vordersatz* throughout the rest of the piece. The basic pace is then expanded (mainly in the orchestral works) or contracted (mainly in the solo and chamber works) at the beginning of the *Fortspinnung* or shortly thereafter. Finally the basic pace is restored or, more rarely, modified further through a new round of either expansion or contraction at the beginning of the *Epilog*.

The most complex and most variable of the three parts, in what concerns pacing, is in fact the *Epilog*. Besides the unpredictable readjustment or modification of the basic pace, its cadential activities entail an unpredictable rearrangement of other faster and slower paces, either figural paces or obbligato paces. Luckily, the *Epilog* is the shortest and the most neutral of the ritornello's three parts: Its closural contents do not wield the kind of strategic influence over the rest of the movement that the more thematic contents of the *Vordersatz* or *Fortspinnung* do. The *Epilog*'s durational peculiarities are therefore a matter of local, not of global concern.¹³

Epilog may be added to each cycle without disturbing the three-part outline. The order in which these parts are added, too, is quite likely to be switched around, as if the orchestra were improvising. Such extravagant modification is particularly common in Bach's vocal and instrumental works and above all in Vivaldi's concertos, where the quintessentially tripartite ritornello often contains far more than three parts. It is typical also of Domenico Scarlatti's keyboard sonatas (Willner 2000).

¹³Exceptionally, the *Epilog* of the ritornello from the last movement of Handel's A-minor Concerto Grosso, Op. 6, No. 4 turns out in the long run to be the most significant of that ritornello's three parts (chapter 3).

IV. Handel, F-minor Allemande, first reprise: Ritornello form and duration

IV. 1. Pacing of the three ritornellos

The first reprise of the F-minor Allemande divides into three approximately equal ritornello cycles: bars 1-4, 5-9^a, and 9^b-13. These nest, in turn, within a larger ritornello, whose *Vordersatz*, *Fortspinnung*, and *Epilog* they articulate in turn. The annotations in Example 1.1 show the division into three cycles; the superscripts "a" and "b" in the remarks that follow refer to the first and second half of the measure; when no superscripts appear the bar number denotes the entire measure. The reader might wish to consult the tonal sketch in Example 4 of the Introduction in conjunction with the pace reductions in Example 1.2.

The first ritornello cycle (bars 1-4). The opening theme in bars 1-2 leads to the local dominant at bar 2^b and presents the expository *Vordersatz*; the sequentially contracted descent in parallel tenths in bar 3 departs from the tonic again but more forcefully, and it provides the developmental spinning of the archetypal *Fortspinnung*; and the preparations for the expansive half-cadence on E= in bar 4 signal that the *Epilog* has been reached. Since the fluctuations of the basic pace underline the thematic and durational duties of the three-part division in bars 1-4, one might say that the phrase rhythm of the passage weds the generic temporality of the Allemande's compound 4/4 to the generic temporality of its first three-part ritornello. To see how this wedding of two pre-established temporalities issues a more distinctly profiled progeny as it becomes the subject of the Allemande's later expansions and the core of its rhetoric, we need to take a still closer look at the armature of the four opening measures' paces.

An essential characteristic of the compound 4/4 and the four-to-the-bar basic pace, well exemplified in the *Vordersatz* of bars 1 and 2, is the appearance of substantial

harmonies and contrapuntal sonorities on the second and fourth beats of each measure (Example 1.5). Such off-the-main-beat chords carry much greater tonal weight than do their lighter counterparts in the other types of 4/4 time. Even though they usually turn out to be subservient to the harmonies on the first and third beats at some deeper level, their relative weight at the foreground prompts the weak beats they occupy to assert substantial tonal, durational, and thematic independence. Moreover, their tonal weight slows down the tempo, lending credence to Kirnberger's remark that "weightier meters require a longer stroke and more bow pressure" (p. 388).

Having accelerated to movement in eighths during the *Fortspinnung* of bar 3, the basic pace begins to reverse itself already on the fourth beat of the measure, in preparation for the *Epilog* of bar 4 (see again Example 1.2a). As the pace expands to the half-note rate of bar 4, the quarter-note voice leading, we've observed, does not drop out; rather, it assumes the role of a figural pace that supports the weakened, ancillary voice leading on the even beats of bar 4 (see the additional illustration in Example 1.6). The harmonies on the second and fourth beats of bar 4 are decidedly subservient to the harmonies that follow: They bring in the upper fifths, in root position and in first inversion, of the chords on Eb at the third beat of bar 4 and on Db at the downbeat of bar 5 (cf. the arrows in Example 1.6). The expansion in bar 4 consequently simulates the tonal and the metrical conditions that prevail in the simple 4/4: It lifts the tonal and the accentual weight that would accrue to the second and fourth beats of the measure. The accentual transformation works seamlessly because the quarter-note tactus of the Allemande continues undisturbed.¹⁴

Thanks to the distinct pattern of contraction and expansion in voice leading and pace that bars 1-4 introduce, the first ritornello cycle assumes a distinctly etched and self-

¹⁴In Willner 1999 I go to great lengths to describe the contrapuntal mechanism that makes these shifts in pacing possible; see pp. 209-11.

contained durational profile (Example 1.7a). The *Vordersatz* introduces the basic pace, the *Fortspinnung* contracts it, and the *Epilog* expands it. This profile can now be repeated, varied, and enlarged in whole or in part in the course of the ensuing ritornello cycles. The element Handel chooses for repetition and enlargement is the effect of foreshortening that comes about at the turn of bar 3, where the *Fortspinnung* announces that the quarter-note movement of the basic pace has been replaced by movement in eighths (Example 1.8a). This is the personified progeny of the generic temporalities' wedding, of which I spoke earlier.

The second ritornello cycle: Bars 5-9^a. Two apparently sequential progressions, the first rising and the second falling, occupy most of the second ritornello cycle. The first is a series of 5-6-5 exchanges whose suspensions are largely implicit; it ascends at an expanded stepwise pace of half-notes (bars 5-6; see again Example 1.2). The second is a loosely modified cycle of falling fifths that descends at the restored pace of quarter-notes (bars 7-8). Each progression embodies a developmental *Fortspinnung*: There is no *Vordersatz*. The two series prepare for the arrival of the mediant, whose temporary tonicization is announced by a brief half-measure *Epilog* (bar 9^a). The *Epilog* closes into the beginning of the third ritornello cycle in the middle of bar 9.

(When two ritornello cycles overlap in mid-bar or at the downbeat, I parse their point of contact only once and I assign its duration only to the new ritornello. It is preferable not to read an elision of half a measure at that point, and not to add the closing downbeat to the length of the first ritornello. Parsed in this manner, bars 5-9^a make up a four-and-a-half-bar group, not a five-bar group. The rationale for this seeming anomaly is complex and will emerge only gradually, as we encounter overlaps that are fused to afterbeat displacements in chapter 2.)¹⁵

¹⁵Jonathan D. Kramer refers to overlaps such as that in bar 9, as *rhythmic overlaps*; overlaps that cause genuine metrical elision are, by contrast, *metrical overlaps* (Kramer

The suspension series in bars 5-6 is technically not a full sequence since it contains no ancillary chords beyond the $\frac{6}{3}$ constellations suggested by its implicit 5-6 alternations. But because the 5-6 suspensions expand the basic pace and because the idioms are those of a genuine 5-6 sequence one can refer to the expansion as a *quasi-sequential expansion*. (This may seem to be a distinction without a difference now, and an ungainly term, but it will soon come in handy.) Like the semicadential pace expansion in bar 4, the pace expansion here simulates the accentual norms of the simple 4/4.¹⁶

The falling progression in bars 7-8 presents an embryonic sequence that brings back the quarter-note movement of the basic pace. The second half of the progression, from the last beat of bar 7 on, is clearly sequential; the first half projects some initial uncertainties as Handel lingers around the bass tones C and F. The reductions in Example 1.2b show to what extent the first half is realized in a deliberately haphazard way. The apparent meanderings of its bass are intended to assign a parenthetical quality to the Ab chord at the downbeat of bar 7 (I read C as the essential bass tone at this point, as the tonal sketch in the Introduction shows). They withhold the arrival at the low register temporarily in order to highlight the forthcoming descent from Ab to F, which takes place later on in bar 8 and expands the Allemande's opening upbeat figure.

The second ritornello cycle bears substantial durational similarity to the first ritornello cycle inasmuch as it re-creates at the beginning of its central *Fortspinnung* in bar 7 the effect of foreshortening that was first conjured up at the beginning of the *Fortspinnung* in bar 3 (Example 1.8). Most significantly, it does so on a larger durational scale. In bars 5-6 the outer voices move in tenths at the expanded half-note pace; in bars

online b).

¹⁶Rising 5-6 exchanges, like all suspension series, introduce a skewed layer of pacing on top of the basic pace. Depending on the pace of the new layer, the addition may or may not force the basic pace to expand. Unlike other suspension series (the 7-6 suspensions implicit in bar 3, for instance), the rising 5-6 series rarely contracts the basic pace.

7-8 they move in sixths, and they accelerate, restoring the Allemande's quarter-note basic pace. On a large scale, the acceleration at the turn of bar 7 mimics the acceleration from movement in quarter notes to movement in eighth notes that took place across the barline in bars 2 and 3. Emblematically, the descent from ab^2 at the point of acceleration in bar 7 enlarges the descent from ab^2 at the point of acceleration in bar 3 (compare Example 1.8a with Example 1.8b). These enlargements, we shall later learn, are the crux of the Allemande's rhetoric.

The third ritornello cycle: Bars 9^b-13 and sequential expansion. The third ritornello cycle opens with a metrically displaced sequence (bars 9^b-11) which is based on a series of rising fifths in the bass (consult again Example 1.2). The sequence ascends from the mediant at the middle of bar 9 to the dominant at the middle of bar 11 at the doubly expanded basic pace of one-to-the-bar, twice as slowly as the semicadential progression in bar 4 and twice as slowly as the rising suspension series in bars 5-6. Just like the suspension series the sequence finds itself at the beginning of a ritornello cycle. It, too, substitutes a characteristic *Fortspinnung* progression for the expected *Vordersatz*. This time, however, no second *Fortspinnung* appears: The slow pace and the large scale of the ascending fifths prevent the realization of a second *Fortspinnung*, but they leave enough room for an extended *Epilog*, which tonicizes the dominant (bars 12-13).

The sequence in bars 9^b-11 embodies the principle of *sequential expansion*, in which a step of ancillary voice leading is added on to the unexpanded step of the basic pace. Now a plain sequential expansion adds duration, externally as it were, to the basic pace, but it does not alter the basic pace itself, at least not at the deeper levels: Upon normalization both the basic step and the *ancillary step* turn out to occupy the same time span. The expansion we find here is a *double sequential expansion*: The basic step and the ancillary step both have their time-span augmented by a factor of two. In this instance, the durational relation between the steps is clear, since they evidently occupy

the same spans of time—half a measure. Elsewhere, variation in the time span each step occupies at the surface requires that we reduce and normalize the sequence for the relation to emerge.¹⁷

The pace reductions in Example 1.2 demonstrate how each tone of the rising linear progression Ab-Bb-C in the bass, followed in tenths at a distance of more than two octaves by the upper voice, is allowed to occupy a half note instead of a quarter note: This is the expanded basic pace. The time spans of the first two tones of the progression, Ab and Bb, are then extended further, for the duration of another half note, by their ancillary upper-fifth chords. On account of the linear progression's mid-bar displacement, the ancillary chords enter on the downbeats of bars 10 and 11; the second ancillary chord, on F, is abbreviated by a stepwise descent to C, and the absence of C's upper fifth in bar 12 allows the sequence to close at C during the second half of bar 11. The notated meter and the quarter-note basic pace can therefore resume right at the downbeat of bar 12. (It is common for the last fifth in a sequential series of ascending fifths to be dropped, shortening the sequence thereby.)¹⁸

All told, the double sequential expansion slows the basic pace down by a factor of four. Imagining that the tones Ab and Bb are sustained under their upper fifths, Eb and F, one can hear the basic pace moving in displaced whole notes without difficulty. Christopher Winkle described this type of expansion in all but name in his groundbreaking article, "'Skin and Bones': The C minor Prélude from J.S. Bach's Well-Tempered Clavier, Book 2," and I have described it in some detail, too, in "Sequential

¹⁷Rothstein 1981, 1989, and 1990b contain detailed accounts of normalization. For a summary, see my Introduction.

¹⁸I discuss mid-bar displacement in chapter 2. The topic of exiting sequences presents a great challenge, for unlike the sequence itself, which is a highly stylized idiom, the return to nonsequential voice leading is limited only by the composer's imagination. It would take us too far afield to tackle it here; Richard Bass offers an indispensable introduction to the intricacies involved in Bass 1996.

Expansion and Handelian Phrase Rhythm."¹⁹ This, then, is a good moment to respond to a question that has come up in the interim: In what way does sequential expansion reflect Schenker's *Dehnung*?

Schenker's very specific notion of *Dehnung* posits the explicit or implicit presence of a tonal and metrical model for the expansion.²⁰ Our linear progression Ab-Bb-C in the bass, along with its accompaniment in tenths by the upper voice, *is* that model. Its first two tones Ab and Bb, extend in much the same way that the tones underlying Schenker's *Dehnung* extend, and its third tone, despite closural curtailment, extends similarly. The sequential enlargement differs from Schenker's *Dehnung* (and from many later Classic and Romantic expansions) in that it splits systematically and for the most part evenly between the model's tones. Those tones and the distance between them of necessity expand in fairly strict copycat fashion, in keeping with their idiomatically sequential setting. The tones of Schenker's *Dehnung*, by contrast, expand much more liberally—in an improvisatory manner over an imaginary fermata—each tone projecting its own miniature cadenza.²¹

When the basic pace in the compound 4/4 expands by a factor larger than two, the accentual scheme does not usually change dramatically. The deceleration in pace occasions a subtle replacement of the compound 4/4 by the simple 4/4, and the replacement takes away some of the tonal weight that would otherwise accrue to the second and to the fourth beat. It so happens that the wide expansion of the ascending

¹⁹Wintle 1986 and Willner 1999.

²⁰Schenker 1935/1979/2001, and especially Oster's commentary. Rothstein 1981 and 1989 as well as Schachter 1987/1999b offer very detailed and elegant elaborations. See also my Introduction.

²¹Rothstein 1989 relates expansion to composing-out over imaginary fermatas in a particularly sensitive way (pp. 80-83). As I mentioned in the Introduction, Schenker's *Vergrößerung* differs from *Dehnung* in that it expands a tonal but not a metrical model.

fifths Ab-Eb and Bb-F in the F-minor Allemande goes farther than most sequential expansions do, and it lightens the accentual emphasis at the downbeats of bars 10 and 11 to the point of compromising their metrical status. The resulting contradiction is as lyrical as it is metrically and visually dissonant, but its uncommonly rhapsodic quality—an unexpected link with Schenker's *Dehnung*—is difficult to project in performance without undercutting the gestural power of the Allemande.²²

I've observed how besides restoring the Allemande's quarter-note basic pace and reasserting its compound 4/4 time, the *Epilog* in bars 12-13 also resets the Allemande's accentual clocks. The *Epilog*'s most important durational task, though, is the provision for a momentary acceleration to movement in eighth notes, through cadential intensification and composite pacing, at the turn of bar 13: This acceleration offers in turn a particularly vivid example of composite pacing and it illustrates how several paces can be activated all at once when asked to do so by a structural cadence. The fleeting, thematically pointed change in pace to an eighth-note figural and cadential pace on the last beat of bar 12 and on the first beat of bar 13 stands in sharp contrast to the metrics of the sequence in bars 9^b-11^a. The mercurial shift from expansive scalar passagework to urgent cadential skips shows Handel taking advantage of the density with which diverse rhythms can be packed into a measure or two of the compound 4/4. The quarter-note basic pace reasserts itself on the second and third beats of bar 12 in much the same mercurial way, but it now depends for its progress on the rock-solid support of a half-note obbligate pace (see Example 1.2a).

Most significantly, the conjunction of enlargement in bars 9^b-11 and contraction in bars 12 and 13 recomposes the effect of foreshortening that obtained at the beginning

²²A more radical change from the compound 4/4 to genuine *alla breve* style would call for considerably lighter textures than the present expansion offers: It would also entail the introduction of new material of a different character. That is precisely what often happens at the entrance of the solo instrument(s) in concerto settings; see chapter 2, Example 2.23; chapter 5, Examples 5.10-5.19.

of bar 3 in the first ritornello cycle and, augmented, at the beginning of bar 7 in the second cycle—only it does so on a still larger scale. Note how theatrically the point of contraction, at the downbeat of bar 12, echoes the earlier points of contraction: The onset of composite pacing and the entrance of eighth-note chords prompt Handel to quote and to reharmonize many different figures from the two earlier contractions in quick succession (see the brackets in Example 1.9 and compare Example 1.8c with Examples 1.8a and 1.8b). Much of bar 2, including the approach to the dominant and the half-note caesura on the dominant itself, reappears in bar 11; the lead-in to bar 3 and the opening motivic ploy of bar 3—the descent from ab^2 —reappear as well, at the turn of bar 12. So does the chain of unfolded sixths that began the descent from ab^2 in bar 7, colorfully reharmonized in F minor. The brackets in Example 1.9 highlight these observations.²³

IV. 2. Expansion

Expansion, ritornello, and tessitura. We can now put the entire reprise together and see how its three ritornello cycles relate to each other durationally. Each cycle repeats and expands the pace fluctuations of the preceding cycle. Not only does the growth of this pattern of alternating enlargement and contraction emerge as the guiding idea—the strategic scheme—that governs the design of the reprise: The urgency with which it culminates in the pace constellations at the beginning of bar 12 suggests that it might try to mold the thematic and the rhythmic substance of the Allemande's second reprise as well. Whether it will succeed—in this repertoire there are no guarantees that it will—we shall learn in chapter 4.

²³The F-minor chord reminds us of the tonic, powerfully, but it does not function as one; recall Example 4 in the Introduction.

The succession of pace enlargements underlines in a particularly interesting and unusual way the growth in the tessitura of the Allemande's intervallic content (Example 1.10). The first cycle's figural intervals include mainly small-scale unfolded thirds (bars 1 and 2) and apparent fifths (bar 3). The second cycle's more developmental figures include fifths and fourths that move more slowly and add up to broken octaves (bars 5 and 6); these are followed by unfolded sixths (bars 7 and 8). Finally, the third cycle's double sequential expansion brings in stepwise motion that unrolls a florid tapestry of sixths and apparent sevenths (bars 9^b and 10).

Unexpected perhaps, certainly whimsical in its gestural manner, is Handel's merger of his durational and intervallic growth during the arpeggios at the beginning of the second reprise. This is the spot usually reserved for a formal and often literal quotation of the opening theme over the fading residues of the dominant or the mediant at the other side of the double bar. Handel's quotation is anything but literal: The modest arpeggios of bar 1 burst into expansive sequential cascades that take almost a measure and a half to fall from the two-line octave in the upper voice all the way to the great octave in the bass.²⁴

Secondary enlargements. I pointed out during the Introduction that the pace expansion in bar 4 and the two sequences in bars 5-8 leave in their wake a series of increasingly prominent and insistent enlargements of the Allemande's opening upbeat figure, c²-ab¹. More of the same follows in the third ritornello cycle: A rich conflation of expansions, contractions, and transformations of the figure saturates the sequential and cadential progressions of the third cycle at or near the surface. The enlargements, along with some

²⁴In the closing Rondo of Mozart's D-minor Piano Concerto, K. 466, the opening arpeggios seem to grow both upwards and downwards as the movement evolves. Their scale is larger and their drama is more explicit, but in principle their growth resembles that of Handel's intervals.

contractions and inversions, are highlighted by the square brackets in Example 1.2b. The progressive expansion of c^2 - ab^1 continues right through the entire Allemande, but even during its massive and rather obvious enlargement by the sequential bass in bars 14-19 (Introduction, Example 3) it never really evolves into a rhetorical issue of substance. Rather, it remains perpetually subservient to the enlargement and to the contraction of the basic pace, and to the progressive enlargement of the descent from ab^2 , which comes into its own in the second reprise. There is a clear sense in which the growing individuation of the upbeat figure, however marked for our attention, remains incidental to the thematic design: The manner in which the figure is always squeezed into the nooks and crannies of the Allemande's suspension series and sequential progressions suggests that in a deep sense its enlargement is occasional and opportune—that the design makes it possible for the enlargement to take place, but that its progressive growth is not absolutely essential to the Allemande's progress. It is a welcome improvisatory by-product of more important and more essential events, but as such it differs fundamentally from the long-range enlargement of the basic pace's foreshortening, which charts the narrative trajectory of the Allemande.

The hierarchy of enlargements. At the risk of digressing, I should like to trace very briefly the course that enlargement of c^2 - ab^1 follows; the detour will help us retrace the Allemande's narrative path later on, since the upbeat's enlargement connects hierarchically—rhetorically—to the other enlargements by which it is surrounded, and since it is more obvious—but less consequential—than its companion enlargements. The narrative design of the Allemande articulates the tensions between the enlargements (a matter I shall discuss in chapter 4); we need to map them all, even if they play only a minor role in the strategic scheme of the piece. (I leave the enlargement of the descent from ab^2 out of the present discussion since it comes into its own only in the second reprise.)

In bar 4 of the Allemande, then, the expanded half-note movement of the basic pace makes it possible for the motive c^2-ab^1 to reappear three times, in slow motion, between the upbeat to bar 4 and the downbeat of bar 5: c^2-ab^1 , bb^1-g^1 , and ab^1-f^1 (see, again, the square brackets in Example 1.2b). At a deeper level, the second tone of each statement of the motive extends for a full half-note, and the entire kernel of the Allemande's opening theme, $ab^1-g^1-ab^1/f^1$, echoes through to bar 5, bridging the gap between the two measures and between the Allemande's first two ritornello cycles (the curly brackets in Example 1.2b). As a by-product of the expanded 5-6 series in bars 5 and 6, the enlargement of c^2-ab^1 then continues sequentially on to the downbeat of bar 7 (note the additional square brackets atop Example 1.2b). The resumption of the quarter-note basic pace in bar 7 permits both c^2-ab^1 and the thematic kernel $ab^1-g^1-ab^1/f^1$ to reappear in the bass, as the hidden and sequentially embellished repetition in the great octave to which I pointed earlier. The repetition begins on the second eighth of bar 7 and extends through much of bar 8 (the square bracket below Example 1.2b). Finally, the double sequential expansion in bars 9^b-11^a opens up the tonal space of c^2-ab^1 , inverting its descent and filling it in as its upper voice makes its slow stepwise ascent from ab^1 to c^2 . So many additional surface enlargements, inversions, and diminutions of the motive take place throughout the doubly expanded sequence and the ensuing *Epilog* that it becomes superfluous to cite them all. Even so, the "story" of c^2-ab^1 is not what the Allemande is really about.

* * *

On the face of it, this analytical description reads like a scenario for an organicist fantasy: Enlargements, contractions, diminutions, and hidden repetitions ensure the Allemande's integrity by setting up a coherent and tightly knit web of interconnected details. That many of the most conspicuous enlargements are more opportune than structural, though, points to a fundamental instability amongst the Allemande's narrative layers. To find out more about this instability, which does not dissipate until the end of

the second reprise, we must look at the remaining paces that run through the Allemande. It is at this point that the Allemande's grouping paces enter the fray.

IV. 3. Grouping paces

Grouping paces and grouping modulation. I observed briefly during the Introduction that in the first ritornello cycle (bars 1-4) each measure represents a distinct and discrete grouping entity. Bar 1 and bar 2 are both sealed off by caesuras; the texture and the design change dramatically at the beginning of bar 3; and the basic pace retransforms itself at the approach to bar 4. The single measure, then, is the Allemande's *principal grouping pace*, the pace at which its most conspicuous grouping units move ahead. Because the surface in most tonal styles constantly groups and regroupes in many different ways at once, more than one grouping pace will usually operate at any given time; hence the slightly unwieldy but essential notion of a *principal* grouping pace. And while that is not absolutely necessary, it is advantageous for the principal grouping pace to be defined by at least one faster and one slower grouping pace. Throughout much of the Allemande's first eight measures, for instance (more so in some measures than in others), a faster two-chord, half-note grouping pace is quite prominent, but unlike the one-bar pace it plays no structural role—it does not often assist in defining the most significant thematic, tonal, or durational units with any consistency. Similarly, the slower two-bar grouping pace in bars 1-4 does not correlate with surface events as closely as the one-bar grouping pace does.

During the second ritornello cycle (bars 5-9^a) the principal grouping pace expands. It activates the slower two-bar grouping pace and takes it over, investing the pace with the immediacy it lacked earlier. The temporary switch to two-bar pacing takes place through the fusion of bar 5 to bar 6 and bar 7 to bar 8: There is no break in the progression at the turn of either bar 6 or bar 8. It is most important to observe how

gradually the transformation is accomplished. In bars 1 and 2 the independence of each measure is ensured by internal cadential progressions, by tonal caesuras, and by rests; in bars 3 and 4 it is secured by changes in pace and in design. But already in bar 3 the grouping begins to show signs of mutation: The parallel tenths that occupy the measure lead to the parallel tenths in bar 4 so seamlessly that they nearly weld the two measures together (recall that the basic pace begins its deceleration already on the fourth beat of bar 3). By the time bar 5 enters, two-bar grouping has all but established itself. I refer to such a gradual transformation of a grouping pace as a *grouping modulation*; it is a major resource of early eighteenth-century phrase rhythm.²⁵

Within the confines of bar 9, one can observe how grouping modulation works in the reverse direction. The weakened sense of any large grouping during the first half of bar 9 permits the unobtrusive restoration of one-bar grouping—displaced to the middle of the measure—without the concurrent deployment of any disruptive segmentation. Its cadential acceleration aside, the complexity of bar 9 serves mainly to bring about this pacing restoration. Beyond that, the metrics of bar 9 hold little significance for the Allemande's phrase rhythm as a whole since they do not establish a pattern for later elaboration.²⁶

²⁵I discuss Bach's grouping modulations in detail in Willner 1996b and 1998. Robert Morgan describes a similar phenomenon in Morgan 1998. Feil 1982 and Grave 1995 refer to the phenomenon of grouping pace with the help of different terminologies.

²⁶The occupation of bar 9^a by the second ritornello's *Epilog* and the *Epilog*'s closure at bar 9^b may seem to suggest a one-time, three-bar group (bars 7-8 plus bar 9), but it really sets up only a two-and-a-half-bar group because (as we have already observed) the overlapping third ritornello cycle begins in earnest right at bar 9^b. At a reasonably brisk tempo, and in the absence of a very sustained mediant one hears a cumulative two-and-a-half-bar group: $2\frac{1}{2} = 2 + \frac{1}{2}$. And the sense that bar 9^a is cadentially tacked on to the two-bar group in bars 7 and 8 helps preserve the semblance of a two-bar grouping pace—notwithstanding the half-bar addition of bar 9^a. The long-range importance of this convoluted near-regularity in grouping emerges during the second reprise, when bars 5-9^a resurface as the tonal and durational model for the extravagant sequential enlargements in bars 20-26.

The one-bar components of the sequence in bars 9^b-11^a re-create the one-bar grouping pace of bars 1-4 in their own powerfully expansive way, displacing it to the middle of the measure. By sheer coincidence, the sequence is two-and-a-half bars long (bars 9^b-11): However great the temptation, it is doubtful that one can really hear a two-and-a-half-bar grouping pace established by bars 7-9^a and bars 9^b-11. In any case, the sequence concludes in the second half of bar 11—recall that there is no upper fifth to extend the C chord of bar 11^b into bar 12^a—and the elision of the upper fifth allows the *Epilog* of the third ritornello to enter undisplaced on the downbeat of bar 12. As it enters, the *Epilog* redisplaces the one-bar grouping pace to its proper metrical location.

Grouping pace and large ritornello form. If we put these fluctuations in grouping together, we'll see readily that they follow the large three-part design of the first reprise. A one-bar grouping pace holds together the first and the third cycles, and a two-bar grouping pace holds together the second cycle (Example 1.11). The articulation of the reprise as a three-part *durational* structure consequently emerges not only through the local, cyclic expansion and contraction of the basic pace but, equally, through the more sweeping expansion and contraction of the principal grouping pace. It is underscored also by the nearly equal length of the three ritornellos: 4, 4 1/2, and 4 1/2 bars.²⁷

In sum, the pace fluctuations within each of the three small ritornello cycles support the emergence of the larger, modulating three-part ritornello that encompasses the entire reprise of which I spoke at the outset. The first cycle, the *Vordersatz* (bars 1-4), introduces the principal thematic and durational issues as it moves away from the tonic; the second cycle, the *Fortspinnung* (bars 5-9^a), expands on these issues, literally

²⁷This brings us into the realm of *hidden periodicities* that are not immediately obvious (Schachter 1987) and also *approximate* or *subliminal periodicities*, whose symmetry of grouping is neither exact nor immediately striking but remains palpable all the same. For extended discussions of both periodicities see chapter 5 and Willner 1996.

and figuratively, as it moves towards the mediant; and the third cycle, the *Epilog* (bars 9^b-13), prompts the ensuing tensions to come to a head as it defines the tonal axis of the dominant.²⁸

* * *

With an overview of the Allemande's grouping apparatus in place, we can turn our attention to those supporting paces whose significance becomes apparent only in retrospect during the later stretches of the Allemande. Adding these paces to our growing vocabulary of pacing now is a necessary step in reconstructing the narrative trajectory of the Allemande. Moreover, it is an essential step in preparing for the analysis of the more elaborate Allegro from the E-minor Concerto Grosso, which follows.

V. Other paces

The cadential pace: From bass to melody. Where imitative textures prevail—for instance, in bars 1 and 2 of the Allemande—the bass is likely to contain the entire panoply of paces outlined by the upper voice. Elsewhere, we saw, its movement is much more sparing: Only when cadential intensification is needed is there a reasonable certainty that the bass will again incorporate most of the paces available to it, collapsing them onto each other through composite pacing.²⁹ Thanks to its composite pacing, in fact, the cadential bass acquires a markedly irregular profile. Throughout bars 12 and 13, for instance, the on-again, off-again coincidence between the rapidly changing basic pace and the more streamlined figural pace lends the bass a distinctly angular durational intensity.

²⁸Petty 1995a observes a similar growth in tripartite division, from sentence to sonata exposition, in which the identity of each part is defined and maintained by its "global formal function" (p. 175).

²⁹Lester 1986 offers a particularly good account of cumulative rhythms in the bass.

When the basic pace either accelerates or yields the spotlight to faster paces at cadences it is sometimes helpful to refer to the faster pace as the *cadential pace*. In practical terms the cadential pace offers nothing new, at least not here: It has been present in the guise of the figural pace all along, and it has also appeared as the contracted eighth-note basic pace in bar 3. But the forward impulse that the eighth-note pace acquires briefly during the approach to the cadence is so strong that it justifies appellation by a special descriptor.

It so happens that full-fledged cadences, replete with a prominent basic pace and an animated cadential pace, find themselves at the beginning of some of Handel's most celebrated themes. Such thematically engendered cadences may not necessarily involve acceleration or intensification, but they do bring out the tension between the two paces. A brief but telling example, with important repercussions for the upcoming analysis of the E-minor Allegro, is the half-bar incipit of "Ev'ry Valley" from *Messiah* (Example 1.12).³⁰

The basic pace of "Ev'ry Valley" outlines an ascent in quarter notes from e^2 to $f\sharp^2$ and $g\sharp^2$, harmonized essentially by I, V, and I. On top of these basic harmonies Handel superimposes a complete cadential progression, $I-I^6-II_5^6-V-I$, which moves at a cadential pace of eighth notes. The faster cadential progression intimates, however faintly or facetiously, that the rising third $e^2-f\sharp^2-g\sharp^2$ might also be harmonized in mock-plagal fashion by the pungently dissonant progression $I-II_5^6-I$.³¹ That such a straightforward harmonization can be so dialectically or virtually suggestive is emblematic of Handel's skill in the deployment of the tonal system's most basic

³⁰The multiplicity of self-sustaining paces that we find here is a hallmark of the middle style. In the high style, the friction it generates is usually worked out in the course of the composition.

³¹Such a progression would not be out of place in a chorale setting.

properties. It would also appear to serve as a nice foil to Handel's well-documented dependence on other composers' materials for the compositional matter itself.³²

The obbligato pace. When the basic pace contracts, it makes use of the faster figural pace that has been active near the surface all along; its temporary transformation therefore takes place quite smoothly. But when the basic pace expands for the first time, or when it expands by a factor greater than two, it often appears to bring in new paces that have not been previously introduced. All the same, paces slower than the basic pace are suggested intermittently or established early on by underlying chordal extensions and by short thematic prolongations at levels deeper than that of the basic pace. On account of their sporadic and loosely timed appearance, it can take a while for such ambient extensions and fleeting prolongations to register either as recurring tonal patterns or as paces. But after a few phrases have gone by we become increasingly aware of their presence and of their significance in holding the design together. And as the piece progresses we come to recognize them as structural entities, for they support an ever greater number of one-bar and two-bar, sometimes even three-bar and four-bar subphrases.

These *obbligato paces*, as I call them, are most often signaled by sustained notes or by pedal tones either in an inner voice or in the bass, above all during long orchestral movements. They can be realized also by short cadential or semi-cadential progressions, and by other progressions that leave a distinctly patterned prolongational residue in their

³²Alas, neither the progression nor its kaleidoscopic pacing is original with Handel: Scarlatti's Sonata in G minor, K. 8 (Example 1.18), and his Sonata in B minor, K. 27, begin in much the same way. Handel's invention here resides in the deceptive simplicity of the incipit's harmonization: The listener senses that there may be more to the cadence than meets the eye—or, more accurately, the ear—and anticipates the later explanation of the theme subliminally. Listeners to the Scarlatti *Essercizi* would know immediately that formidable complexities lie ahead.

wake. The sequential expansion of the basic pace often coincides with an obligato pace introduced earlier.³³

If only a few attenuated obligato paces appear during the first reprise of the F-minor Allemande, that is Handel's way of underlining each change in the basic pace, of composing it out as a major event in the durational drama of the piece. Handel, it seems, deliberately refrains from preparing or anticipating any of the expanded slower paces of the Allemande too conspicuously. Even so, in bars 1 and 2 an underlying obligato movement in half notes remains clearly perceptible—observe how the tonic triad is initially reiterated at half note intervals, and how the mobile voice leading in bar 2 reduces out to two chords if one undertakes a time-span reduction in the style of Lerdahl and Jackendoff (compare the upper two levels, a and b, in Example 1.13).³⁴ Slower one-bar and two-bar obligato paces also suggest themselves, however abstractly and without further confirmation, through the prolongation of the tonic at increasingly deep levels in bar 1 and, collectively, in bars 1 and 2 (see the lower two levels, c and d, in Example 1.13).

All three time spans emerge as genuine obligato paces later on: the half-note pace during the expanded ascent of the basic pace in bars 5-6, the one-bar pace during the sequential expansion in bars 9^b-11, and the two-bar pace during the massive quasi-sequential progressions in bars 14-19 (chapter 4). We've just encountered a particularly vivid example of a half-note obligato pace at the underlying extension of the F-minor chord in the first half of bar 12: The extension supports the dramatic confluence of paces

³³The notion of an obligato pace differs from William Rothstein's very useful description of a voice-leading structure's *obligato voices*, which are sustained by the inner parts (Rothstein 1990b). A conceptual connection between our common use of obligato is certainly detectable, though.

³⁴Although I rarely go to the length of reducing time-spans to the abstract extensions that mark their work (L & J 1983), I remain deeply indebted to their pioneering study. (See also my Introduction, Examples 11 and 12.)

throughout the cadential setting, and it finds a suitable response in the complementary extension of the G-major chord during the second half of the measure (Example 1.2a).

The preparation for the expansion of the basic pace and for the expansion of the principal grouping pace well ahead of time is one of the principal tasks of obligato paces. Such preparation prevents the later enlargement of these more fundamental and more prominent paces from creating too great a disturbance in the perpetual flow of the piece. It stands to reason, therefore, that Handel's obligato paces should intervene only temporarily: Within the framework of a fluctuating periodicity and an ambient hypermeter, their appearance must remain an occasional feature. In the end this turns out to be all to the good, because the presence of obligato paces below the surface combines with their on-again, off-again realization in the foreground to lend them the quality of hidden tonal and rhythmic repetitions.³⁵

* * *

As we look over the durational profile of the Allemande before leaving it for the time being—I shall complete its analysis in chapter 4—we need to summarize the accomplishments of its paces and also to define the issues it leaves unresolved at the double bar. The main narrative thread running through the first reprise has been the ever growing and relatively systematic alternation in the expansion, contraction, and foreshortening of the basic pace; it has unfolded, one step at a time, across the three ritornello cycles of the reprise. Related elements of the design, most of them tonal—the

³⁵ In orchestral pieces, which emphasize chordal extensions in an idiomatic way, obligato paces may span as many as four bars. Most often, though, they operate at the one-bar and two-bar level in the simple 4/4, and at the half-bar and one-bar level in the compound 4/4. They frequently coincide with the ambient hypermeter, and they lend weight to the slower grouping paces; they also suggest the emergence of a larger metrical grid. But obligato paces and grouping paces are not interchangeable: Obligato paces remain predominantly tonal, and grouping paces remain predominantly durational.

Some of the paces Joseph P. Swain describes in Swain 1998 and 2002 resemble my obligato paces but lack a firm connection to the long-range tonal structure of the piece.

upbeat figure c^2-ab^1 , and the three descents from ab^2 (bars 3, 7, and 12)—have grown in narrative fashion as well. What remains to be seen now is whether their growth has any tonal and durational room left to continue during the second reprise, and whether one of the Allemande's other threads can intervene and replace the expansion in the event that space does run out.

Part 2. Orchestral works

While grouping modulations and changes in the principal grouping pace are an important feature of Handel's F-minor Allemande, they don't affect its measure-to-measure progress in the same intricate ways that the fluctuations of the Allemande's basic pace do. This imbalance in the prominence of pacing structures, typical of Handel's solo and chamber pieces, is usually reversed in Handel's intermittently periodic orchestral works, where grouping paces are frequently called upon to build each movement's tentative periodicity from the ground up. The central Allegro from Handel's E-minor Concerto Grosso, Op. 6, No. 3, offers an especially colorful and elaborate example. The expansion of the basic pace is a major component of the Allegro's temporality to be sure, but its contribution to the composition's long-span durational design is conditioned by its contribution to the Allegro's grouping enlargements.

Handel, Concerto Grosso in E minor, Op. 6, No. 3, III: Allegro, Bars 1-22

The Allegro from Handel's E-minor Concerto Grosso opens with what appears to be a bona fide four-bar ritornello, and a genuine ritornello theme it certainly is, borrowed as such from the beginning of a Scarlatti sonata. In the longer scheme of things, though, the opening four measures turn out to be a kind of signature motto, a mock-refrain that (even though it returns from time to time) serves mainly to jump-start the piece and put

its tonal and durational settings in place.³⁶ The real ritornello, the basis for the Allegro's developmental spinning, is much longer. Spanning the entirety of bars 5-22, the Allegro's first period, it contains altogether different material—argumentative passagework borrowed from another Scarlatti Sonata. The opening four-bar theme returns only twice: modified and expanded, at the head of the second period (bars 23-29), and unaltered, at the tail end of the entire piece (bars 65-68, chapter 5). The theme is reproduced in Example 1.14, along with the Allegro's first period (bars 5-22); tonal and durational reductions follow in Examples 1.15 and 1.16.

The upper-voice structure of the Allegro's first period presents us with a good example of a descent from $\hat{5}$ that alternates polyphonically with a subsidiary descent from $\hat{3}$, a third below.³⁷ As the upper descent reaches $\hat{3}$ over the mediant at bar 22, the lower descent adjusts its fall and re-hooks onto $\hat{3}$. Uncharacteristically, the lower descent from $\hat{3}$ plays no further role in the Allegro's tonal structure. Even the upper descent from $\hat{5}$ ultimately takes a back seat to a middleground enlargement of the prominent but illusory descending octave that in very obvious ways holds together the opening four-bar ritornello theme (see the bracket under Example 1.22). In bars 1-4, the illusory octave is superimposed over an underlying descent from $\hat{5}$; across the entire Allegro, the falling octave unfolds over the fundamental descent from $\hat{5}$ (chapter 5). By the end of the first period, at the tonicization of the mediant in bar 22, the octave descent has reached only as far down as $\hat{7}$. Example 1.23 shows how the octave begins in the bass and breaks off as early as bar 12; it resumes only much later, in the upper voice, at bar 41.³⁸

³⁶I discuss this borrowing later on. For now, I note that several of the Scarlatti *Essercizi* begin in just this way, a good indication of Scarlatti's influence on Op. 6: K. 4, bars 1-4; K. 8, bars 1-4; K. 12, bars 1-3; K. 25, bars 1-3; and K. 27, bars 1-3.

³⁷I follow Neumeyer 1987 here and call upon the three-part *Ursatz* to explain the background structure of the piece.

³⁸I remain convinced that most long-span octave descents in the Baroque repertoire are thematic middleground events, and that they are not supported by a specific bass

I. Tonal and durational analysis

I. 1. The opening theme

Bars 1-4. The entire collection of paces I introduced during the discussion of the F-minor Allemande is encapsulated by the pair of measure-long cadential progressions which begin the Allegro's opening four-bar theme. As it happens, these progressions are not stated openly—they remain implicit in the movement of the stark unisons and octaves that make up the texture of the theme; they become explicit only during the tonicization of G in bars 20 and 21 (see Examples 1.15-1.17, of which Example 1.17 offers the most detailed illustration). At the outset, the two progressions are embedded in the unfolded sixths in of bars 1 and 2, and they crystallize through harmonies projected by the polyphonic engagement of each sixth's inner strand. The two progressions establish a basic pace of quarter notes and a figural as well as a cadential pace of eighth notes, and they do so in much the same way as did the corresponding cadential progression in the incipit of "Ev'ry Valley" (Example 1.17b; cf. Example 1.12). In fact, save for the ascent from $\hat{1}$ to $\hat{3}$, which is absent here, each of the two progressions in bars 1 and 2 of the E-minor Allegro is remarkably similar to the opening progression of "Ev'ry Valley": A I-V#-I cadence advancing at the basic pace of quarter notes is embellished by a I-I⁶-II⁶₃-V#-I progression advancing at the figural pace of eighth notes.³⁹ In this instance, the

progression. I consequently follow the background octaves outlined in Neumeyer 1987c and Smyth 1999 only rarely (see my analyses of the Prelude from Bach's D-minor English Suite in Willner 1996b, and of the opening ritornello from Vivaldi's Concerto in G minor for Viola d'amore and Lute, RV. 540, in Willner 2004).

³⁹If we keep in mind that much in bars 1-2 of the E-minor Allegro comes from Scarlatti's K. 8 (of which more later), we begin to realize just how much Scarlatti "Ev'ry Valley" also holds. On the other hand, the opening stretch of Example 1.25, which dates from about 1703, contains a similar progression.

progression is followed on the fourth beat by an implicit applied VII⁶ chord which, suitably embellished by arpeggiation, introduces the opening chord of the next progression (see again Example 1.17b). The resemblance to "Ev'ry Valley" notwithstanding, I derive the harmonization of the two cadential progressions from Handel's harmonization of the corresponding cadential progressions in bars 21 and 22.

As it hovers over the local 5-line of the opening theme, the octave descent from e² to e¹ introduces several of the Allegro's obligato paces and also some of its preliminary grouping paces. The tone E, which represents the governing sonority in bar 1, and the tone D, which represents the corresponding sonority in bar 2, work together to establish a principal grouping pace as well as a tentative obligato pace of one bar. In between, each of the cadential progressions in bars 1 and 2—and the quick descent that follows in bar 3—also describes a two-chord, half-note grouping pace. When the Allegro's grouping structure grows in scale later on, the one-bar grouping pace is transformed into a two-bar grouping pace, and the two-bar pace then becomes the Allegro's principal grouping pace (notwithstanding many other enlargements in the Allegro's grouping structure). Over time, the half-note obligato pace and the half-note grouping pace become less and less conspicuous.

Although the four-bar theme does in fact encompass a miniature three-part ritornello, with a traditional *Vordersatz* (bars 1-2), a *Fortspinnung* (bar 3), and an *Epilog* (bar 4), that is not its most important feature. From a larger perspective, the theme sets the stage for a durational confrontation between bars 1-4 and bars 5-22, the Allegro's first large period. Bars 5-22 not only introduce different material: They contradict the basic durational premise of bars 1-4, so much so that the drastic change at the turn of bar 5 calls for some sort of response or accommodation on the part of the opening theme. The

remaining two periods of the piece occupy themselves with realizing this response, which turns out to be the Allegro's strategic scheme.⁴⁰

I. 2. The first period

Bars 5-12. I suggested already that the complete period in bars 5-22 might be thought of as a large-scale ritornello. And indeed its outlines show a large three-part ritornello similar in its division to that of the F-minor Allemande's first reprise. The ritornello here consists of two outer orchestral phrases, bars 5-12 and bars 17-22, and a highly contrasting embedded solo phrase, bars 13-16. The first orchestral phrase leads to the subtonic in preparation for the upcoming establishment of the mediant; the solo phrase moves entirely within this subtonic (Example 1.15). The closing orchestral phrase confirms the mediant's tonicization with a chain of luminous voice exchanges and sonorous cadences.

Within the framework of a large three-part ritornello, then, the orchestral passage in bars 5-12 represents the *Vordersatz* and introduces new material in expository fashion; the novelty of its subject matter matches the harmonically colorful transition to the subtonic. The solo passage in bars 13-16 serves as the developmentally transitional *Fortspinnung* and links the root position of the subtonic (bar 12) with its first inversion (bar 16) via a complex and not very apparent voice exchange, which turns inwards (see Example 1.15). And the orchestral passage in bars 17-22 provides the cadential *Epilog* by confirming the mediant with a complementary, equally hidden voice exchange, which turns outwards, in the opposite direction: It leads from the first inversion of the mediant

⁴⁰ Although neither the *Fortspinnung* nor the *Epilog* of the four-bar theme offers any modification in the basic pace (despite the change in melodic design at the turn of bar 3), the withdrawal of the one-bar obbligato pace at the beginning of bar 3 simulates the effect of durational acceleration.

to its root position (bars 17^b-21^a, see again Example 1.15). This complementary voice exchange spawns many smaller, nested voice exchanges, and it prepares the way for the luxuriantly orchestrated cadential gestures that follow (bars 21-22).

Bars 1-4 vs. 1-12. The contrast between bars 1-4 and bars 5-12 is set in high relief by the design of the *Vordersatz* in bars 5-12: The relatively self-contained eight-bar *Vordersatz* is twice as long as the entire opening theme of bars 1-4, and it shows a two-bar rather than a one-bar grouping pace, as well as a matching two-bar obligato pace. Both the basic four-bar time frame of the opening theme—the characteristic length and temporal scale by which it is marked—and the theme's basic periodic premise are in effect cancelled out through the augmentation carried out by the eight-bar *Vordersatz*. But the aural memory of bars 1-4, which propose to introduce the subject matter of the Allegro's thematic discourse, cannot be erased so easily. Bridging the temporal and the thematic gap between bars 1-4 and bars 5-12 consequently becomes the principal issue that the Allegro must work out.

Appearances notwithstanding, the basic pace in bars 5-12 remains unchanged: Despite a preponderance of insistent thematic repetitions that simulate a general framework of expansion, the quarter-note basic pace continues to hold forth (see the pace reductions in Example 1.16). The tonic is quite obviously extended twice as a two-bar obligato pace across bars 5-6 and bars 7-8, and the subtonic is similarly extended from bar 9 to bar 10, yet the many literal repetitions overhead serve not so much to expand these chords specifically as to introduce additional basic material for the Allegro to work out. The novelty of this material redefines our instinctual interpretation of the repetitions: We soon realize that far from extending a durational element already introduced, they in fact outline an altogether new durational premise. This is a scenario that is common to many seemingly redundant repetitions in Handel's Op. 6; it will become more persuasive when I discuss the different sources in Scarlatti's keyboard sonatas from which bars 1-4

and bars 5-22 are borrowed. Of course it can't be denied that from an abstractly durational perspective the repetitions do serve to "buy time," as repetitions often do—to fill in the space between bars 5 and 12. Yet hand-in-hand with the realization of a time delay the repetitions accomplish two still more important tasks, the one durational, the other tonal: They carry out the augmentation of the Allegro's principal grouping pace from a one-bar pace to a two-bar pace, and they bring about the tonal enlargement of the opening theme's falling step E-D (Example 1.22). In so doing they begin the long octave enlargement that spans the entire piece, and they substantiate the paradoxical observation that the novelty of Handel's repetitions generally supersedes their redundancy.⁴¹

The changes which take place at the entrance of bar 5 include a remarkable and remarkably early transformation of texture and register. The stark unisons and octaves in the middle and low registers of bars 1-4 give way to brilliant unisons and to a resonant play of intervals at the upper reaches of the two-line octave in bars 5-12. Because the transformation underlines the tensions between the different temporalities of bars 1-4 and bars 5-12, it intensifies the need to resolve this tension in some way, if necessary at the cost of giving up the opening theme's temporality. Thus begins a cycle of grouping enlargements that substantiates and magnifies repeatedly the early temporal augmentation of bars 1-4 in bars 5-12. The cycle continues right through to the end of the piece.

Even as an expression of style, bars 1-4 differ from bars 5-12. Bars 1-4 look back to the severity of Baroque counterpoint, and bars 5-12 look ahead to the spacious periodicity of galant harmonies.⁴² An aural question therefore arises: Will the Baroque

⁴¹One can refer to such repetitions as *apparent expansions* if one so wants; I shall discuss the advantages of doing so when I address the norms of periodicity and grouping pace in chapter 5.

⁴²Some writers, though, have interpreted Vivaldi's cultivation of sonorities similar to those in bars 5-12 as Venetian simulations, on string instruments, of the brass ensemble sound that marked the music of the Bolognese composers; see, for instance, Kerman 1999, p. 68. A dated but still valuable account of the Bolognese brass sound is Berger 1951.

setting of the opening theme ultimately become a thing of the past, or is there some way for it to be maintained in the face of the Allegro's increasingly periodic durational framework? In the course of later enlargements almost all the components of bars 1-4 gradually fuse to those of bars 5-12, until the two groups appear to interlock and become one. In the nick of time, Handel finds a tonal pocket within which the character of the opening theme and its temporality can survive, during the apotheotic but unpatterned last phrases of the Allegro's climactic third period. How Handel does that will become evident in chapter 5.

Bars 1-4 vs. 1-12: Hybrid and composite borrowings. The existence of a genuine dialectic between bars 1-4 and bars 5-12—the notion that in a sense they belong to different pieces—becomes abundantly clear when one compares the different thematic, textural, and stylistic sources of the two groups. Bars 1-4 are borrowed mainly from the opening measures of Domenico Scarlatti's Sonata in G minor, K. 8 (Example 1.18), and bars 5-12 are borrowed mainly from various passages in Scarlatti's Sonata in G minor, K. 12 (Example 1.19). Bars 13-22, and in fact most of the remaining measures of the Allegro, lean much more heavily on K. 12 than they lean on K. 8, though the starkly funereal strains of K. 8 echo through these later stretches as well.⁴³

While emphasizing the fundamental differences between the two sonatas, Handel of necessity also underscores the similarities between them. After all, without several thematic common denominators the two Scarlatti pieces could not weld together as they do. And so it is that Handel's all-important unfolded sixths in bars 1-4 derive not just from the inner voices of K. 8 but, equally, from the similar left-hand figurations of K. 12 (Example 1.20a); conversely, Handel's wholesale descent from E to D in bars 5-8 and

⁴³Derr 1989 is the standard survey of Handel's borrowings from Scarlatti's *Essercizi*, but Silbiger 1984 also offers valuable, complementary observations. Derr notes the most substantial parallelisms between Handel's Allegro and Scarlatti's K. 12.

bars 9-10 derives not from K. 12 but rather from the descent from G to F in bars 1-2 and bars 3-4 of K. 8 (see Example 1.18). Despite these cross-borrowings, the different origins of bars 1-4 and bars 5-22 do retain their distinctly separate identities, at least for the time being.

Returning now to the internal design of bars 5-12, we can observe more readily that the thematic material in bars 7-8 is not a variant designed to extend the tonic and the repeated notes of bars 5-6. The motivically repeated notes of Handel's bars 5-6 are borrowed from bars 14-18 of Scarlatti's K. 12; see the bracket and the annotation atop these measures in Example 1.19. The characteristically alternating descending thirds ($g^2-f\sharp^2-e^2$ and $a^2-g^2-f\sharp^2$) in Handel's bars 7-8 are on the other hand borrowed from a different passage of K. 12, bars 4-5; see Example 1.20. Handel's bars 7-8 therefore present what one might call "new thematic information." That a seemingly prolongational passage like bars 7-8 can contribute so much more than a mere extension or expansion is something one must keep in mind when tackling similarly "repetitive" passages throughout Handel's *Concerti Grossi*, Op. 6.⁴⁴

Bars 1-4 vs. 5-12: Stylistic differences. The contrasts between the two Scarlatti sources also illuminate the stylistic tensions in Handel's opening twelve measures. Although the contrapuntally dense and texturally harsh sonorities of Scarlatti's K. 8 evoke the crustier elements of the Iberian peninsula's folk-dance style, they show a still closer affiliation with the learned and affective discourse of the high style. And while the insistent repetitions and substantial chordal extensions of K. 12 reflect a lighter dance idiom and a more homophonic chordal texture, they bring to mind the rhythmic freedom of the middle

⁴⁴The tonal and durational meaning of figural repetition is a difficult topic which I explore at length in chapter 5. The literature on repetition is very scant: Raymond Monelle (1992, especially p. 244) and Jairo Moreno (2000) are among the few who have made valuable contributions to its elucidation. Peter 1992, despite its title *Rests and Repetition in Music*, is not very helpful.

style, above and beyond the more mechanical discourse of the galant style. The stylistic tensions between Handel's bars 1-4 and bars 5-12 therefore embody not just the "horizontal" tensions of differences between styles (which I mentioned earlier) but the "vertical" tensions of fundamental conflicts between different *levels* within the same style. The process of stylistic elevation and fusion that takes place later on, during the remaining periods of the Allegro, sets out ambitiously to overcome all these differences at one and the same time. As I complete the analysis of the E-minor Allegro in chapter 5 it will become apparent that the resolution of the stylistic conflict between bars 1-4 and 5-12 governs the durational articulation of the entire movement: Among other things, the accommodation between the groups requires that the fragmentary, incipiently periodic material of bars 1-22, with all its fits and starts, be synthesized into a much larger and more homogeneous continuum of periodic groups.⁴⁵

It was Laurence Dreyfus who, during a question and answer period at the annual meeting of the American Musicological Society in 1992, suggested that Bach's treatment of periodicity in the *Galanterien* of his dance suites and partitas derives not from "progressive" preferences as such but from the superimposition of the high, learned style over the low, popular style.⁴⁶ While Dreyfus's observation does not necessarily explain

⁴⁵Handel's stylistic intervention also alters, irrevocably, the character and the larger drift of Scarlatti's sources, smoothing out their deliberately rough edges, in surprisingly Bloomian fashion. As I mentioned during the Introduction, *hybrid* or *composite* borrowings, which recombine materials from different pieces and from different locations in the same piece in dialectically narrative opposition to each other, are common in Handel's instrumental music. Compare, for instance, the orchestral ritornello in the celebrated "Entrance of the Queen of Sheba" from Solomon, borrowed from Telemann's Concerto in F for Three Violins from *Musique de table*, with the episodic material assigned to the two solo oboes, which derives from Giovanni Porta's opera, *Numitore*. I discuss the tonal and structural ramifications of such composite borrowings in Willner 1989.

⁴⁶Dreyfus offered his comments in response to my paper, "Nascent Periodicity and Bach's 'Progressive' *Galanterien*" (Willner 1992, reproduced here in the Appendix). I treat the relation of periodicity to the mixture of styles superimposition in detail in Willner 2004.

all instances of periodicity in late Baroque style, it does offer an intriguing solution to quite a few of them. It throws a good deal of light on the present set of hybrid borrowings in Handel's Allegro, and on many other, similarly composite borrowings in Op. 6.⁴⁷

Bars 13-16: Quadruple sequential expansion. Acting as the *Fortspinnung* of the large-scale ritornello begun in bar 5, the solo passage in bars 13-16 represents the first period's most likely venue for a wholesale, even drastic expansion of the basic pace. In general, where concerto textures prevail, solo passages like the stretch in bars 13-16 establish a substantially wider durational framework than does the surrounding orchestral material. On many occasions they introduce a slower basic pace, a larger grouping pace, and a wider hypermeter. It is during such passages that the temporary adoption of a more lightly accented *alla breve* style, along lines suggested by Riepel in a well-known observation, is most likely to occur.⁴⁸ Because the passage under consideration here is so short and so isolated from similar solo passages, the wholesale durational reversal one might expect doesn't quite have a chance to come about. Instead, an extensive but quite common *quadruple sequential expansion* takes place. That this is indeed the proper durational interpretation is confirmed later on, in bars 49-52 (chapter 5, Example 5.7), where a very similar progression, a hidden rhythmic repetition in fact, is played not by the soloist but by the entire ensemble, in rousing climactic fashion.

The principle behind quadruple sequential expansion is the same as the principle behind double sequential expansion, which I explained earlier in conjunction with the sequence in bars 9^b-11 of the F-minor Allemande. The expansion in bars 13-16 here

⁴⁷Petty 1995a also addresses the durational ramifications of stylistic confrontation; see pp. 271-72.

⁴⁸Riepel 1752-68, pp. 53-54. I discuss Riepel's observation, with further references to its citation by other scholars, in Willner 1999, p. 198, fn. 7.

centers on a rising third progression in the bass, D-E-F#, which links the subtonic's D at bar 12^b with its upper third, F#, at bar 16^b. The step-by-step diagram in Example 1.21 illustrates how the two central tones of this ascent, E and F#, are expanded. The later sketches in Example 1.24 provide the larger context in which their expansion takes place: Example 1.24a relates the progression as a whole to the opening measures of the Allegro; Example 1.24b illustrates how the progression fits into the tonal framework of bars 12-22.

Deferring to the bass, the upper voice does not play much of a role in setting up or in realizing the model for the expansion. Rather, it accommodates the outline of its figurations to the bass progression within the tonal space made available to it by the larger progression in bars 12-16. One might therefore say that the bass alone provides the model for the expansion. In any case, the upper voice squeezes in a rising fourth, a¹-d², that spans the entirety of bars 12-16. The fourth helps realize the aforementioned hidden voice exchange, which extends the underlying subtonic. (The voice-exchange signs in Example 1.24b and those in Example 1.18 suggest that both this voice exchange and the voice exchange within the mediant, which follows in bars 17^b-21^a, derive from bars 1-4 of Scarlatti's K. 8.)

Paradoxically—but quite typically—the all-important sequential bass tones E and F# occupy only half a measure rather than a measure each (bars 14^b and 16^b), and they support chords in first inversion, not in root position (Example 1.21). A measure and a half of each two-bar group is taken up by the ancillary upper-fifth chord that precedes the principal sixth chord (bars 13-14^a and 15-16^a). I refer to the enlargement as a quadruple sequential expansion because in the course of normalization each enlarged step of the expanded basic pace is reckoned back to include its preceding ancillary chord. Once it has been normalized, this step comes to occupy two bars instead of a quarter note; the normalization confirms that the quarter-note basic pace has been quadruply enlarged.

(Putting it another way, one might say that the essential quarter-note movement implicit in bars 1-4 has been replaced by a pair of two-bar steps.)

To understand the magnitude of the change through which the Allegro's temporality goes in these four measures, it would be helpful to review and to compare briefly the three types of sequential expansion that I have identified so far. Simple sequential expansion of the basic pace, along the lines of the pace expansion in bars 5-6 of the F-minor Allemande, adds only an ancillary chord equal in length to the step of the basic pace; double sequential expansion (like the expansion in bars 9^b-11 of the F-minor Allemande) extends the length of the basic step itself by a factor of 2 and then adds an ancillary chord equal in length to the expanded basic step; quadruple sequential expansion expands the basic step by a factor of 4 and then adds an ancillary chord equal in length to the doubly expanded step. Most often, the combined two-bar time span of the quadruple expansion is then modified further still, and drastically: The ancillary chord will precede, rather than follow, the principal chord, and the duration of the ancillary chord will extend for a measure and a half, at the expense of the principal chord. Example 1.21a demonstrates how each ancillary chord in our quadruple sequential expansion is added on to the basic progression; Example 1.21b shows how the time-span of both the principal chord and the ancillary chord is enlarged; finally, Example 1.21c shows how the ancillary chord is expanded further at the expense of the principal chord. It is essential to keep in mind that similar and even greater modifications in the durational relations between the principal chord and the ancillary chord at the surface are very common in all types of sequential expansion, and that it is always possible for the ancillary chord to follow rather than to precede the principal chord, if at the price of forfeiting the appoggiatura-like rhythmic dissonance of the idiom.

Bars 17-22: The primary periodic span. The quarter-note basic pace is restored at the beginning of the *Epilog* in bar 17, with the entrance of the large voice exchange within

the mediant and its nested multiple voice exchanges (Examples 1.16b and 1.16c; the smaller exchanges in bars 17-20 derive from the falling parallel $\frac{6}{3}$ chords in bars 6-7 of Scarlatti's K. 8, as the annotations in Example 1.18 suggest).⁴⁹ The grouping structure is particularly complex here: On the one hand, the short voice exchanges restore temporarily the one-bar grouping pace of bars 1-4; on the other hand, the prominent underlay of stepwise descents in the celli and the bassi straddles the barline at the turn of bars 18 and 20 and adds a deeper layer of two-bar grouping. Without usurping the temporary one-bar grouping pace, the intervention of the bass instruments helps preserve the two-bar grouping pace that was gained in bars 5-12 and maintained throughout bars 13-16. At the same time, it streamlines bars 17-20 to the point that a distinct impression of still larger four-bar grouping emerges with rather greater force than it did in bars 13-16.⁵⁰

Of the three spans of grouping, the four-bar grouping span ultimately turns out to be the most significant, at least in terms of the Allegro's periodic growth. Going back to bars 13-16 we find that although the extension of each ancillary chord over the barline in bars 13-16 assures the maintenance of two-bar grouping, the parallelism between bars 13-14 and bars 15-16—the larger periodicity at which it hints—sets the stage for the

⁴⁹The falling $\frac{6}{3}$ chords are embellished by 7-6 suspensions.

⁵⁰The reader may well detect a certain ambivalence in my tonal sketches of the nested cadences in bars 21-22. My ambivalence is due to Handel's elegant abbreviation of Scarlatti's archetypal cadential idiom, IV-[V₂]⁴-I⁶-IV/II₅-V-I, which in this instance is applied to the mediant. That progression is the cadence that William Rothstein has named the "Schrock cadence," after Karl Schrock, who first observed the frequency with which it occurs in Bach's organ works (Rothstein 1991, 1992, and 1999; several examples of this cadence appear in Bach 1949, p. 256). Scarlatti often repeats it many times in a row in nested fashion, but he does so very clearly (Willner 2000). Handel, in the interest of rhythmic continuity, blurs the beginning and the end of each nested cadence to the point that the entire hierarchy is very hard to reconstruct. The end result is a distinctly Bloomian mutation of Scarlatti's gestural vigor, yet at least in this instance it has little to do with the anxiety of influence.

adoption of four-bar grouping (if not quite a four-bar grouping pace) within the next few measures, namely in bars 17-20. It is in bars 17-20, in the absence of a sharp articulation between the second and the third measures, that the four-bar time span acquires its periodic identity and its hierarchic stability. The fluctuating span that defines the composition's growing periodicity in this way is the *primary periodic span*. This is the span that regulates and maintains the periodic grid as the grid goes through several stages of augmentation. Unlike the principal grouping pace, whose growth is subject to limits and reversals, the primary periodic span grows as the composition proceeds and only rarely reassumes its original state. The procedure Handel calls upon to widen the Allegro's periodic span, though, is the very same grouping modulation he used in the F-minor Allemande to transform the one-bar grouping pace of bars 1-4 into the two-bar grouping pace of bars 5-8.

With the entrance of the multiple voice exchanges that occupy bars 17-20 the modulation to a four-bar periodic span is complete, despite the temporary restoration of the opening theme's one-bar grouping pace at the surface. The fusion of bars 17-18 and bars 19-20 confirms the presence of a local grid that comprises both two-bar and four-bar groups; the subsequent addition of two measures (bars 21 and 22) to the group then sets the stage for the modulation to a six-bar span in the next period and (however indirectly) for the modulation to an eight-bar span in the Allegro's third period.

Looking back at bars 1-12 we can now observe how the friction between the one-bar groups in bars 1-4 and the two-bar groups in bars 5-12 triggers the growth of the primary periodic span. The onset of grouping modulation, as such, and the establishment of long-range periodic grouping both respond to the forced confrontation between Scarlatti's K. 8 and his K. 12. The modulation from two-bar to four-bar grouping begins as early as bar 5, where a periodic grid is suggested by the obvious parallelisms between bars 5-6 and bars 7-8. On a larger scale, the four-bar span is prefigured also by the (rather more tenuous) parallelisms between bars 5-8 and 9-12, which begin to confirm the

emergence of a small periodic hierarchy. In bars 5-12 four-bar grouping is still offset by a continual emphasis on caesuras at the end of each two-bar group. In bars 13-16, by contrast, the caesuras all but disappear and we sense that the modulation from a two-bar to a four-bar span is underway.

II. Underlying durational features

Essential and nonessential expansion. Having already explored the intricate distinction between essential and nonessential expansion in several of my publications, I shall rehearse it only briefly now, without treating it exhaustively.⁵¹ I shall take it up again later, from a somewhat different perspective, in chapter 5, after we've had a chance to meet a larger number and a greater variety of sequential expansions in the course of the intervening chapters. The complexities involved require also that we defer treatment of a closely related issue, the establishment of minimal durational criteria for reading expansion, to chapter 5.

Even a cursory look at the length of the groups surrounding bars 13-16 of Handel's E-minor Allegro discloses that the quadruple sequential expansion in these measures occurs within an informally foursquare periodic framework, however unstable the boundaries of its grid: bars 1-4 = 4 bars; bars 5-12 = 8 bars; and bars 17-22 = 4 + 2 bars. The expansion is necessary if the short, embryonic progression on which it is based is to occupy the entire four bars—if, in other words, it is to satisfy the requirements of the prevailing phrase structure. Borrowing a familiar distinction originally coined by Kirnberger in connection with chordal dissonances, I regard the expansion here as *essential* at levels close to the foreground and as *nonessential* at the deeper levels of the durational middleground. Most sequential expansions remain essential at the foreground

⁵¹Willner 1996b, 1998, and 1999; see especially Willner 1999, pp. 205-9.

and at the nearby levels of the middleground since they make it possible for a short progression to span a stretch as extensive as the local circumstances may require; almost all become nonessential as one reaches farther and farther into the skeletal middleground and uncovers their original short duration.⁵²

At the risk of oversimplifying I should add that sequential expansions remain nonessential at all levels if they enlarge a periodic group—say, a stable and pointedly symmetrical eight-bar phrase—into a less stable, markedly nonperiodic group, such as a ten-bar phrase. Conversely, sequential expansions remain essential at all levels if the piece in question is fundamentally and symmetrically periodic, and if the expansions are evidently necessary for achieving and maintaining its strict periodicity and its symmetry. But outside of several complex movements from among Bach's dance suites and partitas—the Corrente from the G-major Partita for clavier is the perennial exemplar—the occurrence of such expansions before the Classic era is rare, and it is very rare in Handel's instrumental music.

The basic length. One advantage of considering sequential expansions in their starkly reduced, elementally short state resides in the light their reduction throws on the *basic length* of the phrase, the period, or the movement in which they occur—the length that remains when the stretch in question has had its principal voice leading normalized and its ancillary voice leading and expansions reduced out. The basic length is a hidden feature of the composition but one whose importance was recognized as early as the 1780's and 1790's, with the publication of Koch's *Einleitung zur Composition*.⁵³ It has been described extensively in the literature and has become a fundamental tenet of

⁵²Within a larger and less strictly defined hypermetrical grid, Botelho 1993 observes a similar distinction between essential and nonessential expansions.

⁵³Koch 1782-93/1983.

current analytical thought.⁵⁴ Among the benefits of its investigation, beyond the discovery of a structurally significant durational framework, is the revelation of symmetries and periodicities that reside well below the surface.⁵⁵

The basic length shows some relevance to the study of Baroque phrase rhythm because its distribution at the surface occasionally illuminates the long-range behavior of the basic pace. In the extended allegros of Handel's orchestral music the uneven distribution of a short basic length over the span of extended prolongations can shed light on the relation of the underlying tonal configuration to the long-range durational design. The significance of the basic length, though, varies widely from piece to piece. Just like Handel's hypermeter, the basic length may turn out to be a fundamental link in the chain of durational enlargements that supports the design, or else it may remain an interesting but not crucially important feature of the middleground. If I make little use of it here that is because Handel's basic length, on the whole, only infrequently becomes a major issue in the composition's underground activities.⁵⁶

Thematic enlargements. As soon as one is aware that an enlargement of the opening theme's octave descent is under way in bars 5-12, it becomes apparent that thematic enlargements in the E-minor Allegro will weave a narrative thread that runs through the entire piece. As it happens, they also play a major role in setting up the Allegro's periodic grid right from the outset.

When bars 9 and 10 repeat bars 7 and 8 a step below, on D, they initiate a self-evident enlargement of the Allegro's opening four-bar theme (Example 1.23a): One

⁵⁴Rothstein 1989 and Braunschweig 1997 contain the clearest introductions to the basic length and its significance.

⁵⁵Rothstein 1989 offers the most resourceful and the most useful of these revelations.

⁵⁶I do call upon the basic length to uncover hidden symmetries and periodicities in Bach's keyboard suites in Willner 1996b.

immediately recalls that the opening theme's second measure repeated the first measure a step below, on D, in a similarly demonstrative way. This tonal enlargement, it seems, serves primarily to support the durational enlargement of the principal grouping pace, the primary periodic span, and the underlying obbligato pace from a one-bar to a two-bar entity, but it is distinctive enough to etch an independent thematic profile of its own. The tonal enlargement is then confirmed in bar 11, where the bass descends a step further, to C, in imitation of the opening theme's third measure.

In the second half of bar 12, however, the bass line changes its direction. The bass tone D reappears, and the long-range subtonic it supports takes over and cuts the enlargement off. The enlargement having been confirmed in bar 11, one would have expected it now to continue and to descend further, in close imitation of the opening theme. That these prospects dim so suddenly, without warning, should not however surprise us unduly. The abandonment of a thematic or tonal enlargement in its preliminary stages is by no means rare in Handel's music, nor is it uncommon in the music of other Baroque composers, especially in the solo works of Bach and Couperin. Although the ellipsis it brings about occasionally does indicate that the enlargement has served its purpose, run its course, and need not be completed—that it can now give way to other enlargements—more often than not it announces that the enlargement's continuation has only been postponed. It sends its message out through the registral, textural, and thematic prominence of the ellipsis. In this instance the postponement allows the composition's all-important series of durational expansions and grouping modulations to be carried out systematically until the Allegro's durational framework—its temporal scale—has been expanded sufficiently to support a suitably elaborate tonal enlargement.⁵⁷

⁵⁷Bach's instrumental music, especially the suites and partitas for solo violin and violoncello, displays many similar ellipses, as does C.P.E. Bach's keyboard music; see Petty 1995a, p. 264. A particularly dramatic example, rather suspiciously similar to our Handel ellipsis, governs the entirety of the Gigue from the eighth Ordre of Couperin's

In bar 41 of the Allegro, at the beginning of the third and last period, Handel picks up where he left off (Example 1.23b). This is the spot at which the Allegro's periodicity has matured enough to sustain tonal enlargement on a truly global scale. With eight-bar periodic spans at hand, Handel now resumes the enlargement of his octave descent with a series of repeated D's and C's in the highly conspicuous three-line octave: It is apparent that Handel expects the progression to refresh our memories of the D's and the C's in bars 5-10.

Tentative enlargements. Our awareness of the potential for incompletely worked enlargements will inevitably point to other progressions in the E-minor Allegro whose tentative initial realization holds some promise for later elaboration. The solo violin's ascent from a¹ to d² in bars 12-16, for instance, seems to be a preliminary and inconclusive enlargement of the Allegro's rising upbeat (compare the square brackets in Examples 1.24a and 1.24b). Handel, as he sometimes does, takes advantage here of favorable contrapuntal and thematic circumstances to improvise an informal motivic enlargement which at the time of its occurrence remains subservient to other, more pressing issues. Although it is more suggestive than emphatic—for the time being it remains nonbinding structurally—the enlargement nonetheless succeeds in setting off a chain of motivic expansions that comes into its own later. By way of immediate reaction, the violin's extended rising fourth is balanced by the tutti's many descending apparent fourths in bars 17-20. These fourths are incidental too, the happy by-products of the local voice leading (namely the nested multiple voice exchanges; see the curly brackets in Example 1.24).⁵⁸ And they too set off a chain of motivic expansions that comes into its

Pièces de clavecin.

⁵⁸In *Free Composition*, Schenker makes it abundantly clear that descending fourths which come about as a result of multiple voice exchanges amount only to paired collections of steps, not to genuine linear progressions. See Schenker 1935/1979/2001, Figure 43.

own later. As they enlarge, the tutti's falling fourths continue to follow the solo violin's ascending fourth; and the two figures' paired enlargement goes on to span the entire Allegro.

* * *

Looking back at the first reprise from the F-minor Allemande and at the opening period of the E-minor Allegro, we finally find ourselves in a position to compare their durational expansions. We can now see quite clearly how these differ. The two analyses confirm our preliminary observation: The most significant enlargements in the Allemande, a solo work, indeed derive mainly from the growing fluctuations of the basic pace, while the most significant enlargements in the orchestral Allegro derive mainly from the expansion of the principal grouping pace and the enlargement of the primary periodic span. The analyses also suggest that the purpose behind the enlargements is the same: They play a comparable role in procuring and in organizing the durational space and the tonal space in which each composition unfolds, and they participate equally in setting the stage for later events whose narrative trajectory remains to be defined. It is interesting to observe that right along with their improvisatory flavor the enlargements also assert a generic, procedural quality: They often bring in new linear progressions and new chordal elaborations in a rather systematic way. They do so out of necessity, out of an express need to lengthen the composition by providing additional material for its developmental spinning. Handel's artistry, his originality, resides precisely in his transformation of necessity into invention as he integrates the enlargements into the tonal core of the composition.

Part 3. Introduction to triple meter

The fundamental differences between the various types of duple and triple meter, especially in what concerns expansion, grouping and pace, will emerge during the

discussion of duple meter and triple meter in chapters 2 and 3. I should nonetheless like to present brief examples from the opening measures of two courantes at this point in order to draw a more comprehensive general picture of Handelian and Baroque pacing before delving into the specifics of pacing that mark each duple and triple meter. This early introduction will make it easier for the reader to adapt the observations I offer in this chapter and in the next to the observations on triple meters I offer in chapter 3.

The two courantes approach the sequential idioms of *Fortspinnung* in very different ways—the first through expansion, the second through compression—and they disclose empirically why the duple and triple meters pace themselves so differently. One should keep in mind that almost all of Handel's courantes are in fact Italian correntes, but since Handel himself, in the 1720 collection of suites published under his supervision, referred to them as courantes, and since Handel scholars have traditionally followed his lead, I shall do so here too.

I. Handel, Suite in G major (1703c./1733), Courante: The opening theme

The opening twelve-bar theme of the Courante from Handel's G-major Suite—that youthful suite composed around 1703, despite its mature 1733 publication date—shows the familiar outlines of the three-part ritornello scheme in its solo instrumental applications. The *Vordersatz* occupies bars 1-4, the *Fortspinnung* bars 5-8, and the *Epilog* bars 9-12. Example 1.25a quotes the theme, and Example 1.25b presents a tonal sketch. Example 1.26 offers two pace reductions.⁵⁹

⁵⁹My tonal sketch differs considerably from the sketches in Salzer 1952/1962, Guck 1978, and Keiler 1978, and there are few points of contact between my observations and theirs.

Bars 1-4. The melodic contour of bars 1-4 and its supporting bass progression draw a tonal pattern very similar to that of the "Ev'ry Valley" incipit I discussed earlier. (Example 1.12). Evidently, this characteristic progression appears just as frequently in Handel's triple meters as it does in his duple meters. After an initial flourish centering on $\hat{5}$ in bar 1, the upper voice falls to $\hat{1}$ in bar 2; reversing itself, it then rises to $\hat{2}$ and to $\hat{3}$ in bars 3 and 4, all at the rate of one tone a measure. The bass descends from I in bar 1 to VI in bar 2, then on to V in bar 3 and to I in bar 4. Quite characteristically, V is displaced to the third beat by the intermediate II_5^6 at the downbeat of bar 3. The question often arises in these rapidly moving thematic and cadential circumstances whether the structural harmony in the penultimate measure is II_5^6 at the downbeat or V later in the measure. Because Handel's theme requires cadential closure, and because a strongly dissonant harmonization of so prominent a passing tone as the the2 in bar 3 is uncharacteristic of Handel's instrumental style in general—it is more at home in the contrapuntal environment of a plagally inflected Bach chorale—I opt for reading the displaced V as the structural harmony, and I consequently normalize V back to the downbeat in the later, more abstract stages of pace reduction.

With V normalized back to the downbeat of bar 3, the basic pace of these measures would appear to follow a one-to-the-bar norm at a deeper level; see the pace reduction in Example 1.26a. But how is one to account durationally for the consistent and effortless addition of substantial harmonic or contrapuntal activity to each measure—for the passing F# in the bass on the third beat of bar 1, for the tonic chord in first inversion on the third beat of bar 2, and for the aforementioned II_5^6 at the turn of bar 3? These additions embody, inescapably, a norm of uneven pacing that is unique to triple meter. The frequent, even systematic, addition of a second chord or harmony to the essential voice leading in most measures activates the beat on which the chord falls in a fundamental, metrically idiomatic way. The activation of the beat becomes a major durational feature of the pacing structure even though the added chord remains

subservient to the principal chord: Whether the added chord displaces the principal chord on to a weaker beat or not, it increases the accentual density of the entire measure. The tonal weight of the addition protects the beat on which it falls from the analyst's scissors: It renders the addition less prone to displacement or effacement during reduction. The result is an uneven two-to-the-bar basic pace which alternates with the slower, even, and ultimately more fundamental one-to-the-bar basic pace. One might call the on-again, off-again two-to-the-bar pace a *composite basic pace* if one so wants, and this term can sometimes prove very useful. In practice, though, it is not usually necessary to invoke any special terminology to describe the phenomenon since the metrics at the surface alternate freely between an even one-to-the-bar pace and an uneven two-to-the-bar pace in a very obvious way. Simple reference to an alternation of even and uneven pacing is generally sufficient to clarify what is meant.

When the basic pace moves unevenly at a two-to-the-bar pace, the added chordally supported basic step often falls on the third beat. It may also fall on the second beat, however, especially in sarabandes and in similarly stylized genres. Minor complications arise when the entire metrical structure is shifted by one beat to the right as a result of afterbeat displacement; I shall deal with these highly idiomatic configurations in chapter 3, where I shall also discuss the rare occurrence of a three-to-the-bar basic pace in Handel's instrumental works.

Bars 5-8. The sequence of falling fifths occupies the *Fortspinnung* of the solo ritornello cycle almost as frequently as it occupies the *Fortspinnung* of orchestral ritornellos. It appears here in complete triadic form, with root-position chords. The sequence presents two alternating and competing stepwise progressions in parallel tenths: the first links bar 5 with bar 7, and the second links bar 6 with bar 8 (see again Example 1.26a). Rather unusually, the tenths continue far into the more dissonant *Epilog*, up to bar 11. Because they operate at different levels—one set of tenths is ancillary to the Courante's voice

leading—we hear the basic pace expanding to a two-bar pace. This, in fact, is a particularly good example of broad sequential expansion in triple meter.

An attempt to decide which of the two sets of tenths is primary and which is secondary can be difficult in such cases but the choice here is fairly clear-cut. Undeniably, a good deal of local emphasis accrues to the chords in bars 6 and 8 on account of the ascending leaps of a fourth by which they are introduced in the bass. But the tenths in bars 5 and 7 ultimately win out because they engage the help of the design: They acquire their long-range emphasis with the assistance of the overarching melodic link between the tones e^2 and d^2 in bars 5 and 7 (see the unfolding signs in Example 1.25a). This melodic link is highly exposed thanks to the textural weight of the link's supporting bass octaves, over C and B, and thanks to the stepwise continuation of the link by the tenths during the *Epilog*, to c^2 over A and to b^1 over G in bars 9 and 11. The emphasis that the left-hand octaves throw on bars 6 and 8 does however suggest a brief contradiction of the Courante's paired, strong and weak odd-numbered measures by several paired, strong and weak even-numbered measures—the kind of contradiction Frank Samarotto has described as *shadow meter*.⁶⁰

Each chord in the even-numbered measures throughout bars 5-11 represents the upper fifth of the chord that *follows* in the next odd-numbered measure, but it expands the time-span of the chord that *precedes* it in the previous odd-numbered measure. This is a seemingly complicated but, in practice, a very straightforward and also a very common way of realizing sequential expansion. The expansion goes through the motions of traversing the familiar chain of descending fifths (or, as the case may be, one of its many contrapuntal variants). As it unfolds, the expansion distributes the metrical and the textural emphasis which falls on each pair of chords across the two sides of the barline,

⁶⁰Samarotto 1999a, p. 235. For more on Handel's shadow meter, see my comments on the E-minor Fugue in chapter 2.

shoving the ancillary chord in a potentially confusing direction. The composer's tacit assumption is that the ear is familiar enough with the idiom to filter and to comprehend a good deal of inventive chordal shuffling without becoming disoriented.

It is under these seemingly convoluted circumstances that we hear the sequential expansion continue as far as bar 11. It extends that far despite the dense and dissonant contrapuntal overlay that signals the beginning of the *Epilog* in bar 9, and despite the suggestion of a cadential hemiola in bars 10 and 11. Although the basic pace often resumes its original speed or accelerates at the beginning of an *Epilog*, it doesn't always do so: The present *Epilog* offers a remarkable but not entirely exceptional example. The underlying parallel tenths sustain both the hectic improvisatory flourish of the outer voices in bar 9 and the spiral fall of the bass in bar 10. The basic pace resumes, along with a brief cadential acceleration, only at the approach to the cadence in bar 11 (Example 1.26b). At that point, the bass line's underlying quarter note G and its half note, D, on the first and second beats, enlist the help of the eighth-note C and the aforementioned hemiola, and together they vent the tension generated by the tightly packed events of the angular twelve-bar theme.

Grouping paces. The articulation of grouping paces in the twelve-bar theme resembles the threefold articulation of grouping in the first reprise of the F-minor Allemande. Despite the ritornello's evidently periodic design, a one-bar grouping pace prevails: A two-bar grouping pace emerges only with the entrance of the alternating sets of parallel tenths, namely during the *Fortspinnung* in bars 5-8. Four-bar grouping acquires a good deal of prominence later on, when it assumes the role of the Courante's primary periodic span, but it is not yet established as a grouping pace at this early stage of the music's durational growth.

The absence of two-bar grouping from much of the ritornello theme is an interesting quirk, in light of the theme's periodicity. Because the potentially

hypermetrical ascent from g^1 to a^1 and b^1 in bars 1-4 begins, in the style of shadow meter, in bar 2, two-bar grouping hardly suggests itself at the turn of bar 3. And because the continuous motion in eighths by the outer voices in bars 9-11 is articulated by the growing implication of a hemiola in bars 10-11, two-bar grouping does not suggest itself at the turn of bar 11 either (notwithstanding the two-bar division suggested by the underlying parallel tenths). Quirky, too—although this is not immediately obvious—is the theme's emphasis on sequential expansion in bars 5-8 and on a residual pace expansion in bars 9-11: Pieces in triple meter are usually more reticent about incorporating such wide expansion at the outset than Handel's youthful and ambitious theme.⁶¹

II. Handel, Suite in E (1720), Courante, Opening Theme

The opening theme of the Courante from Handel's E-major Keyboard Suite, from the 1720 collection, also shows the outlines of a three-part ritornello scheme, if on a smaller and more compact scale. The theme is reproduced in Example 1.27a; basic-pace and figural-pace reductions follow in Examples 1.27b and 1.27c. Only eight bars long, the theme comprises a four-bar *Vordersatz*, an overlapping three-bar *Fortspinnung*, and a two-bar *Epilog* that closes with a deceptive cadence on the submediant. The deceptive conclusion overlaps with the beginning of the Courante's second phrase in bar 8. On account of the elisions that the two overlaps bring about both the *Vordersatz* and the *Epilog* lose one measure each: The *Vordersatz* becomes, in effect, a three-bar subphrase, and the *Epilog*, similarly, becomes a one-bar segment.⁶² The deceptive cadence on the

⁶¹Morgan 1998 quite accurately points out that some basic duple groups are now and then left out of even the most obviously periodic structures, especially early on.

⁶²I explain my use of traditional phraseology in chapter 2.

downbeat of bar 8 derives from an analogous deceptive cadence in the Allemande (bar 7), of which the Courante is a humorous recomposition.⁶³

Uneven pacing and uneven expansion. The pace reductions in Examples 1.27b and 1.27c show how the basic pace of the Courante moves forward on the first and on the third beat of every measure throughout the first two measures of the *Vordersatz*, in the style of *notes inégales* writ large. After accelerating to movement in eighths in bar 3, the basic pace expands for the three-bar *Fortspinnung* in bars 4-6, where it moves at a slower, even rate of one to the bar. Its essential motion in bars 4-6 is defined by octaves between the outer voices, these are broken up by the upper voice's 9-8 suspensions.⁶⁴

It is the idiomatically sequential manner in which Handel rhythmicizes the aversion of his octaves at the surface that concerns us here. The octaves are obscured by the 9-8 suspensions, which resolve on the second beat of bars 4, 5, and 6. They are masked still further by a chain of falling fifths whose ancillary components are represented by first-inversion chords on the third beats of the same measures. Now under similar circumstances in duple meter the first-inversion chords typically expand the basic pace by occupying a time span equal at least to one step of the basic pace. But under the

⁶³The very distinctive incipit of Handel's Courante (bar 1-2^a) is identical to the incipit of "L'Artiste" from the nineteenth Ordre of Couperin's *Pièces de clavecin*, published in 1722. Given the proximity in publication dates (Handel's is 1720) and the probable earlier availability of both pieces in manuscript copy form, it is too hazardous to guess who borrowed from whom. Couperin's later date, the wink that peers through his title, and the strain of humor that graces the redundant repetition of his incipit all conspire to suggest a parody of Handel's ill-disguised borrowings from Couperin. But since the Allemande of Handel's Suite draws heavily on Couperin's fifth Ordre (recall my observations on his borrowing in the Introduction), the lines of thematic priority and succession remain in this instance all but impossible to retrace. In the words of Terence Best (private communication), "We shall never know!"

⁶⁴Though appropriately hidden, the octaves are especially significant because they allude to analogously broken octaves in the Allemande, bars 4-5.

compositely paced circumstances unique to triple meter these ancillary chords hide within the measure, as it were: Their movement is contained by the underlying one-to-the-bar movement of the basic pace.

The nonexpanding treatment of sequences is a mainstay of triple meter: It is much more common than the kind of sequential expansion we found in bars 5-11 of the G-major Courante. Adding its voice to unevenly composite pacing, it pushes the norms of triple meter even further away from those of duple meter.

The one-bar *Epilog* in bar 7 allows the basic pace to resume its uneven two-to-the-bar movement, but it places the harmonic activity on the first and second beats, rather than on the first and third beats of the measure. Coupled with the movement of the bass on the third beat of bar 6, the intensified activity at the turn of bar 7 conjures up an effect of pace acceleration. Across bars 6 and 7 the acceleration brings about a cadential hemiola that (like many cadential hemiolas) takes place only in the bass, not in any of the upper voices (see again Example 1.27b).

Incremental grouping. The principal grouping pace throughout the ritornello theme is clearly a one-bar pace. It is established by the Courante's thematic incipit, which only slightly exceeds the length of the first measure; the incipit contains the Courante's upbeat, and it closes at the beginning of bar 2. The one-bar grouping pace is then confirmed by the incipit's imitative repetition at the distance of one measure in the bass, and it is subsequently maintained by the one-measure segments of the *Fortspinnung* and by the one-measure length of the *Epilog*.

Even though a larger and more varied grouping articulation does not have sufficient time to crystallize, the sense of a one-bar group (bar 1) that is followed, in incremental fashion, by a two-bar group (bars 2-3) and then by a three-bar group (bars 4-6) nonetheless emerges quite forcefully. Such *incremental grouping*, at various levels—and, conversely, grouping in which the length of each segment decreases in the

same way—is by no means uncommon in Handel's instrumental works, and in the works of other Baroque composers.⁶⁵ Though small in scale, the Courante's blunt incremental growth represents in principle the same kind of gradual growth in grouping that in more hidden ways marks much longer stretches and much larger pieces, such as the first period of the Allegro from the E-minor Concerto Grosso as well as the Allegro in its entirety.⁶⁶

⁶⁵See Example 3.16, in chapter 3, for a dramatic illustration from Rameau's "L'égyptienne."

⁶⁶In longer pieces the length of the groups, as such, may not change appreciably, but the internal proportions between their phrases and subphrases may grow with such regularity that an effect of incremental growth will obtain all the same (chapter 5).

CHAPTER TWO

PACING, GROUPING, AND DISPLACEMENT IN DUPLÉ METER

I have already begun to apply the notion of expansion to a broad spectrum of compositional resources—to paces, motives, linear progressions, and sequences—in chapter 1. In later chapters I shall apply it at deeper and more abstract levels to the narrative strategies that pull these resources together. To set the stage for the later treatment of expansion, though, it will be necessary to give a detailed account of the elements to which expansion is applied, and of the basic durational framework within which these elements operate at the surface. The bulk of this chapter will therefore be devoted to a survey of the different types of duplé meter that appear in Handel's instrumental works, and to a survey of the various unexpanded paces and grouping patterns typical of each meter. An overview of the metrical displacements which often shift the metrical and the hypermetrical grid of the piece by one or two beats to the right will occupy a major part of these surveys. In chapter 3 I shall cover the same territory in triple meter but over wider spans of music, in preparation for the detailed analyses of complete movements that will follow in chapters 4 and 5.

Cumulatively, chapters 2 and 3 offer a new approach to the study of meter and metrical displacement during the early decades of the eighteenth century. This approach centers on the articulation of meter and periodicity by tonal and by durational paces, and on the fusion of meter and voice leading through the mediation of the basic pace. As we proceed, it will soon become apparent why it is essential to apprehend Baroque metrics not in the abstract but within this wider tonal and rhythmic framework, and why it is

necessary to do so before going on to the analysis of complete works in chapters 4 and 5.

I. Phrase and period structure.

Among the benefits of describing the articulation of Baroque music in terms of contiguous and nested ritornello cycles (chapter 1) is the high degree of thematic and tonal characterization embodied by the notions of *Vordersatz*, *Fortspinnung*, and *Epilog*. Each of these terms denotes a distinct type of expository material, developmental spinning, and cadential closure that crosses the boundaries between solo and orchestral media, between the high, the middle, and the low styles, and between the various types of duple and triple meter. Applying the more traditional division of phrase structure into segment, subphrase, phrase, and period to the same repertoire is, by contrast, less helpful. In the absence of an extended periodic and hypermetric hierarchy the relation between the formal parts of each movement is much more improvisatory and ad-hoc than it is in later music. Emblematically, the length of each part remains in a constant state of flux. But since a larger sense of incipiently periodic grouping and incipiently duple order nonetheless does prevail, the use of these traditional descriptors retains the advantage of telling the reader something, however general, about the thematic and tonal disposition of the passage in question. I therefore employ them quite liberally but with the tacit understanding that the context of the discussion will ultimately clarify their intended significance.¹

¹To recapitulate briefly, the high style embraces relatively strict counterpoint, taut thematic work, and fundamentally even pacing throughout a single movement, and these are relieved by a series of closely related expansions and contractions. The middle style promotes a more liberal environment of harmonic prolongation, uneven pacing, and thematic variety. The low style fosters protracted chordal extensions, folklike themes, sparse and raw textures, and seemingly interminable repetitions.

The segment and the basic segment. I use *segment*, as does Kirnberger, to denote the smallest one-, two-, and three-bar groups at the surface. According to Kirnberger, "longer [phrases], particularly when they are longer than four measures, are usually divided into two or even more smaller segments that are articulated by very small rest points, which are comparable to the caesura in verses and are thus also called *caesuras*" (p. 408);² see Examples 2.1a and 2.1b, which quote from the F-minor Allemande and the E-minor Concerto Grosso Allegro I discussed in chapter 1. In the initial stages of a piece, such short segments often coincide with the one-bar units or, depending on the meter, the two-bar units articulated by the principal grouping pace and often also by the primary periodic span. I refer to such segments as *basic segments*. Their length may be modified locally by the addition of a short upbeat or a short cadential suffix.

Looking at Example 2.2a and Example 2.3 we can observe readily how despite the prevalence of one-bar basic segments throughout the F-minor Allemande, the temporary adoption of two-bar grouping in bars 5-6 and 7-9 occasions a corresponding change in the length of its basic segments from one bar to two bars. This two-bar length takes in also the upbeat to bar 5 and then the cadential suffix to bar 8. The unexpanded half-note movement of the basic pace (recall the discussion in chapter 1) and the adoption of a temporary simple 4/4 welds bars 5 and 6 together; the unchanging design and the resumption of quarter-note pacing similarly welds together bars 7 and 8, and (to a lesser extent) bar 9^a. Shorter one-bar units of course do shine through bars 5-8 as well, but they are not very conspicuous.

One can, I think, evidently make a strong case for allowing temporary fluctuations in the length of basic segments without contradicting the essential definition and purpose

² All references to Kirnberger 1776-79/1982 appear henceforth in the text.

of the basic segment as a stylistic and a theoretical notion. It should be stressed that in Baroque style any durational norm set up in the course of a piece is likely to be abandoned with some frequency, only to be picked up, altered or unaltered at a later point. Improvisatory time-keeping of this sort marks the temporality of Handel's keyboard and chamber pieces in particular; it is less prevalent in his more hierarchically conceived orchestral works.

While some of the durational norms set up at the beginning of the piece undergo only temporary changes in the course of developmental spinning, others find themselves transformed permanently. Despite occasional fluctuations in length, the basic segment usually maintains a foundational consistency throughout the entire piece. As the piece progresses, the grouping pace, on the other hand, is likely to expand permanently by a factor of two, and the primary periodic span, at least in orchestral works, will probably expand by a factor of four.³ Only under special circumstances, like those that mark the opening period of the E-minor Allegro (chapter 1), will a one-bar or a two-bar basic segment expand permanently; see Example 2.2b, which shows the one-bar segments of the E-minor Allegro's opening theme (Example 2.1b) expand permanently into two-bar segments.⁴

Like the basic pace, but at a higher level of durational structure (and therefore less consistently tied to the barline), the basic segment helps define the meter of the piece. But whereas the basic pace is most closely tied to the movement of the voice leading at the levels of the beat and the "supra beat," the basic segment is most closely tied to the

³Expansion of the primary periodic span by a factor of eight is rare, but not unheard of; see the analysis of the Allegro from the E-minor Concerto Grosso, Op. 6, No. 3, in chapter 5.

⁴Brainard 1987 remains the principal study of two-bar grouping in Handel's music, but it addresses the vocal repertoire exclusively. See also Dreyfus 1996, p. 66.

movement of the upper voice at the level of the measure and the two-measure group. In the compound 4/4 the basic segment typically occupies a single measure; in the simple 4/4 and in the large, fugal 4/4 it occupies two. For all its fluctuations, the basic segment is the backbone of the Handelian composition's thematic and durational framework: It sets up the standard length against which the work's larger durational fluctuations are measured at the levels of the phrase and the subphrase, and it substantiates the (relatively modest) hypermeter of the piece. Like some other elemental units of duration, the basic segment is more of a common, supporting structural given than a piece-specific creation; it consequently—and paradoxically—does not figure very prominently in one's analytical observations, at least not in its original, unexpanded form.

The period. The *period* (to jump to the other shore before plunging into the murky waters in between) spans a substantial and complete tonal motion from the beginning of the piece to its first authentic cadence, and from one authentic cadence to the next.⁵ Even though this definition coincides quite squarely with the most persuasive definition of the *phrase*—rather than with the definition of the *period*—and a definition of the phrase that many musicians have adopted to describe later styles, I follow Kirnberger here in using the term *period* to describe a corresponding span in Baroque style:

The musical statement that is complete and ends with a formal cadence we will call a *section* or *period*; but the incomplete one that ends only with a melodic break or a satisfying harmony we will call a *phrase* or a *rhythmic unit* (p. 405).⁶

⁵Excluding very short and self-contained themes like the opening theme of the E-minor Concerto Grosso Allegro in Example 2.1b.

⁶Rothstein 1989 presents a comprehensive approach to the phrase as a complete tonal motion. Because tonal movements take place at various levels of structure and extend over different spans of time, Rothstein applies the notion of the phrase hierarchically, nesting

A little later, Kirnberger elaborates on the degree of closure:

A musical period, then, is a succession of connected notes that concludes with a complete or formal cadence. The effect of this cadence is so satisfying to the ear that it permits it to comprehend the entire succession of notes combined in this period as a unit, without being disturbed in this sensation by the expectation of what might follow (p. 405).

A complete composition might therefore consist of "a series of such periods, none of which but the last closes in the main key . . ." (pp. 405-6).⁷ Regarding the length and scale of the period, Kirnberger observes:

The shortest periods are from six to eight measures; the longest extend not much over thirty-two measures. I am referring here only to what is most common and sounds best, because it sometimes happens that shorter periods occur for special reasons, particularly if required by a text; and sometimes they can also be extended beyond the mentioned limits without becoming boring (p. 407).

Two practical considerations justify an open-ended view of the period and a restricted one of the phrase in this repertoire. The first is the need to reserve the term phrase for short but relatively self-contained stretches at the eight- to twelve-bar range that may be cadentially incomplete. The second is the corresponding need to reserve the term period for extended thematic structures that do not necessarily divide into symmetrical components (on the order, say, of antecedent and consequent) yet require a properly associative label. Describing the division of periods into phrases Kirnberger

phrases at one level within phrases that belong to deeper levels.

⁷Talbot 1971 and Dreyfus 1996 offer the most authoritative accounts of the period and its tonal articulation in early eighteenth-century music.

writes:

Each period generally consists of a larger or smaller number of phrases that are not completely cut off or separated from one another yet are somewhat detached by smaller rest points than those produced by cadences. These smaller rest points are created in melody either by melodic closes or by rests, but in harmony by restful chords, particularly dominant chords; a new consonant harmony must at least be heard where the small rest point is supposed to be. Cadential chords can also be used for this, but they must be weakened by inversions or dissonances so that the feeling of rest is not too strong and the ear is kept in close anticipation of what follows.

A phrase is articulated most forcefully by the half cadence; its inversions produce weaker breaks. Inversions of full cadences can also be used for this, and even the cadence itself if it falls on a weak beat, as happens most commonly in gavottes (p. 408).

The phrase. A phrase, then, is a relatively independent thematic progression, some eight to twelve bars long (with a good deal of flexibility on either side), which is supported by a sustained but usually incomplete harmonic motion, such as I-V or V-I, either in the home or in a foreign key. Although Kirnberger is indeed quite flexible in matters of length, it would seem best to regard very short periods (including short periods in the slowly paced compound 4/4) as phrases for the sake of maintaining consistency of scale, even though such phrases may be tonally complete. One must simply keep in mind that even under the most favorable circumstances it is difficult to avoid some inconsistency in using these terms as well as a certain awkwardness in coordinating the spans of time they embrace. According to the formulations just presented, for instance, the opening eight and a half bars of Handel's F-minor Allemande represent a tonally complete period and comprise

two phrases (bars 1-4 and 5-9^a) which are tonally incomplete at one end. And yet the four and a half bars that follow constitute not a period but a tonally complete phrase (Example 2.3). Such terminological fluctuation can be minimized, if not completely avoided, if one invokes the notion of levels: At the deeper level of formal and tonal structure, one might well regard each complete reprise of the Allemande (bars 1-3 and bars 14-29) as a single large-scale period, and bars 1-9^a as a smaller period nested within the larger one.⁸

The subphrase. A very useful term Kirnberger does not employ is the *subphrase*. As its rubric implies, the subphrase is part of a larger phrase: Most phrases divide into two or three subphrases, each of them about two or three times as long as the basic segment and each outlining a more self-contained and more clearly defined tonal progression than does the segment. Subphrases thus range from three to six bars in length in the simple 4/4 (fewer bars in the compound 4/4), and they close with some kind of semi-cadential articulation, however weak. In the F-minor Allemande, for instance, the opening phrase, bars 1-4, divides quite readily into two subphrases, bars 1-2 and 3-4 (see again Example 2.3).

Problems in parsing arise as soon as expansion begins. The F-minor Allemande's second phrase, bars 5-9^a, divides similarly into two dovetailing subphrases, bars 5-6 and 7-9^a, but the juncture of the two subphrases is much less sharply demarcated. In fact, I have already described these subphrases earlier as enlarged basic segments. Evidently, the distinction between enlarged segments and short subphrases in this instance is a fine and not entirely a significant one. When enlarged, at least some segments become subphrases. (And, similarly, enlarged subphrases might become phrases.)

⁸I follow Rothstein in pursuing a hierarchic approach to periodic structure.

Generally speaking, short stretches, especially those that also show *Vordersatz*, *Fortspinnung*, or *Epilog* function in the small, remain relatively self-contained thematically or cadentially and fall under the category of the subphrase. Other stretches, less closely defined, run more freely into and out of the surrounding material and fall under the category of the segment. Just as circumstances dictate whether a borderline case should be called a period or a phrase, and whether it really matters, so do they dictate whether a shorter stretch should be known as a segment or as a subphrase, and whether one needs to be concerned about it. Most often, subphrases do in fact divide into short segments and the problem of categorization does not really come up.

It is by now apparent that complete congruence will not necessarily obtain between the composition's collection of three-part ritornello cycles and the composition's phrase structure. The ritornello's division into *Vordersatz*, *Fortspinnung*, and *Epilog* on the one hand and the period's division into segment, subphrase, and phrase on the other refer to different features of the foreground and to different formal functions. Each term can prove equally useful when called upon to characterize the smaller parts of the piece in the course of one's analysis.

II. Metrical displacement

Meter and displacement. Recent research on meter seems to have favored the technical mysteries of the durational hierarchies over the durational study of complete compositions. This imbalance stems, paradoxically, from the general resurgence of interest in temporality, which has resulted in an urgent need for very basic explanations and definitions of such phenomena as the beat and the accent. Inevitably, a certain abstraction has come to characterize the resulting work since there are many lively and artful details of context that one must typically exclude from the study of concepts and models that

have been isolated from their sources. During the past decade several theorists have pointed to the need for recombining metrical investigation with the study of the larger durational and stylistic frameworks in which meter operates, arguing quite persuasively that meter as a compositional resource connotes much more than the mere division of time into equal segments at various levels.⁹ This view, in fact, resembles substantially the view of the eighteenth-century music theorists: Kirnberger, in particular, felt that the meter chosen to articulate a piece and the tempo chosen to realize that meter were crucial to the proper expression of the work's character: "The character of a melody depends on tempo and meter" (p. 382), since "according to the type of meter, the motion is more hurried or emphatic, lighter or heavier, even while the speed remains the same" (p. 378). The tonal effect of the piece and its durational effect are, in other words, interdependent—sometimes to the point of becoming (almost) one and the same thing.¹⁰

Devoting the bulk of two chapters to meter, metrical displacement, and basic grouping structures at the level of the phrase, the subphrase, and the segment in a dissertation that centers on issues of large-scale pace and expansion is necessary on account of the close correlation between meter and pace that marks the music of the high Baroque. Metrical displacement, in particular, is a normative rather than an exceptional feature of Baroque style—It is, one might say, a way of life in this repertoire. But given the misconceived image of irregularity that metrical displacement has often conjured up among scholars, it requires further description and clarification before one can proceed to larger issues. Understanding where within the measure and under what metrical circumstances segments and phrases as well as ritornello cycles begin, and where they

⁹Kramer 1988, Schachter 1987/1999b, Botelho 1993, and Hasty 1997 are among the most productive of the complainants who offer remedies to this occupational hazard.

¹⁰Marshall 1996 is the foundational study of the relation between tempo, meter, and the character of meter.

end, is essential to a correct interpretation of their durational disposition on any level of structure.

Especially at the surface, Baroque metrics raise many fundamental questions: Does one, for instance, hear the downbeat displaced to another beat along with the entire metrical structure, as one often does in displacements throughout the Classic and Romantic eras, or does one only hear a thematic and rhythmic emphasis on a weaker beat that competes with the formal metrical emphasis on the notated downbeat? What looks like displacement in Baroque style may sometimes indeed occur as a result of a deliberate metrical reshuffling, but it is more likely to stem from an informal and essentially thematic "play of beats" between the downbeat and another beat. And it may also fall within a grey area in between. Evidently, the phenomenon requires a closer look.¹¹

Since some *effect* of displacement usually does obtain whenever the suggestion of a shifted downbeat is made, however discreetly, it is best to retain the term displacement as a practical rhetorical convenience, even if the perception of displacement is due only to accentual competition by a thematically prominent mid-bar beat. One can always qualify the displacement with the proper adjective, as "afterbeat displacement," "mid-bar displacement," and so on, when the context so requires.

Metrical irregularity. The more embracing question of what constitutes metrical irregularity in Baroque style is a vexing one: Absent a genuinely large-scale periodic hierarchy and an extended hypermetrical setting, how does one determine what is regular and what is not?¹² During the discussion that follows I hope to show not only that

¹¹Recall my observations in chapter 1 on the relative weight of the second and fourth beats in the deliberately paced compound 4/4.

¹²Wolf 1981 views Baroque metrics, even within a periodic framework, as irregular. Grave 1985, Samarotto 1985, and Burkhart 1995 are among the many who suggest that Baroque metrical displacement presents, at least potentially, a departure from the norm.

displacement is something of a norm in Baroque style but also that deliberate metrical irregularity as such is quite rare. Many of Handel's instrumental works, and those of other Baroque composers, do in fact establish, gradually, a sense of thematic patterning and durational order on several levels as they proceed. The metrical difficulties they pose arise in the first instance primarily because their durational order may not immediately be apparent (recall the alternation of expansion and contraction in the F-minor Allemande, which I discussed in chapter 1). The fundamental durational challenge these pieces present resides in finding and describing that hidden order.

So little of Handel's instrumental style fits the definition of metrical irregularity as such—the willful avoidance or the deliberate prevention of metric and rhythmic patterning—that genuine metrical peculiarities, when they do occur, can be dispatched rather quickly. Examples of real irregularity can occasionally be found in Handel's early keyboard works, such as the Allemande from the D-minor Suite published in 1733 but composed in Hamburg between 1703 and 1706 (Example 2.4). A few of the suites from this period, like the G-major Suite whose Allemande and Courante we encountered earlier, are almost squarely periodic; others are unabashedly unpatterned.

The present Allemande, as it happens, resembles the Allemande from the F-minor Suite both in its larger thematic outlines and in its durational earmarks: It shows a quarter-note basic pace and a one-bar grouping pace, and it presents a sequential contraction in bar 3 that is remarkably similar to the sequential contraction in bar 3 of the F-minor Allemande. The D-minor Allemande's complexities are due to the unusual location of its tonal points of articulation. In bar 3 the quarter-note basic pace undergoes contraction to movement in eighths in much the same way it does in the F-minor Allemande's third

Rohr 1997, Krebs 1999, and Samarotto 1999b approach displacement and its corollary, plasticity, as something that is bound to emerge in an artwork.

measure. There is nothing in the orderly contraction of the basic pace or in the discreet resumption of the underlying quarter-note movement on the fourth beat of bar 3 to prepare us for the radical change in design from figural sixteenths to figural eighth—or for the beginning of a new segment—on the second, weak beat of bar 4. On the basis of the undisplaced metrics established in bars 1-3, one would expect these important changes to fall on the first or third beat of the measure, where they might be more effectively introduced.

But that is not all. The appearance of an implicit $\frac{6}{4}$ sonority over the bass C on the second beat of bar 4 is simply confusing. The upper voice's g^1 , on the second eighth of the second beat, resolves the $\frac{6}{4}$ sonority's a^1 weakly because it is part of a new thematic and durational entity that begins right on the second beat, the aforementioned new segment. Besides resolving a^1 inconclusively, the g^1 also leaves the misleading and probably unintentional impression that it acts as a lower neighbor to it. And by suggesting a lower neighbor, g^1 conjures up the equally misleading effect of a quarter-note $I \frac{6}{4} - I \frac{5}{3}$ progression in the key of F (at a deeper level than the more probable eighth-note $F: V \frac{6}{4} - \frac{5}{3} - I$ progression) from the second to the third beat of the measure. The suggestion, however unintentional, of a quarter note $\frac{6}{4} - \frac{5}{3}$ progression within a stationary tonic halts the Allemande's harmonic rhythm precipitously. And the apparently intentional near-overlap between the beginning of the segment on the second beat of bar 3 and the sequential expansion that begins on the third beat backfires badly. Instead of enhancing the Allemande's dramatic urgency, the tonally saturated overlap suspends and compromises its momentum.

Along the same lines (perhaps as a well-meaning but misplaced durational parallelism), the quarter-note movement of the basic pace in bar 6 and on the first beat of bar 7 runs uncomfortably into a three-beat extension of the dominant's dominant that begins on the second beat of bar 7. The disruption echoes the disruption in bar 4 but its

effect is equally misplaced. Disjunctive durational peculiarities of this sort must be the result of Handel's youthful experimentation with adventuresome harmonies, melodies, and rhythms; they recur very rarely in his later instrumental works.¹³

Handel's metrical displacement resembles Bach's inasmuch as it relies heavily on the systematic dislocation of many groups of measures—sometimes whole movements—through the introduction of afterbeat idioms. It also takes advantage of many borderline displacements that are due to the presence of upbeats and afterbeats at the levels of the eighth and the sixteenth. Those borderline displacements, though, are part and parcel of Handel's isorhythmic practice, and their study must await another occasion.

III. The large, the simple, and the compound 4/4

Taking a detailed look at how meter and other aspects of the design behave during the opening measures of a piece is essential to a proper understanding of the expansions that occur later. At least in the high style of Handel and Bach it is the opening thematic group—usually the *Vordersatz* of the movement's first three-part ritornello cycle—that sets up the patterns of meter, pacing, grouping, and motivic play on which the subsequent enlargements will be based. The articulation of these patterns differs from meter to meter: In addition to fundamentally diverse norms of pacing in duple and in triple meter, several different modes of pacing in at least three different kinds of 4/4 time

¹³Recall Mattheson's famous criticism of the young Handel's excessively ambitious thematic spinning (Knapp 1983 and Mann 1983). There is a great difference between unintentional rhythmic awkwardness (the repeated notes' suggestion of triple meter just after the beginning of the opening Allegro from Vivaldi's A-minor Violin Concerto, Op. 3, No. 6, which is in 4/4 time), and deliberate awkwardness—a mark of plasticity—that needs to be worked out by the design. The last-named occurs sometimes in Brahms (Rosen 2000a).

and in several types of compound triple meter must be contended with. Each time signature shows its own characteristic patterns of pacing, grouping, displacement, and expansion. I shall now take up the various duple meters in turn, following the order in which Kirnberger presents them.

III. 1. The large 4/4

Handel's fugal meter. Kirnberger describes the large 4/4 as follows:

Large 4/4 time is of extremely weighty tempo and execution and, because of its emphatic nature, is suited primarily to church piece[s], choruses, and fugues. Eighth [notes] and a few sixteenth notes in succession are its fastest note values. To distinguish it from small 4/4 time, it should be designated by 4/4 instead of C. The two meters have nothing in common except for their signatures (p. 391).

While there are few, if any, pieces among Handel's instrumental works that match Kirnberger's description precisely—the slow tempo and the large note values Kirnberger cites are not very Handelian—the treatment of 4/4 time in Handel's fugal and densely contrapuntal pieces nonetheless does bear a good deal of conceptual similarity to Kirnberger's view of the large 4/4, especially in what concerns its emphatic nature (see Examples 2.5-2.8, from the opening fugue from Handel's E-minor keyboard Suite (1720), which I discuss in greater detail later on). On the face of it, Handel's fugal 4/4 seems to show the same kind of deliberate, weighty, and evenly distributed quarter-note pacing characteristic of the compound 4/4, but when one looks at it carefully one realizes that more often than not its dense contrapuntal activity at the surface masks a much lighter and more generously spread out articulation of counterpoint and grouping, namely that characteristic of the simple 4/4. The basic pace reductions in Examples 2.5b and 2.6b bear

this observation out.

We can retrace Handel's decidedly less formal, less emphatic, and less strictly linear setting just under the surface, through a plain reduction to the basic pace, the figural pace, and (when extensive sequential expansions occur) to the much slower obbligato pace. The polyphonic and contrapuntal activity of each voice, which results from the extensive use of compound melody, typically engages the figural paces of eighth notes and quarter notes (see the figural pace reductions in Example 2.5c and 2.6c). The underlying stepwise voice leading on the other hand most often sets up a slower basic pace of half notes. Not infrequently, the emphasis on serious, even severe polyphonic play at the quarter-note level does overwhelm the underlying half-note basic pace to such an extent that it in effect takes over and assumes the role of the basic pace itself, occasioning a temporary modulation to the compound 4/4 (cf. the preponderance of quarter notes in Examples 2.5b and 2.6b). Though fairly common, such modulation does not usually recur systematically enough to let the compound 4/4 take over.

In terms of the long-range context of its half-note basic pace, Handel's fugal 4/4 is a more sparing, more prolongational meter than his compound 4/4. At the same time, at the polyphonic quarter-note level, it is a more active meter than Handel's simple 4/4. I therefore feel justified in adopting Kirnberger's large 4/4 to describe it. In what concerns the contrast between fugal appearances at the surface and fugal realities below the surface, it is important to keep in mind that, like many of Bach's fugues, Handel's ultimately reduce to three very active linear strands or polyphonic parts, each of which typically moves among—indeed generates—two, sometimes three voices at the surface (compare the first and the third beats of bar 18 in Example 2.6b).¹⁴ Each fugue's collection of

¹⁴Renwick 1995a often narrows the number of parts in Bach's fugues down to three; see especially pp. 96-100; so does Marker 1996/97. That is not to say that most of Handel's or Bach's fugues are three-voice fugues. Wen 1999 presents a meticulous distinction between voice and part.

restlessly busy voices—if we heed the implications of polyphonic melody, these may turn out to be as many as five or six even if only four seem to be active—operates at the level of the fugue's generically ornamental surface complexities, not at the deeper levels of the fugue's contrapuntal and structural setting (Example 2.6, bar 18^b). That is why Handel's fugal voices can enter and leave at will, their cumulative number appearing to rise and fall without much forewarning.

The suggestion that Handel's large 4/4 is in some ways a lighter meter than one might expect would seem to be surprising, especially perhaps in view of the ponderous and pretentiously learned performance to which Handel's fugues have been subject in the past. But since Handel's fugal manner as a rule superimposes an ornamental layer of improvisatory diminutions and figurations ranging from quarter notes to sixteenths over a tonal structure that most often progresses in half notes, the reduction of these diminutions and figurations and especially the normalization of the emerging kernel will point to the presence of some surprisingly plain and straightforward harmonic progressions. In fact, relatively simple progressions usually emerge in the course of reduction no matter how severe Handel's linear discourse or how ornate his figural embroidery may be, probably because Handel's fugal practice is based, empirically, on his improvisatory practice.¹⁵

Looking more closely at the conduct of the quarter-note figural pace vis-à-vis the underlying progression's basic movement in half notes, we find that the deeper reason for this seemingly unlikely state of affairs has to do with the relation of meter to pace and especially to counterpoint in Handel's fugal 4/4. Unlike the second and the fourth beat of the compound 4/4, which are often occupied by the relatively independent steps of the

¹⁵ In a brilliant exposé, Robert Hill makes a surprising but highly persuasive case for regarding Handel's keyboard fugues as galant fugues (Hill 2002). Hill's conclusions support my formulation of Handel's fugal 4/4 as a "lighter meter than one might expect."

basic pace, the second and the fourth beat of the large 4/4 are occupied by chords that are more subservient to the harmonies on the first and the third beats of the measure (compare again levels b and c in Example 2.5 and 2.6). Even when a fugue's *moto perpetuo* appears to depend on all four beats equally, there are substantial differences in harmonic and contrapuntal weight between the chords and linear constellations on the even-numbered and those on the odd-numbered beats. To a certain extent such differences of course prevail in all types of 4/4 time, including the compound 4/4, but they are much more pronounced in the large 4/4 and, as we shall see, in the simple 4/4.

III. 2. Handel's E-minor Fugue

Pacing. Examples 2.5-2-8, reproductions and pace reductions of bars 1-11^a, 17^b-20, 29-37^a, and 62-66 from the E-minor Fugue, illustrate these observations in ample fashion. Let us look at these passages now in greater detail.¹⁶ The basic-pace reduction of bars 1-10 (Example 2.5b) shows how, despite a good deal of quarter-note pacing in at least one outer voice, all the important steps of the essential voice leading, and especially the entrances of the cadentially defining harmonies, take place at the beginning or in the middle of the measure. The design of the fugal subject's figurations—they are the thematic source for the Fugue's layers of pacing—changes regularly on the first and on the third beat of the subject's second and third measures, lending the tones that enter at each of these beats a particularly expressive instrumental color.¹⁷ In later measures, the repeated

¹⁶The subject's $\hat{5} - \hat{6} - \hat{5} - \hat{4} - \hat{3}$ follows William Renwick's paradigm 1b (Renwick 1995).

¹⁷The seventh c¹-b¹ at bar 2^b, in particular, calls for some sort of shading in performance, perhaps a slight rubato, if it can be managed without compromising the momentum of the Fugue.

notes, unfolded intervals, and linearly articulated sonorities that enter on the second and the fourth beat—see the figural-pace reduction in Example 2.5c—either extend the chord represented by the previous note, interval, or sonority, or they play a supporting role in a stepwise motion or in an arpeggiation that leads to the next harmonic or contrapuntal signpost, on the following beat. Compare, for instance, the entrance of tonic, chromaticized subdominant, and dominant harmonies on the first and the third beat of bars 4 and 5 with their extension on the second and the fourth beat as it is portrayed in the reductions of Example 2.5. The subject and its elaborations are treated in similarly prolongational fashion throughout the Fugue.

Most significantly, the half note basic pace described by this prolongational setting provides the foundation for the numerous sequential expansions that take place later on in the course of the Fugue and help chart its durational profile. It is no coincidence that the motivic and contrapuntal kernel which underlies almost all of these expansions appears at the half-note basic pace in bars 7-8^a. It enters inconspicuously, in the guise of a short and seemingly standard transitional passage through the linear progression $d^2-c^2-b^1$ in the upper voice and through the accompanying linear progression $b^1-a^1-g^1$ in the inner voice, which serves as the temporary bass line of bar 7. I shall describe the Fugue's many sequential and thematic enlargements of this fundamental progression in chapter 4.

That Handel was deliberately using his own special brand of the fugal 4/4 here becomes apparent when one glances at Handel's early sketch for the E-minor Fugue (Example 2.8b, which owing to layout follows the analytical excerpts in Example 2.8a, below).¹⁸ The sketch, which Handel quickly abandoned, shows augmented, *alla breve*

¹⁸I thank the British Library for permission to reproduce this sketch and several other Handelian fugal sketches in this chapter.

note values, and a one-bar basic pace. A later trio-sonata version of the Fugue—the fourth movement, *a tempo giusto*, from the Trio Sonata in G minor, Op. 5, No. 5—employs the same meter as the keyboard Fugue.

Composite pacing. For all its reliance on fundamental half-note pacing, Handel's E-minor Fugue quite obviously also shows a substantial layer of stepwise contrapuntal activity and pacing at the quarter-note level. Though essentially figural, the preponderance of quarter notes at a level just beyond the surface points to the profoundly composite nature of Handel's fugal 4/4 (and Bach's too, for that matter).¹⁹ In the long run—and especially in the stylistically mixed orchestral fugues and in some of the darkly archaic keyboard fugues—Handel's fugal 4/4 shows more by way of composite pacing than any other Handelian duple meter, and it engages in composite pacing more consistently than do even the lightest and most stylistically mixed movements in the Water Music or the Concerti Grossi, Op. 3. Very often a fugue's half-note basic pace will give way temporarily to movement in quarter notes, and sometimes even in eighths, only to reappear and reassert itself after a measure or two. Not surprisingly, there are several fugues (like the second movement of the A-minor Concerto Grosso, Op. 6, No. 4) in which the play of a half-note basic pace and a quarter note basic pace assumes a decidedly thematic and rhetorical role. For a short but vivid illustration observe the mixture of half notes and quarter notes in the subject of the Fugue from Handel's F-minor Suite, reproduced in Example 2.35a.

Lest it appear that Handel's fugues are a free-for-all, I hasten to add that fugal composite pacing in general is much more controlled than the improvisatory composite pacing one finds in the middle style of Vivaldi and Telemann. The durational rigor of

¹⁹I discuss the principle and the mechanics of the mixture of several paces at different levels to procure thematic flexibility in chapter 1.

Handel's fugues is built as a generic premise into Handel's fugal design, and it contains many safeguards against the kind of wonderfully unbridled but fugally inappropriate durational freedom that marks a good number of the middle style's enduring masterworks.²⁰

Fugal displacement. One of the most common but most remarkable features of fugues in 4/4 time is the frequent displacement of the subject to the middle of the measure. There are theorists who have questioned whether we really perceive such fugal displacement as displacement at all; Schenker's skepticism regarding the larger durational organization of fugues (at the hypermetrical levels) stemmed, among other things, from what he felt was the constant need for metrical reinterpretation that the displacement of the subject required.²¹ A close look at Handel's fugal practice, though, indicates that the displacement of the subject is not always as casual or as automatic as it might seem to be, nor is it often the result of imitative stretto effects (Examples 2.6 and 2.7).

When the subject is displaced it enters unobtrusively in the middle of the measure, and it acquires a new metrical profile. It also assumes an altogether new metrical role. The subject now serves to emphasize not its own thematic downbeat but its third beat, and later analogous beats. More often than not, the displacement does not affect the fugue's larger metrical scheme. Despite the displacement, both the subject's displaced beginning and the downbeat that follows continue to subscribe to the fugue's larger metrical design; they don't usually shift their significance to conform to new metrics that might be

²⁰Again, the opening measures of Vivaldi's Op. 3, No. 6, with their inconclusively articulated compound 4/4, come to mind: such freedom is highly persuasive in a concerted work whose demeanor bespeaks the middle style, but not in a composition with fugal aspirations..

²¹Schenker 1935/1979/2001, p. 126.

suggested briefly by the displacement. In other words, the displacement occurs not so much because the metrical quality and the accentual weight of the first beat is easily interchangeable with that of the third (as it might indeed sometimes be, especially in the compound 4/4), but rather because the downbeat and the third beat display sufficient metrical weight and character to support and shade fugal entrances in their own distinct way. The downbeat introduces and reintroduces the subject in the subject's primordial state; the third beat tones the displaced subject down somewhat, either in the interest of maintaining perpetual motion or in order to allow for a stronger or a renewed emphasis on the following downbeat.²²

And so it is that despite the displacement of the subject in bars 17^b-20^b of the E-minor Fugue (see again Example 2.6), the harmonic and contrapuntal support at the downbeats of bars 18, 19, and 20 is stronger than the harmonic emphasis that accrues to the middle of each measure, to which the principal beats of the subject are displaced. Thus the underlying neighbor-note motion B-A-B in the bass—which also describes an extended $\frac{6}{4} - \frac{5}{3}$ progression over V spanning the dominant, the intervening subdominant, and again the dominant at the downbeats of bars 18, 19, and 20—ultimately takes precedence over the outlines of the displaced subject in the two-line octave (see the annotations under Example 2.6b). These displaced outlines show a harmonically unstable falling third, $b^2 - a^1 - g^<$, which is split between several registers and has its last tone chromatically altered and taken over by the bass (bars 17^b, 19^b, and 20^b; see the annotations atop Example 2.6b). Despite the displacement, then, the "one-two" count of the half-note basic pace, along with the one-two count of the Fugue's larger rhythms, remains very much in place and continues to coincide with the notated meter.

²²For the larger significance of fugal displacement, see Agmon 1991; for its important effect on performance, especially vis-à-vis de-emphasizing the first beat, see Rothstein 1995a.

When questions and doubts arise about the extent to which displacement does or does not take place, the ultimate arbiter is usually the location of the underlying harmonies. In bars 18, 19, and 20 of the E-minor Fugue, the presence of significant harmonies at the notated barline indicates that the displacement is more apparent than real (see once again the annotations in Example 2.6b). We shall later find out that similarly thematic displacement in the simple 4/4, by contrast, usually involves the wholesale displacement of the entire movement's thematic and durational structure to the middle of the bar. It indicates genuine displacement even though it does not succeed in overriding—nor does it intend to usurp—the notated meter. On the contrary, it coexists peacefully with the assigned meter.²³

To elaborate briefly on this very important issue I should like to anticipate briefly one of my later and more detailed observations on the relation between displacement and voice leading in 4/4 time. The location of the voice leading's principal harmonies is a major signal in distinguishing between quarter-note displacement in the fugal and the simple 4/4, which are the two duple meters that maintain a half-note basic pace (Examples 2.29 and 1.4), and quarter-note displacement in the compound 4/4, which is the duple meter that maintains a quarter-note basic pace (Example 2.25). On account of contrapuntal and chromatic play (abundant, as it happens, in Examples 2.2a and 1.4), both the fugal and the simple 4/4 often add a layer of chordally supported quarter notes that lends the metrics at the surface the quality of quarter-note movement in the compound 4/4. If quarter-note afterbeat displacement then takes place (see again those two examples), the fugal and the simple 4/4 will retain the location of their principal harmonies and the steps of their half-note basic pace at the notated downbeat and at the middle of the measure. The compound

²³Lester 1986 and Krebs 1999 are particularly valuable in that they stress the durational significance of the location at which the underlying harmonies appear. I present the issue in detail in Willner 1998 and 1999.

4/4, on the other hand (see again Example 2.25), will shift all its voice-leading and its basic pace by a quarter note to the right (or, rarely, to the left).

Shadow meter. It goes without saying that the prominence of the E-minor Fugue subject's displacement, which takes place at the Fugue's highest register after a long ascent from the one-line octave, does compete for durational authority with the notated meter. When Handel accords displaced entrances such registral prominence but allows the fugue's metrical structure to maintain its domain, one does sense the emergence of a displaced meter that competes with the notated meter and attempts to replace it, if not immediately then gradually, in the later course of events—and by no means successfully. Such a competing meter embodies what Frank Samarotto recently called *shadow meter*, and there are several dramatic instances of it in the E-minor Fugue.²⁴ We shall see in chapter 4 that all these instances serve to intensify the Fugue's developmental discourse and to collapse the rhythms of its episodes onto the rhythms of its learned imitative matter. Like Handel's large hypermeter, Handel's fugal shadow meter is an occasional feature: It will persist for a stretch, go away for a while, then come back. But unlike Handel's hypermeter, which might eventually settle down and stay for good, Handel's shadow meter will often yield to the notated meter as the piece draws to a close, and it will allow the fugue's metrical scheme to reassert itself during the climactic pages of the piece.²⁵

Example 2.7 shows the second instance of shadow meter in the E-minor Fugue. The bass's three-bar presentation of the subject in the key of the mediant, G (bars 29-31),

²⁴Samarotto 1999a and 1999b.

²⁵The Fugue from the French Overture that opens the Concerto Grosso in F, Op. 3, No. 4 (to cite but one example) shows a very organized movement away from the notated meter to a mid-bar shadow meter in its central pages. Emblematically, the Fugue reclaims the notated meter during its closing pages.

follows the notated meter. In the course of the Fugue's next two-bar group (bars 32-33), which is defined as a durational entity by the bass motion from B to A on each downbeat, the upper voice prepares for a displaced entrance of the subject by repeating the subject's fragmented incipits in the middle of each measure in theatrically gestural fashion, a step higher each time. These fragments begin in the middle of bar 31, where they overlap the tail end of the subject's statement in the bass, and they lead to a displaced upper-voice entrance of the subject in the key of the dominant, B minor, in bars 33^b-36. Although both the displacement and its supporting counterpoints represent a free transposition of the displacement in bars 17^b-20, the circumstances under which they occur are slightly different: While the bass continues to maintain the notated meter through the neighbor-note motion F[#]-E-F[#] on the downbeats of bars 34-36 (in just the same way it outlined the neighbor-note motion B-A-B in bars 18-20), the displaced subject in the upper voice gains still greater independence than it possessed earlier. That is so because its entrance, and especially its displacement, has been so theatrically prepared during the preceding measures. Evidently, the Fugue's shadow meter is a durational force one must contend with.

Fugal grouping. Handel's fugal practice allows measures to group in local clusters of one, two, three, and even four or more bars quite easily. These gather at the most opportune level of phrase structure, namely the level of the segment or the subphrase. The length of the group hinges on the extent to which the subject is abbreviated: The displaced one-bar incipits in Example 2.7 (bar 31^b-33^a), for instance, make for a chain of three displaced one-bar segments. Because in the course of development the subject is frequently displaced and abbreviated or displaced and fragmented at one and the same time, segments and subphrases incorporating half measures—one-and-a-half, two-and-a-half, or even three-and-a-half-bar groups—are fairly common too. Like many Handelian fugue subjects,

the subject of the E-minor Fugue extends for three bars and closes at the downbeat of the fourth bar, but it retains its three-bar identity during a good many entrances since it does not continue to unfold within the fourth measure. Under this flexible arrangement, those displaced and undisplaced entrances that are neither extended nor abbreviated retain their distinctive three-bar length and three-bar profile.²⁶

The subject's three bars divide, quite typically, into one plus two; note the barlines with different lengths in Examples 2.5b and 2.5c. The opening strong measure is followed by a strong-weak pair whose first, stronger measure is rather weaker than the opening measure.²⁷ An alternative division showing a two-plus-one scheme, in which the strong-weak pair is followed by a relatively strong measure, is certainly idiomatic in Baroque instrumental style, and it appears quite often in Handel's music, but it does not occur in the E-minor Fugue. Example 2.11, from the D-minor Allemande, illustrates. An even division into three similarly or equally weighted measures is less common, and within the rapidly changing durational framework of the E-minor Fugue it has little chance of coming up. It figures prominently only in situations where a slow moving or sequentially expanded linear progression underlies the surface. In such cases, the assignment of relative strength to the second or third measure is futile (see the first three measures in Example 3.13 in chapter 3).²⁸

²⁶In chapter 4 it will become apparent that the length of each group may also depend on the extent of its enlargements, especially its sequential expansions.

²⁷The threefold relation of s-s-w is reinforced by the Fugue's aphoristic countersubject, whose entrance in bar 14 coincides with the second bar of the subject. See Example 4.3 and the attendant discussion in chapter 4.

²⁸The 1 + 2 and 2 + 1 division of three bars is very similar to the s-w-w and s-s-w division of the beats within the measure in triple meter; see chapter 3. I discuss the issue further in Willner 1996b. London 1995 is the principal study of uneven grouping at the level of the measure.

Owing to the subject's characteristic three-bar length, the E-minor Fugue is indeed replete with three-bar segments, many supported by sequentially expanded linear progressions that move at an enlarged basic pace of one-to-the-bar. Despite the presence of other groups of different sizes, and despite the pervasive displacement of the subject, the three-bar span ultimately comes to represent the Fugue's basic segment. A durational reduction of the entire fugue (which is beyond our purview here) even reveals a surprisingly consistent three-bar hypermeter, even though the extent to which one can hear or maintain a 1-2-3 count throughout each hypermeasure is certainly debatable.²⁹

The Fugue's principal grouping pace varies widely with the abbreviation, fragmentation, and elaboration of the subject. When the subject is allowed to outline its full three-bar length—especially when it is followed by a complete answer—a three-bar grouping pace does seem to emerge, if somewhat abstractly. And when the subject is cut down to a one-bar incipit and then extended for half a measure in a stretto setting, a one-and-a-half-bar grouping pace emerges through the temporary adoption of unnotated 3/2 time (Example 2.8a).

Orchestral fugues. Handel's orchestral fugues and his lightly fugal orchestral movements, for all their additional resources of texture and sonority and their more homophonic, more prolongational fabric, do not differ metrically or durationally from his keyboard fugues. To an even greater degree, chords on the second and fourth beats of these pieces represent explicitly articulated satellites of the chords on the first and third beats. Such fugues therefore show a similar, if more easily expandable, two-to-the-bar basic pace, as well as a

²⁹Three-bar grouping is an occasional feature of extended virtuoso pieces with fugal textures, like the *préludes* to Bach's English Suites. See my analysis of the *Prélude* to the D-minor English Suite in Willner 1996b, where I emphasize the typical replacement of the triple hypermeter by a duple hypermeter as the *Prélude* evolves.

moderately explicit and occasional periodicity. Along the same lines, they allow for three-bar grouping and three-bar hypermeter, and for different types of metrical displacement, including local displacement of the subject that doesn't alter the larger rhythmic fabric of the piece, and even displacement of the more global and casual type that I describe later in this chapter in conjunction with displacement in the simple and the compound 4/4.

Example 2.37, from the D-minor Concerto Grosso, Op. 6, No. 10, illustrates how the downbeat, firmly anchored in the notated meter (bars 1-4^a, at a) is gradually shifted by competitive points of imitation (bars 11-14^a, at b). After an informally expanded reprise (bars 17ff., at a) the downbeat suddenly finds itself in the middle of the measure (bars 19 and 20, at a).

In keeping with their contrapuntally lighter and more widely open textures, Handel's orchestral fugues show a more formal and more pointed use of sequential expansion, especially in their episodic stretches, than do his keyboard fugues. Fugal circumstances notwithstanding, the episodic adoption of homophonic textures therefore allows some sequential expansions to realize a temporary duple or triple hypermeter, to switch from one hypermeter to another, and even to simulate an *alla breve* style (compare a and b with c and d at Example 2.33, where I discuss the issue further).

IV. The simple 4/4

Handel's basic meter. According to Kirnberger, the simple 4/4 (which he also calls the "small 4/4," "simple common 4/4," and "common even meter")

has a more lively tempo and a far lighter execution [than the large 4/4]. It tolerates all note values up to sixteenth notes and is used very often in all styles (p. 391).

The simple 4/4 is the foundational meter of Handel's instrumental style, the meter that

supports the longest and most substantial allegro and tempo giusto movements in Handel's solo, chamber, and orchestral works. Like the large 4/4, it is expressed by a basic pace of two-to-the-bar: The steps of the basic pace on the first and the third beats are set in relief by either the absence of substantially new voice leading on the second and fourth beats, or by the presence of voice leading on these beats that is clearly ancillary to the movement of the basic pace on the odd-numbered beats. Example 2.9, which reproduces the opening measures of the Allemande from the D-minor keyboard Suite of 1720, illustrates.³⁰

When the simple 4/4 does appear to activate the even-numbered beats of the measure, its faster movement might indicate that a contraction in the basic pace has occurred (bar 4 of the D-minor Allemande, Example 2.10), that composite pacing has briefly taken over (bars 6-8 of the Allemande, Example 2.11), or that polyphonic or chromatic voice leading has been introduced (Example 2.12). Note how in Example 2.12 the underlying movement in half notes is broken up by 9-10 suspensions in the manner of a compound melody to suggest a more animated movement in quarter notes that is closer to the surface. To these quarter notes the local motives and the surface diminutions add a layer of eighths; they thereby contribute the polyphonic play which one ultimately hears in the foreground. (For an instance of chromaticism that appears to transform the simple 4/4 into the compound 4/4, see Example 1.4 in chapter 1 and the later discussion in this chapter).

³⁰The essential 8-10-8-10 progression in half notes that underlies the Allemande's two-bar theme takes, I feel, precedence over the cadentially accelerated $\text{II}^6_5\text{-V}$ progression in quarter notes, B=C, on the first two beats of bar 2. This reading is swayed, to say the least, by the plagal inflections of the two Couperin themes on which Handel's theme is based (Examples 4.24 and 4.26), and by Brahms's plagal interpretation of the second Couperin theme at the beginning of the Romanze in F, Op. 118, No. 5. But hearing an accelerated quarter-note basic pace in bar 2 is a far from unlikely interpretation.

Simulated pacing: suspensions. The simple 4/4 differs from the large, fugal 4/4 in that the chords it does allow to stand on the second and on the fourth beats make no comparable attempt to simulate the kind of contrapuntal but fundamentally ornamental complexity that marks these beats in a Handelian fugue. There are times, of course, when the even-numbered beats in the simple 4/4 do carry sufficient weight and offer a sufficiently large and varied set of diminutions for the composition to appear to have shifted, at least temporarily, to the compound 4/4; see Example 2.13, which reproduces a developmental passage, bars 15-17, from the D-minor Allemande of 1720. In bar 15, Handel presents a kind of inside-out, downside-up transformation of bar 4 (compare Example 2.10): Just as it did in bar 4, the basic pace accelerates its half-note pace to movement in quarter notes, which is articulated again by parallel tenths between the outer voices (Example 2.13b). Since the transformed progression rises rather than falls, the earlier progression's 7-6 suspensions are replaced, not too obviously, by hidden rising 5-6 suspensions (Example 2.13c). Now instead of restoring the movement in half notes at some point in bar 16 (and mimicking the resumption of half notes at the corresponding measure, bar 5), Handel continues to employ quarter-note movement throughout the measure, as if he had exchanged the simple 4/4 for the compound 4/4. Only with the entrance of an enlargement of the opening theme's descending steps, d^2-c^2 and bb^1-a^1 , at the turn of bar 17 (see the bracket in Example 2.13b and compare with Example 2.9), does Handel reinstate the half-note basic pace.³¹

We may conclude, then, that the addition of a fast-moving suspension series in the

³¹I thank Robert Cuckson for pointing out the relation between bars 4 and 15 to me. See Willner 1990 for a more extensive discussion of the opening theme's descent. The compact metrics and dense voice leading of bar 16 are particularly complex; they are laid out in greater detail in chapter 4.

simple 4/4, when it is extended over some time and supported by a properly weighty texture and by an equally elaborate design, may be enough to simulate the temporary adoption of the compound 4/4. Hidden though it is, the rising 5-6 suspension series in bar 15 and its continuation in bar 16 of the D-minor Allemande offers a good example. The falling 9-10 suspension series in bars 3-4 of Example 2.12 offers another.

Conversely—and this is a very closely related phenomenon—there are times when the typically ornate thematic and contrapuntal activity on the even-numbered beats in the compound 4/4 has diminished sufficiently for the meter to borrow from the simple 4/4. There are also instances in the compound 4/4 in which its typically busy activity on these beats has not yet begun in earnest, having been delayed by the presentation of introductory flourishes. Example 2.14, from the Allegro of the E-minor Concerto Grosso, Op. 6, No. 3, illustrates the first of these two possibilities. A four-bar double sequential expansion spanning bars 29-32 (and shown in more complete reduction in Example 5.3) expands the quarter-note basic pace to one-bar movement. Instead of resuming the basic pace immediately, Handel—with a view towards enlarging the Allegro's grouping structure—keeps the basic pace at a relatively slow interim pace of two-to-the-bar for an additional four measures (bars 33-36). This more deliberate pace, with the *allargando* effect it conjures up, also helps establish the key of the dominant, B minor, more persuasively. Only at the return of the Allegro's multiple voice exchanges in bar 37 does the four-to-the-bar basic pace resume.

A careful and consistent durational analysis of a complete movement will usually disclose which type of 4/4 governs it as a whole. In the interest of tracing the pace structure and the tonal structure of the piece accurately, it is essential for us to keep the distinction between the various types of 4/4 time clear throughout, this despite the temptation (to which I have succumbed elsewhere) to propose at least a temporary

merger of the two.³²

Basic groupings. Our earlier encounters with basic groupings touched mainly on groupings in the compound 4/4, where the single measure often serves as the characteristic "hypermeasure" and as the basic segment of the meter, and where it also acts as the meter's principal grouping pace (Example 2.1, and chapter 1). The simple 4/4 presents a similar set-up but one that typically extends over two measures. A glance at the examples in the simple 4/4 presented so far (Examples 2.9-2.13) and at several examples of displacement in the simple 4/4 presented below (Examples 2.15 and 2.20) will disclose that the two-bar segment is the basic segment of the simple 4/4. It will also reveal that frequent motivic or rhythmic parallelisms between two-bar groups or simply caesuras that occur frequently at two-bar intervals account for the meter's prevalent two-bar grouping pace. (Three-bar grouping in the simple 4/4, though fairly common, is a less idiomatic and more piece-specific phenomenon, so I defer its further consideration to the detailed analysis of the D-minor Allemande in chapter 4.)

In Handel's organ concerto allegros and in his large orchestral allegros, adjacent two-bar segments typically promote both a two-bar grouping pace and an initial two-bar primary periodic span (recall Example 8, from the Organ Concerto in B $\flat$, Op. 4, No. 6, in the Introduction). By setting up a two-bar periodicity the two-bar segments also establish a two-bar hypermeter, even though the beginning and the end of each segment may not necessarily be congruent with the notated meter and with the implicit hypermeter (Example 2.15). It will later become apparent that although the introduction of afterbeat patterns frequently allows the grouping structure to be displaced away from the notated

³²I propose such a merger in my analysis of the second movement, Allegro, from Op. 6, No. 2, in Willner 1999.

grid, sometimes even for the duration of an entire piece, it nonetheless keeps the notated grid—with its periodicity and its hypermeter—firmly in place.³³

The preliminary establishment of a two-bar periodic norm in extended works like the long allegros of the *Concerti Grossi*, Op. 6, provides the basis for the later establishment of four-bar, six-bar, and eight-bar periodicity, and sometimes even for the establishment of four-bar pacing and a four-bar hypermeter (chapter 5). But it must be emphasized that the gradual construction from the ground up of a large periodic framework in these pieces is always subject to temporary interruption by one-bar movement, by triple grouping, or by altogether unpatterned grouping, and that such interruption can take place at any time in the course of the piece. And we can already observe further that the frequent adjacency of two-, four-, and six-bar groups accounts for the common appearance of larger ten-, fourteen-, eighteen-, and twenty-bar groups at the levels of the phrase and the period. These larger groups work quite effectively against the establishment of a full-blown periodicity, though they do tend to build up what one might call an "approximate periodicity" or "subliminal periodicity."³⁴ It must be emphasized, too, that in Handel's keyboard music and in his chamber works the treatment of the basic segment is generally less periodic and hence more flexible and more thematic than it is in the orchestral works.³⁵

³³L & J 1983 and Rothstein 1989 frequently address the concurrence of close relation and lack of congruence between grouping and hypermeter. I discuss it in detail in Willner 1998.

³⁴Krebs 1999 often points to the subliminal hypermetrical dissonance of adjacent periodic groups whose lengths are not equal. The smaller the groups, the more evident their approximate periodicity; the larger the groups, the more elusive their subliminal periodicity.

³⁵Bach's periodicity differs markedly from Handel's in this respect. In Bach's periodic keyboard works, and especially in his *Galanterien*, the second measure of each two-bar segment contrasts substantially with the first: It leads its own, motivically distinct life. Thematic parallelisms at the surface therefore obtain externally, between the

Mid-bar displacement in the simple 4/4. The orchestral ritornello from the opening Allegro of Handel's Organ Concerto in F, Op. 4, No. 4 (Example 2.15), illustrates the most common form of displacement in the simple 4/4, one that has a complete phrase, period, section, or even a whole movement shifted by a half note to the right. Mid-bar displacement in the simple 4/4 differs fundamentally from mid-bar displacement in the compound 4/4, which has been discussed quite thoroughly in the literature: Its purpose is not only to shift the downbeat from the first beat to the third beat of the measure but, more important, to enable the closing chord of the stretch in question—and the intervening cadential and semi-cadential goals—to fall on the notated downbeat of the measure. The displacement, in other words, relocates the thematic and the tonal points of arrival of the entire stretch from the third beat to the first. Without mentioning the displacement, Kirnberger points to the rationale for it: "The concluding note must always fall on the downbeat of the measure" (p. 390). He then allows for a displaced beginning, though he only describes it as a phrase that "begins on the upbeat" (p. 392; see Example 2.16, which quotes the example Kirnberger provides on p. 393).³⁶

The pedal call. Kirnberger's further statement regarding closure on the notated downbeat,

corresponding measures of adjacent two-bar segments, rather than internally, between the two measures that make up each segment. The disposition of these parallelisms strongly supports each *Galanterie's* characteristic periodicity. I discuss the extensive hypermetrical ramifications of this essential distinction in Willner 1998.

³⁶It is evident that I regard mid-bar displacement in the simple 4/4 as a plastic (if metrically dissonant) norm, not as a deviation from metrical or hypermetrical regularity. This view supplements those offered in Grave 1985 and Burkhart 1995, which address mainly mid-bar displacement in the compound 4/4, an altogether different issue.

"If this does not happen, it indicates that somewhere in the melody there is an extra or missing half measure," requires additional comment. It so happens that an extra half measure (if not precisely the half measure Kirnberger had in mind) is in fact very often provided at the very beginning of the piece, when the displacement's basic apparatus is set up. As the piece begins, the displacement is typically preceded by a half-note downbeat, usually in the bass, which establishes the notated meter and puts in place the durational framework for both the chain of notated metrical downbeats and the chain of displaced thematic downbeats that follow. I have coined the term *pedal call* to designate this opening sustained tone. In a very powerful way the pedal call kicks off the entire panoply of displacements that runs through most of the movement in question.³⁷ And on an immediate, short-term basis it provides a particularly effective foil for the entrance of the principal theme on the third beat (see the annotation in Example 2.15). The pedal call is implicitly represented in the later course of the movement by the cadential goals at the notated downbeats, which do double duty: They close one displaced period or phrase, and they usher in the upcoming, displaced period or phrase. To put it another way, the displacement introduced by the pedal call is reintroduced again and again in later measures by the pedal call's many tonal and durational satellites.

In Handel's F-major Organ Concerto Allegro and in the simple 4/4 generally, the pedal call occupies a full half note. In other meters and under different metrical circumstances it is often much shorter in duration, taking up just a quarter note or even an eighth. The pedal call can also be suppressed, in which case the composition begins with either a rest or an incomplete measure (see Example 2.34, below, for a telling illustration of a nearly silent measure in *alla breve* style).

³⁷ Abravaya 1999 describes the same phenomenon in different terms. I took note of the pedal call in the unpublished Willner 1984.

When referring to the metrics of displacement in the simple 4/4, both in the presence and in the absence of the pedal call, I shall henceforth distinguish between the *notated downbeat*—the explicit or implicit pedal call, along with its subsequent representation by later cadential downbeats and intermediate points of arrival—and the *thematic downbeat*, the displaced beginning of the opening theme proper and its metrical representation by similarly displaced beginnings in later measures.³⁸

Afterbeats and afterbeat displacement. Appearances to the contrary, the type of displacement introduced by the pedal call in the simple 4/4 (unlike the displacements the pedal call introduces in the compound 4/4, and unlike other kinds of displacement more commonly found in later repertoires) does not really contradict the notated meter but rather acts in concert with it. Tensions between the *notated meter* and the *thematic meter* do of course arise sometimes, and they may indeed serve as the point of departure for later compositional elaboration; J. S. Bach's instrumental works contain some particularly remarkable examples.³⁹ But in Handel's instrumental works, and above all in those that follow the simple 4/4, the thematic and the notated meters operate simply side by side, with few hints of antagonism.

Such metrical coexistence is easy to explain. Mid-bar displacement in the simple

³⁸If my suspicions that the beginning of Handel's F-major Organ Concerto influenced the beginning of Beethoven's "Eroica" Symphony could be confirmed, one might hear Beethoven's opening two chords as an enlargement of Handel's pedal call. Analogously, one might also hear the scalar runs that open the "Eroica"'s last movement as an enlarged pedal call: The ostinato theme to which they lead is, after all, very strongly reminiscent of Couperin's rondeau themes, virtually all of which begin with a long pedal call. Flotzinger 1970 points to the Baroque provenance of Beethoven's variation themes; Willner 1996c explores the Handelian origins of Beethoven's Piano Sonata in F, Op. 54, which seem to spill over into Op. 55 and Op. 57.

³⁹Burkhart 1995 offers many wonderful illustrations.

4/4 differs little, in principle, from the kind of modest and small-scale *afterbeat displacement* with which many themes and indeed many thematic areas in a wide range of tonal styles begin and end. A typical "afterbeat theme" opens with a suppressed notated downbeat and closes on the corresponding notated downbeat beyond the theme's last barline. The initial afterbeat rest, which replaces the opening downbeat, may suppress a sixteenth, an eighth, a quarter note, or even a dotted quarter (see Example 2.17, from the Andante of the same F-major Organ Concerto, Op. 4, No. 4). This kind of modest afterbeat displacement has already been described in ample measure in the literature.⁴⁰ Mid-bar displacement in the simple 4/4 is little more than afterbeat displacement, writ large.

Among the common surface complexities of Baroque phrase rhythm is the combination of several different afterbeat patterns, each with its own delay or displacement, into one thematic configuration. The subsequent reformulation of these delays and displacements during the thematic configuration's expansion and contraction, in the course of developmental play, multiplies these complexities many times over. I shall offer an extended example of such combinations and reformulations and their consequences during the discussion of the compound 4/4, later on. The difficulties of retracing networks of superimposed afterbeat displacements far outweigh the difficulties of retracing the tensions between the notated and the thematic meters; paradoxically, sorting them out is less rewarding analytically.

Borrowed displacement. Since a piece in the simple 4/4 that begins with mid-bar afterbeat displacement typically shows both a thematic and a notated downbeat, it realizes a dual

⁴⁰Rothstein 1989, Agmon 1991, and Agmon 1997 present some vivid examples; Krebs 1999 offers a methodical account.

thematic and notated metrical framework. And, from a larger perspective (assuming that the piece maintains a basic, if part-time two-bar periodicity), it also realizes a dual thematic and notated hypermetrical framework. I suggested earlier that the retention of the notated meter and hypermeter, because it underlies and supports the displacement of the thematic meter and hypermeter, presents us with a metrical setting fundamentally different from the corresponding setting in the compound 4/4. It is the setting last-named that permits the kind of brief and casual mid-bar displacement that occurs so often in the compound 4/4 and identifies the meter for us, visually and aurally: The displacement shifts the entire durational structure—lock, stock, and barrel—temporarily to the middle of the measure.

Similar temporary displacement does occur from time to time in the simple 4/4, but not nearly as often as it occurs in the compound 4/4. Example 2.18 illustrates how cadential enlargement brings about one remarkable thematic instance of such "borrowed displacement." Conversely, thematic mid-bar displacement characteristic of the simple 4/4 occurs occasionally in the compound 4/4 as well, but it is very hard to spot by means other than ear, instinct, and experience because the more intermittent and casual mid-bar displacement so typical of the compound 4/4 is likely to prevail elsewhere in the movement under question. Learning to distinguish by instinct between the borrowed displacements is important, though, for it helps the performer shape the web of contrapuntal voice leading on instruments like the harpsichord, which lack dynamic differentiation.

The repercussions of displacement. If the tensions of mid-bar displacement in the simple 4/4 are not a major source of short-term rhythmic play in Handel's instrumental works, they can sometimes become a consequential issue in the larger scheme of things. At the level of the complete movement, especially, they may in fact change the metrical

disposition of developmental spinning in the foreground. This can be quickly surmised if one looks at the F-major Organ Concerto movement as a whole. Cast in ABA' form, the entire Allegro is metrically displaced—except for its relatively short but highly developmental B section (Example 2.19a). Just as a composer might use temporary displacement as a means of intensification and elaboration, Handel uses the temporary adoption of the *notated* meter here as one of several developmental ploys. Most significantly, the climactic passage at the beginning of the varied reprise—a set of stretto-like, fully harmonized and richly scored orchestral repetitions of the Allegro's unison incipit—takes place not in the redisplaced meter, as one might expect, but in the notated meter (Example 2.19b). The displacement proper resumes only eight measures later, without fanfare, when the organ re-enters with a group of descending parallel tenths adapted from the opening A section (see again Example 2.19b).

A closely worked play between the different types of mid-bar displacement and between the notated downbeats and thematic mid-bar afterbeats is only an occasional feature of Handel's simple 4/4. It represents a much more typical and much more expressly thematic element of Bach's instrumental music, whose perpetually imitative textures allow the large fugal 4/4 to simulate the compound 4/4 as a matter of course. In his fugal gigues, for instance, Bach employs various meters that resemble the simple 4/4 in their larger outlines. But these meters rely for their displacements on both the thematic mid-bar displacements typical of the simple 4/4 and on the fugal displacements typical of the large 4/4. For good measure, and in close alternation, Bach then adds quarter-note afterbeat displacement typical of the compound 4/4. See, for instance, the Gigues from the E-minor Partita for Clavier and the D-minor English Suite, which present a bevy of displacements and durational artifice so blunt that it conjures up the art historian's

definition of the "Baroque."⁴¹

The displaced hypermeter. I described earlier how the thematic meter acts in concert with the notated meter, taking advantage of the metrical emphases that the notated meter makes available to the thematic meter's points of arrival and closure through its large hierarchy of notated downbeats. The thematic hypermeter, similarly, acts in concert with the notated hypermeter, but at a higher and much more abstract, conceptual level. Its working relationship with the notated hypermeter is subject to interruptions when either the characteristic mid-bar displacement or the composition's small periodic hierarchy drop out temporarily. In theory, the two hypermeters may come into conflict by stepping in each other's way, and their encounter may generate a complex developmental discourse. In practice, and especially in Handel's shorter works, they usually coexist peacefully and uneventfully. The dialectics of hypermeter, as such, do not often appear as major items on Handel's durational agenda.⁴²

V. Gavottes

Displacement. The type of metrical displacement and metrical coexistence that marks the simple 4/4 also prevails in the typical gavotte, where the notated meter (followed by the dancers) and the displaced thematic meter (projected by the performer) operate side by

⁴¹The dialectical exchanges between solo and tutti in the Andante from the F-major Organ Concerto, which begin where Example 2.17 leaves off, are the exception that proves the rule; I discuss these exchanges at length in the unpublished Willner 1984. Wölfflin 1966 (1988) is the standard (though dated) interpretation of the Baroque in the visual arts.

⁴²The principal exception appears to be the sustained Handelian Adagio or Largo in 3/2 time; see chapter 3.

side. The music begins on the displaced thematic downbeat but the dance proper begins at the notated downbeat.⁴³ One might speculate that Handel's propensity for avoiding extended hypermetrical conflicts between the thematic and the notated hypermeter in the simple 4/4 translated readily into a propensity for keeping his gavottes as simple as possible, and in fact for avoiding the gavotte, generically, as much as possible. I present Example 2.20, from the Organ Concerto in G minor, Op. 4, No. 3, by way of illustration, and I add a very short quotation from one of Couperin's gavotte-like masterworks in Example 2.21 to demonstrate the kind of surface complexity Handel (for all his evident admiration for Couperin) was keeping at arm's length.⁴⁴

Much like the familiar quarter-note afterbeat displacement that abounds in 3/4 time, the G-minor Gavotte's mid-bar thematic downbeat (in bar "0") simulates a relatively weak but tangible upbeat to the notated downbeat of the first full measure, an *internal upbeat* or *simulated upbeat* as one might call it; see the brackets in Example 2.20. Each notated measure then follows the same essential internal setting, maintaining the duality (not the ambiguity) suggested at the outset. If gavottes present a special metrical and hypermetrical case that is because their thematic, displaced meter often appears to take precedence over the notated meter for the duration of the piece. In other simple 4/4 displacements, the notated meter makes its presence known more vividly in various ways (especially through the pedal call and through the emphasis that accrues continuously to the pedal call's subsequent reinforcement by the closing, cadential downbeats), and it controls the larger metrics of the piece in no uncertain terms.

The two meters and the two hypermeters of the gavotte, then, operate side by

⁴³Schulenberg 1992 contains good descriptive accounts of this suggestive relationship; so does Little/Jenne 2001.

⁴⁴Emblematic of the durational differences between Handel and Bach is Bach's predilection for the gavotte.

side as displaced thematic meter and notated shadow meter, and, at a deeper level, as displaced thematic hypermeter and notated shadow hypermeter. Even though the dance steps begin on the notated shadow downbeat rather than on the displaced thematic downbeat, it is probably best to maintain the reversal of the metrical norm I have just proposed, and to regard the displaced thematic meter and hypermeter as the effective time keepers of the piece. I would not be surprised, though, if in a thoroughgoing study of the matter another scholar should reach a different conclusion.⁴⁵

The durational clarity of Handel's metrics in the face of constant displacement—plainly evident in Example 2.20—is remarkable in one respect. When thematic displacements of the type found in gavottes introduce a string of consistently simulated internal upbeats (or even one particularly intense internal upbeat) they can throw the gavotte's thematic metrical structure temporarily away from the middle of the measure on to the arriving downbeat, and in so doing they tend to contradict the gavotte's basic assumption of thematic displacement by overemphasizing, however briefly, the gavotte's notated appearance. The playful result is the paradoxical formation of a notated double shadow meter (or perhaps a meter with its shadow once removed) that appears, deceptively, to follow the notated metrical grid of the piece.

⁴⁵ And indeed, Edward Aldwell (private communication) has suggested a most persuasive alternative interpretation, which is shown under Example 2.20: A hypermetrical 2-3-4-1 group of four half-note hyperbeats leads in the manner of an extended upbeat to the downbeat of the second notated measure, and then finds itself replicated over and over again in subsequent measures. This reading, which corresponds to my reading of the "Harmonious Blacksmith" theme (Example 2.25a), spans two measures of the simple 4/4, whereas my "Harmonious Blacksmith" reading spans one measure of the compound 4/4. For the correspondence between the readings to be complete, one would have to supply an imaginary half-note pedal call at the head of the Gavotte's "bar 0," which is neither a difficult nor an unidiomatic task to accomplish. The way Handel's quarter notes rise up to the half-note bb^2 at the turn of bar 2 certainly lends Aldwell's attractive formulation a good deal of credence.

Handel—a composer whose metrical games sport a different, more straightforward and rather more subtle kind of complexity—seems to have paced his gavottes in a very conservative, low-key way, and to have stayed clear of such artful complications; so did Bach, notwithstanding a strong inclination to displace when possible. The dense situation I describe is a sophisticated and closely worked hallmark of Couperin's gavotte and gavotte-like displacements. The displaced thematic downbeats of Couperin's gavottes are often contradicted by the competing entrance of seemingly nondisplaced thematic and tonal patterns at the notated downbeats that follow. The contradiction is highlighted by the different brackets in Example 2.21a, which presents the evidently programmatic refrain from the Rondeau, "L'Adolescente," the troisième partie of "Les Petits Ages" from the seventh Ordre of the Pièces de Clavecin.

Couperin's thematically displaced tonic leads to a sonorous, richly textured subdominant on the downbeat of bar 1 in the manner of an internal upbeat. Before the four-bar antecedent concludes in the middle of bar 4, a pair of nested prefix progressions Bb-C-D (annotated atop Example 2.21b) define a competing, notated double shadow meter (or doubly shadowed meter) at the downbeats of bars 1, 2, and 3 through the bass line:

Bars	1	2	3	4
Bass tones	C	(Bb-C-D)	Bb - C - D	
Progression	IV	(III ⁵ C ⁶)	II ⁶ V [#]	

Although the displaced thematic meter is maintained by the F-major chord and C-minor sixth chord on the third beats of bars 1 and 3, these turn out to operate only at the service of the nested prefix formations outlined in Example 2.21b. The conservative Handelian Gavotte in Example 2.20 demonstrates that Handel by contrast is very careful indeed

about preserving, even guarding, the idiomatically molded metrical identity of each measure.

VI. Other metrical features of the simple 4/4: Parsing and hidden triple meter

Extra half measures. Because in the simple 4/4 whole sections are often displaced in their entirety, they require a one-time addition or elision of half a measure at the beginning or at the conclusion of the displacement—and sometimes at both ends, depending on circumstances—in order to get the displacement started or to close it off.⁴⁶ At least in Handel's music, such addition or elision is not usually much of a compositional issue.⁴⁷ The initial addition is most often accomplished right at the outset by the pedal call and in later measures by unobtrusive, thematically parallel formations. The elision, when it is called upon to help out, occurs through an overlap at the notated downbeat with similar ease. An instance of such elision appears in bar 42 of Example 2.19a, from the F-major Organ Concerto, where the organ begins the developmental, undisplaced middle section of the Allegro with a local quarter-note afterbeat. The mere absence of the half-note afterbeat displacement that prevailed earlier in the movement calls so much attention to itself that it signals the cancellation of the displaced thematic meter and the activation of the notated meter.

Unnotated triple meter. The ease with which mid-bar afterbeat displacement occurs in the simple 4/4 seems to encourage the generic half-note movement of the basic pace to establish temporary tonal groupings of three half notes and to put together brief stretches

⁴⁶Burkhart 1995 refers to these, aptly, as metrical "bumps" that nudge the performer.

⁴⁷In Bach's, on the other hand, it certainly is; see Burkhart 1995.

of unnotated 3/2 time. Movements such as allemandes whose tempo is relatively slow and whose tonal design is by and large complex are particularly hospitable to such fundamentally tonal groupings, which embody what Carl Schachter called *tonal rhythm* with particular clarity.⁴⁸

We already encountered one instance, at a furiously fast tempo, in Handel's E-minor Fugue (Example 2.8a, above); we shall find a more typical exemplar, one that also paces itself at a more reasonable moderate speed, in the first reprise of the Allemande from the E-major Suite (1720), whose opening five and a half bars comprise three segments of 3/2 time. Example 2.22a shows how each segment divides unevenly into a bar of 2/4 time and a bar of 4/4 time (or the reverse), in much the same way that the E-minor Fugue's three-bar subject divided into a single measure and a group of two measures (recall Examples 2.5 and 2.6). Because like many borrowings from unnotated meters the Allemande's ad-hoc 3/2 possesses a deeper meaning, which will emerge as I return to the Allemande later on, it will be advantageous to dwell on the procedural intricacies of this little-studied phenomenon in some detail here.

Among the difficulties of parsing the opening measures of the Allemande is the manner in which the second and the third segment in 3/2 time (bars 2^b-3 and 4-5^a) close into the segments that follow: Each one-and-a-half bar segment takes on the deceptive appearance of an overlapping two-bar group whose last half measure has been elided. To interpret the passage properly one must therefore pay particularly close attention to its changes in texture and in motivic design. And indeed, these changes take place at the three-beat intervals set forth by the underlying tonal motion, and they do much to verify that single measures in 3/2 time have indeed taken over from the notated meter.⁴⁹

⁴⁸Schachter 1976/1999b.

⁴⁹Dahlhaus 1977 remains the most comprehensive study of unnotated 3/2 as a metrical phenomenon; Agmon 1991 and Grave 1995 offer invaluable observations.

When it assembles unnotated formations of triple meter in the simple 4/4, the basic pace typically outlines three-step neighbor-note motions, linear third progressions, and other, more specifically thematic three-part tonal configurations. In bars 1-2^a of the E-major Allemande we find that the opening theme describes a self-contained threefold tonal motion by first reaching up to the two tones, e² and a², from the opening upbeat, and then falling down to the third tone, g^{#1} (compare Example 2.22a with the contrapuntal reduction in Example 2.22b). The contrapuntal thread linking these three tones is the inner-voice neighbor-note motion g^{#1}-a¹-g^{#1}, and it is this motion that together with its arpeggiated accompaniments holds together the single measure of three beats (see the "alto" voice in Example 2.22b).

The contrapuntal progressions in bars 2^b-3 and 4-5^a, by contrast, owe their durational outlines to the third progressions outlined by the bass descents D-C[#]-B and B-A-G[#] (the last within the larger span of the fourth B-A-G[#]-F[#], which extends to the new sequence that begins at the middle of bar 5). These three-step descents account for the length of each three-beat measure in much the same way the underlying neighbor-note motion in bars 1-2^a does. Owing to its long span—three dovetailing segments of three-beat measures—and to its strategic position as the principal theme at the beginning of the Allemande (and a slow-moving allemande at that), the unnotated 3/2 stretch becomes a substantial metrical force in charting the durational outlines of the piece: Through the metrically dissonant changes in the thematic fabric that it introduces—subliminally at the beginning, and with greater friction against the notated meter later on—the unnotated 3/2 defines a temporary measure-and-a-half grouping pace that contradicts the Allemande's two-bar grouping pace at major junctures of its thematic outlines.⁵⁰

⁵⁰Krebs 1999 contains many beautiful observations about this type of metrical dissonance.

Metrical parsing at the downbeat. The density of the metrical design at the beginning of the E-major Allemande is due to one's emerging sense of metrical dissonance but, even more, to the aforementioned closure of the two groups of 3/2 at the downbeat of the groups that follow: Bars 2^b-3 close at the downbeat of bar 4, and bars 4-5^a close in the middle of bar 5. I noted several times that precise parsing in Baroque style is complicated by the tendency of numerous groups, ranging from short segments to long periods, to close at the downbeat of the following group without continuing beyond that downbeat. Such quick closure is predicated on several assumptions: First, that the group of measures about to close will contain only a very short, even minimal afterbeat displacement (a sixteenth, an eighth, or at the very most—in examples discussed later on—a quarter note), and that it will therefore take up only a minimal part of the new group's time span; second, that the new group of measures will take off at a brisk pace; and third, that the sojourn of the closing group's last chord, even if reinforced by some sort of cadence, will not be extended beyond the duration of the prevailing afterbeat pattern (recall the discussion of the A= chord at bar 9^b of the F-minor Allemande in chapter 1). These assumptions mean that the two groups in question, each minimally displaced by very local afterbeats, meet each other at the downbeat without really overlapping. Other things being equal, the accomplishment of quick closure and quick departure will entail only the completion and the subsequent beginning of familiar sixteenth-, eighth-, and quarter-note afterbeat idioms.

To complicate matters further, suspensions and rests are part and parcel of afterbeat patterns: A pattern that began with a rest may often have its rest represented by a suspension at the downbeat where two groups of patterns meet. Example 2.22c distills the encounters between the one-and-a-half bar groups at the beginning of the E-major Allemande. It shows how afterbeat patterns of three sixteenths plus a sixteenth rest or a

suspension at the downbeat weld bars 1-2^a to bars 2^b-3 and then in turn weld bars 2^b-3 to bars 4-5^a. Afterbeat patterns of seven sixteenths plus a sixteenth suspension similarly weld bars 4-5^a to bars 5^b-7^a. Owing to the fusion of these segments one accepts speedy closure at the thematic downbeat (often in the middle of the measure in this Allemande) quite readily, without including the downbeat's entire measure or entire half measure in one's parsing of the group that is about to close. It is under these circumstances that one makes no attempt to interpret Handel's unnotated 3/2 as a series of overlapping two-bar segments.⁵¹

One should bear in mind that the movement of the basic pace at the deeper level does not reflect the presence of small-scale afterbeat displacements at the sixteenth-note and eighth-note levels. In other words, for the purpose of analysis, reduction, and especially normalization, we remove (or undisplace) the various sixteenth-note and eighth-note displacements, and we follow the underlying half-note movement of the piece. The reduction in Example 2.22b illustrates this principle better than words can.

Larger triple groupings. Almost all groups of three, ranging from three tones at the surface to three measures and three hypermeasures at the higher levels, display one durational disadvantage: They lack the kind of clear-cut, unambiguous strong/weak metrical hierarchy that organizes duple progressions. That is perhaps why triple groups of various denominations often seem to seek out a duple organization at a higher metrical or hypermetrical level. The quest for a higher duple organization helps explain why groups of three fit so easily into duple contexts, and why duple and triple groups can stand so readily side-by-side without occasioning much conflict in Baroque style. Further

⁵¹Agmon 1991 discusses such overlaps, which do occur from time to time in Handel's instrumental music; the opening movement from the A-minor Concerto Grosso, Op. 6, No. 4, for instance, contains several remarkable examples.

explanation can be found in the common tonal origin of duple and triple grouping: Both are supported by the same even movement of the basic pace and by its expansions.⁵²

Because triple meter generally gives way to duple meter at the higher levels of duration, groups of three often yield to groups of four by the time the composition has reached its closing stretch. This shift in grouping ties in with the tendency of many Baroque pieces to establish a small-scale periodic hierarchy, however incipiently, as they go along.⁵³ Emblematically, the E-major Allemande's three groups of one-and-a-half measures in bars 1-5^a yield to four groups of two bars before the first reprise has reached the halfway mark (bars 5^b-13, Example 2.23). Of the four duple groups, the first two (bars 5^b-7^a and 7^b-9^a) are displaced to the middle of the measure in the casual manner of the compound 4/4 by the preceding three triple groups, the third (bars 9^b-11) is extended by half a measure to conclude the displacement, and the fourth (bars 12-13) is given over to a dominant pedal-point prolongation that serves to round out the preceding three duple groups in periodic fashion and to conclude the entire play of three vs. four.

The same principle of three becoming four operates also at the higher level of the complete composition. Example 2.24 presents the familiar Allemande from the early G-major Suite (1703c) yet again. It shows how the three two-bar subphrases of the Allemande's first reprise are replaced by four such subphrases in the second reprise. Each reprise extends for one additional measure in order to lend substance to its closing chord, which arrives—contrary to Kirnberger's instructions for the simple 4/4—in the middle of the measure preceding the extension.

⁵²Spitzer 1998 offers a particularly good account of the relation between duple and triple groups.

⁵³Schachter 1987/1999b explains why a triple hierarchy on a very large scale is impracticable.

VII. The Compound 4/4

Internal diversity. I have already discussed the principal attributes of the compound 4/4 in some detail in chapter 1 and, through comparison with the large and the simple 4/4, in the present chapter. I shall therefore only summarize my observations briefly here, and then focus on those aspects of the compound 4/4 that require further elaboration.

Kirnberger's comments on the compound 4/4 are rather less helpful than are his observations on the other types of 4/4 time. He notes chiefly that each measure of the compound 4/4 comprises two bars of 2/4 time, and that in the compound 4/4 "the cadences fall naturally on the second part of the measure and last only half a measure, which would not be possible in 4/4 meter" (p. 398). Be that as it may (compare my observation during the last section about the metrical position of the closing chord in the G-major Allemande), there are many measures in the compound 4/4 that don't readily yield the impression of easy divisibility into two, and there are many cadences in the compound 4/4 that occur away from the third beat.⁵⁴

Quite a few theorists have in fact noted the existence of two types of compound 4/4. The first type does contain two bars of 2/4 time and consequently shows a third beat almost identical in metrical emphasis to the first. The second type contains a more differentiated metrical hierarchy and consequently shows a third beat more clearly subservient to the first.⁵⁵ Although the first type is more common in the earlier decades of the eighteenth century and the second type comes into its own during the later decades,

⁵⁴I thank David Schulenberg (private communication) for bringing this point to my attention.

⁵⁵Grave 1985 and Burkhart 1995 offer invaluable accounts of this issue. See also Mauerer Zenck 2001, and the various authors I cited in connection with Kirnberger during the Introduction.

most examples of the compound 4/4—at least in the complex pieces under consideration here—fall somewhere in between the two types, as Reinhard Strohm recently observed.⁵⁶ It is this in-between type of compound 4/4 that I shall be concerned with principally in the present study.

As for pacing and grouping, the principal attributes of the compound 4/4 are its four-to-the-bar basic pace in the tonal-durational sphere, and its one-bar grouping pace, one-bar "hypermeter" (which comprises two half-measures), and one-bar primary periodic span in the durational-thematic sphere. The examples I presented in chapter 1 make it clear that these fundamental attributes are all subject to different kinds of enlargement in the course of the piece, particularly in the orchestral repertoire. The different types of enlargement are in turn coordinated by the kinds of narrative discourses and strategic schemes I shall lay out in chapters 4 and 5.

Quarter-note afterbeat displacement. Quarter-note afterbeat displacement in the compound 4/4 is similar to half-note afterbeat displacement in the simple 4/4 inasmuch as it serves to emphasize the closing notated downbeat of a phrase, a period, or a complete piece and the intermediate cadential and melodic goals in precisely the same way. A familiar example is the "Harmonious Blacksmith" Air from Handel's E-major Suite, which begins with a quarter-note pedal call (just as the F-major Organ Concerto began with a half-note pedal call) and introduces its thematic downbeat on the second beat of the measure (Example 2.25a).⁵⁷ Observe how several metrically weak melody tones,

⁵⁶Strohm 1987. I thank Reinhard Strohm for elaborating on the matter in a private communication.

⁵⁷Abrevaya 1999, pp. 113-14, Examples VI-24 and VI-25, presents a similar and altogether admirable analysis of the "Harmonious Blacksmith" theme, arriving at his conclusions via a historical route that begins in the Renaissance.

especially the eighth-note $f\#^1$ in bars 1 and 2 and the passing $d\#^1$ in the middle of bar 2, find themselves, incongruously, at the notated downbeat rather than at the weaker beat to which they properly belong. Owing to their odd-looking metrical position they are accented rather more emphatically here than they are in Mauro Giuliani's undisplaced, augmented transcription, which employs 2/4 time (Example 2.25b; that Giuliani omits the pedal call is not an issue—Handel did not include it, either, in an early manuscript version of the Air).⁵⁸ The principal tones of the melody, by contrast—the e^1 and $g\#^1$ of bar 1, and the $g\#^1$ of bar 2—find themselves on the weaker beats of each measure. Moreover, the tune's tonal underpinning—the harmonic weight of its tonic chord—has been moved to those weak beats as well.

Afterbeat displacement with a surprising accentual look is by no means as uncommon as it seems. It occurs with great frequency not just in Handel's music but in the keyboard works of Francois Couperin and in the vocal music of J. S. Bach—everywhere in the Baroque repertoire, in fact—but it certainly appears odd to the eye unaccustomed to the peculiarities of Baroque notation. On account of the quarter-note displacement, the less weighty material usually associated with the second and fourth beats enters on the notated downbeat and on the third beat, and the prominent tones usually assigned to the thematic downbeat and to the third beat enter on the second and on the fourth beats. If one only thinks of 2/4 time, where (minus the pedal call) such displacements are very common even in later repertoires (Example 2.25c), the practice looks rather more persuasive: Without its *Ersatz* augmentation, Giuliani's remake of the Harmonious Blacksmith tune in 2/4 would certainly make the tune more plausible to the modern eye (Example 2.25d).⁵⁹

⁵⁸Reproduced in Hicks 1983, among others.

⁵⁹The difference between the idiomatic use of 2/4 displacement (and of related displacements) during the Baroque era and during later periods resides in its changing

Whether the odd-looking location of the downbeat becomes an issue for rhythmic play and thematic development depends on the relative emphasis the composer chooses to place on the notated downbeat and, subsequently, on the thematic downbeat; it also depends on the extent to which the composer wants to question the identity of either beat. Although Handel does take advantage of the notated meter—the $\frac{5}{2}$ $\frac{6}{3}$ suspension on the downbeat of bar 2 in the Harmonious Blacksmith is very expressive—he often forgoes the opportunity to develop durational confrontations between the two types of downbeat in an extended, thematic way. The exceptions one finds occasionally are short: A fleeting but effective example shows that Handel might resort to such play when it is not too obtrusive. The exceptional displacement in question occurs near the double bar of the Gigue from the G-minor Suite, which is set in compound 12/8 time; it is signalled by the square brackets in Example 2.28b (I discuss Example 2.28a, which provides the theoretical basis for Example 2.28b, later). Taking advantage of a nonconfrontational situation in which all he needs to do is to buy time until the mediant is tonicized at the double bar, Handel shifts the upper-voice figurations very briefly by one beat to the left. He keeps the bass in place though, letting it complete the tonicization on schedule (see the chord labels at the sketch under Example 2.28b). In comparable situations Bach explores the possibilities for rhythmic play to a rather greater extent; a good example is the aforementioned Gigue from the D-minor English Suite (also set in compound 12/8 time).

The reason quarter-note afterbeat displacement, despite its odd appearance, works so well in the compound 4/4 has to do with its similarity as a notational and as an

status as an issue that calls for compositional elaboration and resolution. Baroque displacements of this type don't *necessarily* require such elaboration; later displacements often do. Samarotto 1985 points to some telling examples in Bach's instrumental music; Grave 1985 and Samarotto 1999 address the phenomenon's working-out during the Classical era and beyond.

accentual idiom to the metrical disposition of suspension series and points of imitation. One thinks of the suspension as occurring on a strong beat, and one thinks of its preparation and its resolution as occurring on a weaker beat. But in practice the preparation and the resolution of the suspension can lend substantial rhythmic emphasis to the metrically weak beat on which it falls, especially when several suspensions are grouped together in a series; Example 2.26a, from the Allemande of Handel's A-major Suite (1720), illustrates. The expressive approach to e^2 on the fourth beat of bar 7, from the descending third $d\#^2$ - $c\#^2$ - b^1 on the third beat, highlights the preparation of e^2 's suspension into bar 8. The decorated resolution of the suspended e^2 , emphasized by a passing B# in the bass, highlights the entrance of the resolving $d\#^2$, on the second beat of bar 8, in a similarly expressive way.

Imitative practice, likewise, lends substantial rhythmic emphasis to the metrically weaker beats of the measure as a matter of stylistic norm (Example 2.26b, from the beginning of the same Allemande). Though not related to afterbeat displacement directly either, points of imitation are powerful tools that Baroque composers often use in defining and enhancing the accentual personae of the weaker beats.⁶⁰ As they enrich the fabric of imitative counterpoint the composers also establish a durational and accentual milieu within which long-term quarter-note afterbeat displacement can take place as a matter of course.

That for Handel such displacement was all in a day's work can be observed in his free transcription of the Passacaille theme from the G-minor keyboard Suite of 1720. The theme, along with some further variations, reappears at the beginning of the developmental interlude in the middle of the opening Andante from Handel's Organ Concerto in B-flat, Op. 7, No. 1 (Example 2.27; the Andante consists of a series of

⁶⁰I discuss the wider durational ramifications of this practice in Willner 1998.

variations on a similar theme). Originally in the simple 4/4 and congruent with the notated meter, the Passacaille theme is now reset in the Andante's compound 4/4, its notes halved in length and displaced by a quarter note to the right in order to fit into the metrical setting of the Andante's outer sections.

A reciprocal displacement to the left, one that puts the thematic downbeat on the fourth beat of the measure—"forebeat displacement" as it were—occurs occasionally: quite infrequently in Handel's music and only slightly more often in the music of other Baroque composers. We encountered a fleeting occurrence—the furthest Handel would go—when I pointed to the incidental displacement of the upper voice shown in Example 2.28b. Example 2.28a, from the Allemande of Bach's A-minor Partita for Clavier, presents a rather more substantial deviation, if an unusual one.⁶¹ Whereas in Handel's instrumental works such displacement takes place internally, as a short part of a larger passage—not at the beginning of a piece or over long durational spans—here the displacement announces itself at the outset. Just like Handel, Bach allows his bass to follow the notated meter (see the sketch and the roman numerals under Example 2.28a), but unlike Handel Bach pursues the conflict between the two voices all the way to the conclusion of the piece.⁶²

Quarter-note displacement in the large and the simple 4/4. A look at several excerpts from Handel's C-minor Fugue reproduced in Example 2.29—excerpts whose metrical

⁶¹I thank David Schulenberg (private communication) for confirming the rarity of this particular instance of displacement.

⁶²Perhaps the most extended Handelian example one can find occurs in the second movement, a Fugue, from the E-minor Concerto Grosso, Op. 6, No. 3, but it is appropriated—lock, stock, and barrel—from Scarlatti's "Cat's Fugue," K. 30 (duly noted in Derr 1989). The further subtleties and complexities of such elusive displacements, which most probably derive from the French keyboard repertoire, must await a study of Baroque isorhythmic practice.

underpinnings will require several pages of analytical prose to unravel—discloses that quarter-note displacement in the large, fugal 4/4 and in the simple 4/4 differs from afterbeat displacement in the compound 4/4. The thematic downbeat on the second beat does not represent an independent step of the basic pace. Rather, it falls within the harmonic domain of the half note projected by the pedal call, or within the domain of the harmony implicit on the opening downbeat when the pedal call is short or when it is suppressed altogether. Such displacement is actually more common in the large, fugal 4/4, which shares its half-note basic pace with the simple 4/4, than it is in the simple 4/4, because fugal circumstances require a preponderance of contrapuntal and imitative play in quarter notes (recall my earlier remarks about the metrics of suspensions). Fugal discourse also requires a pervasive engagement of chromaticism and of compound melody, based again on movement in quarter notes. These ancillary contrapuntal and imitative quarter notes—whether they occasion displacement or not—are added on, at the surface, to the undisplaced half-note movement of the basic pace.

The suppressed quarter-note downbeat so characteristic of fugal subjects and fugal textures—observe how it seems to sharpen its profile as Example 2.29 evolves, at *c*—is probably the most frequent and most common instigator of quarter-note displacement under these hierarchically tiered conditions. The displacement has all the deceptive looks and the deceptive effect of a borrowing from the compound 4/4 in the style of the *Harmonious Blacksmith*. But reduction and normalization quickly reveal that the displacement is more apparent than real: It follows the undisplaced movement of the half-note basic pace, and (for better or for worse) it assumes the looks of Lerdahl and Jackendoff's more drastic analyses when its quarter notes are left out (on the right-hand side of Example 2.29a). A comparable reduction of a piece with genuine quarter-note displacement in the compound 4/4, by contrast, reveals a quarter-note basic pace that has been displaced by a quarter note to the right, as a quick review of Example 2.25a will

confirm. A performer aware of these metrical differences will surely weigh and shade the chordal textures of Handel's fugues more lightly and shade them more fluently than is customary nowadays.

The suppressed fugal downbeat. The reason, then, for including the C-minor Fugue's opening quarter note in Example 2.29 within the structural domain of the opening measure's first half note is that the material in the first half of the measure, regardless of its looks, supplies a single half-note step of the basic pace. It supplies that half note even if some of the material is suppressed and replaced by a rest. Like the sixteenth-note afterbeat patterns in Example 2.22c but at a higher level, quarter-note displacement in the fugal 4/4 and in the simple 4/4 is a purely local phenomenon, one that only very rarely displaces the basic pace from either the first or the third beat of the measure. (Exceptionally, in Example 2.19a, bars 42-44, it does override the basic pace's half-note displacement, by borrowing from the compound 4/4.)

The C-minor Fugue presents a highly characteristic occurrence of a fugal subject's seeming quarter-note displacement in the large 4/4. Appearances to the contrary, the subject's opening quarter note, g^1 , along with the supporting C-minor harmony suppressed at the downbeat, introduces the half-note basic pace of the large 4/4 (see the reduction in Example 2.29a). By the same token, the subject's closing quarter note stands for a full half note. Handel, sure enough, later on sets the subject as a theme moving in a chordal rhythm of half notes (Example 2.29b). In all fairness I must point out that Handel later on also sets the subject as a theme that moves in a chordal rhythm of quarter notes. But when he does so he makes it clear that the Fugue's half-note basic pace has to all intents and purposes contracted briefly and temporarily to accommodate a borrowing from the compound 4/4 (Example 2.29c).

Mid-bar displacement. Mid-bar displacement of the type discussed by Charles Burkhart in his article, "Mid-bar Downbeat in Bach's Keyboard Music," appears with some frequency in Handel's compound 4/4.⁶³ I already suggested earlier (chapter 1, Example 1.2a, bars 9-11^a) how in this type of displacement the third beat of the compound measure assumes the role of the downbeat *temporarily*, shifting the entire durational apparatus by a half note to the right or to the left. The idiomatic and strictly limited dislocation embodied by this sort of mid-bar displacement differs fundamentally from mid-bar displacement in the simple 4/4 (Examples 2.15 and 2.19): Whereas in the simple 4/4 the displacement occupies much of the piece and operates *with the support of the undisplaced, notated meter*, in the compound 4/4 it is a purely local phenomenon whose displaced metrics *override the notated meter completely*—but only for a brief period of time.

To that short example of mid-bar displacement from the F-minor Allemande I presented in chapter 1 (bars 9^b-11, Example 1.2a) I should like to add a more dramatic orchestral example, from the opening ritornello of the Allegro from the Concerto Grosso in D major/minor, Op. 3, No. 6 (Example 2.30).⁶⁴ Here the elision of half a measure at the middle of bar 4 allows the two-bar *Fortspinnung* to begin right in the middle of the measure (bar 4^b), and it also allows the *Vordersatz* to reappear, truncated and parenthetically displaced, at the middle of bar 6. Through a further elision only a measure and a half away, at the downbeat of bar 8, a second *Fortspinnung* enters, unexpectedly in the parallel minor. In a rather theatrical and peremptory manner, this second *Fortspinnung* restores the notated downbeat.

⁶³Burkhart 1995.

⁶⁴Its silent drama may have something to do with its origin as the Overture to Handel's Ottone.

Even though the parenthetical displacement of a truncated *Vordersatz* is a common, some might say casual procedure, a potential conflict between the notated and the displaced meters nonetheless does color the passage. The notated meter has been put aside. Sensing that something in the periodic hierarchy is amiss, one expects it to be restored. The displacement is far from incidental in its effect, and its consequences are soon reflected in the measures that follow. In other words, the mere suggestion of a potential for conflict between the notated and the displaced meters indicates that a dialectic relationship between the meters prevails—that their relationship is fundamentally very different from the cooperative give and take between the meters in the simple 4/4. In the compound 4/4 it is an underlying tension that one senses, even if it is not always expressed directly at the foreground, and even if it does not become an issue for the composition to contend with.

These observations notwithstanding, one does find pieces, and not all of them in the compound 4/4, in which mid-bar displacement occurs *so* casually that it brings about no conflict of any kind. This is borne out by several instances of Handel's occasional confusion, probably the result of haste in preparing his autograph manuscripts, between the first and the third beats. Even in the large, fugal 4/4 Handel sometimes loses his way while navigating the metrics of the piece. Glancing through Example 2.31 we can see how Handel, in preparing the manuscript of the C-minor Fugue, crossed from the ninth to the tenth system and again from the eleventh to the twelfth system and began barring each measure in the middle of the measure rather than at the downbeat. After four such measures in the tenth system, and again later after five such measures in the twelfth, Handel realized his error and went back to strike out the misplaced bar lines, replacing them with accurately located lines.⁶⁵

⁶⁵Burkhart 1995 presents a similar example from a Bach manuscript. I thank Zdenek Scoumal for bringing Handel's metrical confusion to my attention in an early, unpublished

Composite displacements and metrical malleability. Dealing with each type of displacement and every afterbeat pattern one at a time is not a particularly difficult undertaking, nor is it an inordinately tedious or cumbersome task. The real challenge of parsing Handel's instrumental works on a measure-to-measure basis—and one that may in practice prove to be insurmountable—resides in sorting out the displacements and the afterbeats when several different afterbeat displacements have been superimposed over each other and have then been subjected to expansion or contraction. As a result of the fluctuation in pace and the subsequent resumption of the original metrics, different types of 4/4 time, different afterbeat patterns, and different types of displacement seem (however deceptively) to follow each other in rapid succession, throwing into question one's interpretation of each displacement and each afterbeat pattern, yet leaving one little time in which to disentangle and mull these over. A brief example, the ritornello-like opening theme of the second movement, Allegro, from Handel's E-minor Flute Sonata, Op. 1, No. 1^b (Example 2.32a) illustrates why unraveling these complexities is something of a thankless, even fruitless task. In the course of parsing one finds out that competing afterbeat patterns, at different levels of duration (especially at the eighth-note and at the quarter note level) all nest within each other, but one learns little about the piece itself. If the exercise nonetheless does possess some value, that is because it points to the extraordinary degree of *malleability* (to borrow Justin London's term, with some license) that each displacement and each afterbeat pattern contributes to the construction of a theme that is at once angular, supple, and beautiful.⁶⁶

paper from 1983, "The Keyboard Fugues of Bach and Handel."

⁶⁶London 1991. Responding to a hypermetrical account of duration and displacement in Bach's Third Brandenburg Concerto given in Botelho 1990, London offers a less global and less reductive approach that centers instead on the generative power of the malleable detail.

The ritornello theme divides into three uneven parts: a *Vordersatz* lasting a measure and a half (bars 1-2^a); a two-bar *Fortspinnung* that seems to begin in the middle of bar 2 and to close on the second beat of bar 4, with an elision of its last quarter note; and an *Epilog* that extends from the second beat of bar 4 to the third beat of bar 6. The *Vordersatz* sets up the Allegro's compound 4/4 by establishing a basic pace of quarter notes. At the same time it also introduces a quarter-note afterbeat displacement, of the Harmonious Blacksmith variety, whose first eighth note is suppressed. On top of that it adds a chain of nested eighth-note afterbeat patterns. To prepare for the entrance of these eighth-note afterbeats, the opening quarter-note pedal call does double duty: Split into two, it emerges as a pair of eighths that introduces both the quarter-note and the eighth-note afterbeats across the leap of an octave. The pedal call is followed by three groups of three eighths, each in the bass and each beginning with the aforementioned eighth-note afterbeat; these are imitated twice by the flute.

At the deeper level of movement in half notes, the *Fortspinnung* of bars 2^b-4 seems to offer full-fledged mid-bar displacement. The displacement begins at the middle of bar 2, as I shall soon explain. But at the surface the *Fortspinnung* in fact begins already on the second beat of the measure, just as the *Vordersatz* had begun—with the ritornello's characteristic quarter-note afterbeat displacement and the afterbeat's equally characteristic eighth-note suppression. And along the same lines—owing to the quarter-note afterbeat patterns—the *Fortspinnung* appears to end at the downbeat of bar 4. Now at a deeper level the *Fortspinnung* does expand the basic pace, from quarter-note movement to half-note movement, in the same way most *Fortspinnung* passages do (see the reduction in Example 2.32b). The expansion begins on the third beat of bar 2 and ends on the second beat of bar 4, and it makes use of the idioms of sequential expansion without enlisting the

help of a sequential progression directly.⁶⁷ Hence the sense of midbar displacement I mentioned earlier, which prevails in bars 2 and 3. In retrospect, one realizes that this brief expansion of the basic pace was prepared by a half-bar obbligate pace which (subliminally) underlies the various harmonies in bars 1 and 2^a.

On the second beat of bar 4 the expansion of the basic pace and the idioms of sequential expansion all end prematurely. Their closure is elided by the overlapping entrance of the *Epilog*, and by the resumption of the quarter-note basic pace.

If the *Epilog* displays a curiously familiar quality that is because it emphasizes the quarter-note afterbeats that were somewhat masked by the added layer of eighth-note afterbeats during the *Vordersatz* and the *Fortspinnung*. The *Epilog* offers a contraction, at the restored quarter-note basic pace, of the preceding expansion's melodic kernel, $c^3-b^2-a^2-g^2$ (see the brackets atop Example 2.32b). It closes in a modestly climactic way, with a cadential acceleration to movement in eighths that takes place during the first part of bar 6. The third beat of bar 6 hosts the pedal call that opens the next phrase, and in so doing it introduces the casual type of mid-bar displacement typical of the compound 4/4.

I offer these decidedly tortuous observations not with the intent of grounding one's contemplation of Handel's airy tune in a thicket of complexities, but rather with the purpose of showing just how deeply entrenched and how closely intertwined the procedures of metrical displacement and afterbeat displacement are at various levels in this repertoire. What is really extraordinary here is how liberally and how malleably different types of displacement combine and overlap when expansion and subsequent contraction take place. Once one has become accustomed to the ubiquitous presence and to the pervasive interaction of the consequent durational fluctuations, one's capacity for

⁶⁷One might again refer to a quasi-sequential expansion, as I did in describing the rising 5-6 series in bars 5-6 of the F-minor Allemande (chapter 1).

sensing their fusion at the surface—without necessarily following each durational adhesion slavishly—becomes second nature. Before long, one also realizes that there is nothing that is metrically irregular about these fused fluctuations. They represent everyday life in the masterworks of the high style.

Duple meters in the concertos. Handel's concertos, like those of other Baroque composers, sometimes introduce orchestral ritornellos and solo passages that show different types of 4/4 time, and it is up to the discourse between the solo and the orchestral complements to realize and then to dissipate the tensions between the various meters. Example 2.33, from the lightly fugal third movement of the Concerto in Alexander's Feast, illustrates. The Example at the same time provides a succinct introduction to the temporality of Handel's orchestral and concerted fugal works.⁶⁸

The fugal subject and the fugal ritornello as a whole show the compound 4/4, with its characteristically even quarter-note basic pace (see the reduction in Example 2.33b). Many of the solo interludes that follow, despite substantial intensification in thematic activity, offer a much lighter half-note basic pace and a slow moving, whole-note obbligato pace (see Example 2.33c and the reductions in Example 2.33d). In marked contrast to the fast-paced ritornello, they portray a characteristically broad *alla breve* style.⁶⁹ The great difference between the two durational settings is then worked out in the course of the movement through a series of large-scale sequential expansions. The wide scope of these expansions in turn accommodates the entire gamut of paces within a slowly moving, mildly contrapuntal framework.

⁶⁸Handel conjures up the same effect, but without settling into another meter, in bars 13-16 of the Allegro from the E-minor Concerto Grosso (chapter 1).

⁶⁹Riepel 1752-1768, pp. 53-54. See Willner 1999, p. 198, fn. 7, for a more extended discussion of Riepel's well-known observation and for further references to other theorists' citation of Riepel's remarks.

VIII. Other duple meters

Fugal alla breve. The *alla breve* type of 4/4 time serves in at least two different capacities (and in a few additional variant roles as well) in early eighteenth-century style. It provides the stately pulse of the learned choral and fugal high style, with heavy accentual emphasis on the first and the third beats, and it also supports what seems to be the very opposite—a fast-moving version of the simple 4/4 that emphasizes the first and the third beats too, but does so under the relatively homophonic and texturally light conditions of the middle and the low styles.⁷⁰ The inevitable confusion surrounding the meaning of *alla breve* is reflected even in Kirnberger's description of the first type: After mentioning that the *large alla breve* (= 2/1 time) is no longer in use, he observes that "It is to be noted about this meter [the first type] that it is very serious and emphatic, yet is performed twice as fast as its note values indicate, unless a slower tempo is specified by the adjectives *grave*, *adagio*, etc." (p. 386). Elsewhere, Kirnberger seems to indicate that there really isn't much difference between the first *alla breve* and his notion of large 4/4 time:

For solemn and pathetic pieces, *alla breve* is especially appropriate and is therefore used in motets and other solemn church pieces. Large 4/4 meter has a very emphatic and serious motion and is suited to stately choruses, to fugues in church pieces, and generally to pieces where pomp and gravity is required (p. 400).

The severe and archaically evocative passagework of Handel's slower keyboard fugues,

⁷⁰ Botelho 1993 presents a lucid account of the different uses to which *alla breve* has been put. Allanbrook 1983, which I follow here, offers the most widely encompassing and, stylistically, the most convincing interpretation.

often weighed down in performance by a needlessly solemn playing style, approximates the character of the first type of *alla breve* meter, even though none of the fugues is explicitly marked *alla breve* and none contains the long note values associated with it; see again Examples 2.29 and 2.31, from the C-minor Fugue. Chordal appearances to the contrary, the somewhat brisk pace and grouping attributes I enumerated earlier in conjunction with the large 4/4 prevail in the C-minor Fugue as well, as does the frequent use of composite pacing (note the alternation of quarter notes and half notes in Examples 2.29b and 2.29c). The welcome tendency of historically informed players to perform Handel's choral and instrumental music lightly and briskly is consonant with these observations.

Light alla breve. Examples of the second, lighter type of *alla breve*, explicitly designated as such through the time signature of C with a slash, are much easier to find among Handel's instrumental pieces, especially in such relatively light orchestral works as the *Concerti Grossi*, Op. 3, the *Water Music*, and the *Music for the Royal Fireworks*, all of which contain several movements in the middle style. The *Bourrée* from the *Royal Fireworks Music* presents a good illustration (Example 2.34). On account of the liberties associated with the middle style, the *Bourrée*'s metrics are actually more convoluted than those of other pieces I present in this chapter, with the possible exception of the E-minor *Flute Sonata*. An analysis of the opening theme shows why.

The *Bourrée* begins with a sequential cycle of descending fifths that serves to harmonize the principal theme. The fifths descend at the quarter-note figural pace rather than at the half-note basic pace (compare the two levels of reduction in Example 2.34): Their sequence therefore does not alter the duration of the theme's essential tones through either sequential expansion or sequential contraction. The parentheses in Example 2.34c indicate that the ancillary upper fifths on the second and fourth beats of bar 1 and on the

second beat of bar 2 reside within the time span of the preceding, more structural chords, which appear on the first and third beats. This seemingly skewed relationship holds even though motivically the chords on the even beats are more directly subservient to the structural chords that follow. Although it remains conceptually confusing, that is a very common sequential disposition, and one that we have already encountered several times earlier.

Within this tonal and metrical framework, which spans both sides of the barline, the opening-tonic upbeat ushers in the subdominant on the downbeat of bar 1. At a deeper level, though, the tonic upbeat resides within the longer time span of an implicit half-note tonic that occupies the second half of "bar 0" (see Example 2.34b). One can, in fact, easily imagine an idiomatic quarter-note pedal call preceding the quarter-note upbeat of the piece (Example 2.34c), as well as a larger, half-note pedal call at the head of "bar 0" itself (Example 2.34b). The implicit participation of the two nesting pedal calls in the temporality of the Bourée discloses a hidden mid-bar displacement of the type usually found in the simple 4/4. We might go one step further now and hear the entire Bourrée as displaced in this familiar way by a half note, in which case "bar 0" would become the underlying bar 1. The reason the opening of the Bourrée is so very effective despite the harmony-textbook quality of its progression is that it actually begins *in medias res*. The two pedal calls have been left out, but the listener familiar with Handelian idioms can sense their absence and experience a richer and more tensile durational hierarchy than what the seemingly unpretentious surface would seem to suggest.⁷¹

⁷¹Had a quarter-note basic pace prevailed throughout, one could have made a case for sequential expansion to movement in half notes in bars 1 and 2 on the basis of one's familiarity with the cycle of descending fifths as a tonal and durational idiom. My notion of "bar 0" differs from that of Arthur Komar, who regards it as a necessary adjunct to an upbeat measure (Komar 1971, pp. 151-61, especially p. 155). For a trenchant critique of Komar's idea, see Schachter 1976/1999b (pp. 34-35 in 1999b).

2/4 Time. Examples of pieces in 2/4 time are rare in Handel's instrumental works, as Peter Williams pointed out in an important study of Bach's and Handel's sparing use of this time signature.⁷² Even Handel's most substantial exemplar, the Fugue from the F-minor Suite (Example 2.35a), was originally if half-heartedly conceived as a piece in 4/4 time (Example 2.35b). The reason which Williams advances for the two composers' infrequent use of 2/4 time is quite convincing: In the absence of a substantial intra-measure hierarchy involving long runs of sixteenths, the rapid play of quarter notes and eighth notes that marks 2/4 time—and, above all, the meter's binary opposition of quarter notes—allows Bach and Handel to emphasize each beat more or less equally and to establish an accentual rivalry between the two. While 2/4 time consequently displays serious hierarchical limitations, it possesses at the very least this highly significant thematic and narrative attribute.⁷³

As it happens, the strong presence of a hypermetrical structure in 2/4 time, which can hardly be denied in light of the brevity of each measure, does give an accentual edge to the downbeat of each measure (at the expense of the competing second beat) and, on a larger scale, to the downbeat of every other measure. (And, under still more periodic circumstances, to the downbeat of every fifth measure as well.) So the conflict between the agonist and antagonist beats within the measure still needs to be substantiated by the design of the piece.

Handel's F-minor Fugue realizes this potential attribute of 2/4 time in a dramatic

⁷²Williams 1993/1994.

⁷³The intra-measure confrontation that 2/4 time highlights is evident also in the opening theme of Mozart's K. 545 Rondo (Example 2.25c). Much of Komar's work was heavily indebted to the visionary thinking of Godfrey Winham, so it is possible that "bar 0" originated with Winham.

and rhetorically gestural way, visually as much as audibly. Register, texture, accent, and cross-accent face off repeatedly within adjacent measures, at the quarter-note level, and they do so in extravagantly stacked chordal fashion (Example 2.35c). The binary opposition between the two beats takes center stage. Equally important, the change from 4/4 to 2/4 allows the first three tones of the subject to occupy one measure each, and it lends them a pressing accentual urgency they would not otherwise possess.⁷⁴

Kirnberger's brief observation that the "2/4 is also lively but certainly combined with more lightness [than 4/4 time] and, for that reason, can be used well to express playfulness" (p. 400), casts no light on the meter's dramatic properties or on the F-minor Fugue's great accentual play. It is unfortunate that Handel made no use of 4/8 time in his instrumental music since 4/8 time offers both the dialectical advantages of 2/4 time and a more versatile, if small, metrical hierarchy that incorporates many sixteenths within the measure.⁷⁵

IX. Repercussions of grouping and expansion

Grouping as hidden repetition. A major but not immediately apparent benefit of the emphasis that Handel places on the initial basic segments of one, two, or three measures

⁷⁴Rosen 2000b contains a particularly vivid description of Handel's unacademic rhetoric in this Fugue.

⁷⁵The difference between 2/4 and 4/8 time can be surmised by looking ahead to Example 5.13 and the Allemande, "L'Ausoniène," from Couperin's eighth *Ordre of Pièces*. A major source of Handelian borrowings, this unusually brisk, Italianate Allemande also contains much of the source material for the Capriccio from Bach's C-minor Partita for Clavier (though the relationship, which emerges only gradually as the Allemande reaches its double bar, is by no means obvious). Couperin's Allemande presents its richly terraced narrative in 4/8 time; Bach's Capriccio offers its fiery drama in the tautly confrontational 2/4. Both are virtuoso pieces that make substantial demands on the performer; Handel's Fugue is digitally challenging for that matter too.

is the preliminary definition and establishment of a tonally stable block of time. This is the thematic and durational unit that serves as the backbone of later grouping enlargements and also as the armature of underlying associations between similar and equally short groups of measures. It acquires and maintains great immediacy and endurance through its privileged position at the head of the piece. Its on-again, off-again prevalence throughout the piece in its original form, enlargements notwithstanding, is of course fairly obvious; one expects it to be the focus of developmental spinning. What one cannot immediately foresee is the extent of the influence that the preliminary tonal stability of the basic segment might wield over later durational developments in the piece.

The opening basic segment of the movement usually unfolds over a tonic that is extended just under the surface—by a complete cadential progression, by a bass progression up to a back-relating dominant, sometimes even by a local bass pedal tone. Common to all these supporting progressions, beyond their strategic location at the beginning of the piece, is the periodic potential of the time-span they occupy and the thematic nature of the prolongation they offer. They are the tonal building blocks whose help will be enlisted in constructing the composition's durational structure and durational hierarchy from the ground up. The basic segment they support consequently registers on the ear as a uniquely marked tonal and durational entity. Such a distinct and forcefully imprinted span of time is likely to engender the appearance of similarly well defined and prolonged spans later on—spans whose thematic similarity to the basic segment may not call attention to itself, but whose tonal and durational underpinnings will remain all but identical.

The later recurrence of stretches in unnotated $3/2$ time corresponding to the three groups of unnotated $3/2$ at the opening of the Allemande from the E-major Suite (Example 2.22, above) presents a vivid illustration of this phenomenon (Example 2.36). The unnotated movement in $3/2$ time originates with the underlying three-step motion e^2 -

a²-g^{#1} in bars 1-2^a, and it continues to depend for its tonal rhythm on similar thematic progressions later on. But its potential for hidden repetition is due in at least equal measure to its subliminally dissonant extension of the tonic during its first occurrence (see again the reduction in Example 2.22b). Throughout the second reprise of the Allemande, the unnotated 3/2 meter reappears as a hidden repetition of the unnotated 3/2 time in the first reprise both at the obvious spot—over the sustained dominant and then over the sustained local tonic at the beginning of the reprise, bars 14-16 (Example 2.36a)—and, by way of further development, at the tonicization of the mediant, G[#] minor, in bars 20-23 (not shown; bar 23 is a suffix to bars 21^b-22). Unlikely though it may seem, the one-and-a-half bar dominant and tonic extensions in bars 14-16 actually have little in common with the one-and-a-half bar tonic extension in bars 1-2^a besides their identical time frame, sustained bass tones and emerging metrical dissonance. They seem to derive from a different thematic source. Like bars 12-13 just before the double bar, bars 14-16 are borrowed from the corresponding passage in the Allemande, "La Logivière," from the fifth Ordre of Francois Couperin's *Pièces de Clavecin*, whereas bars 1-2^a appear not to be; see Example 2.36b. It is only the slightly veiled recollection of the tonal stability of bars 1-2^a in bars 14-15^a and bars 15^b-16 that provides the expected reminiscence of the Allemande's opening gesture.⁷⁶

An important advantage of these hidden tonal *qua* durational repetitions resides in the opportunities they present for simulating the effect of tonal and durational enlargements in the later stages of the piece without requiring explicit durational expansion. While not all of the repetitions involve chordal extension as such (those in bars

⁷⁶For all their unabashed lyricism, rare even for Handel, bars 1-2^a might have something to do with the stridently clangorous beginning of the untitled Allemande for two harpsichords from Couperin's ninth Ordre. This is a piece with which the opening stretches of Handel's Allemande shares some magnificently dissonant sonorities, as they do with the *seconde partie* of *Les Agréments* from the fifth Ordre.

2^b-3 and 4-5^a of the E-major Allemande, for instance, do not), those repetitions that do certainly call substantial attention to themselves because the slow but prominent obbligato pace they establish—especially the one-and-a-half bar pace in bars 14-15^a and 15^b-16 of the Allemande—contradicts the two-bar grouping pace established during the later stretches of the first reprise; see the reduction in Example 2.36a.

Expansion as recomposition. A closely related type of tonal enlargement, but one that is too loosely defined in its outlines to qualify as a precise durational expansion, is the freely augmented recomposition of an incipit or an opening theme at the point of a brief, apparent recapitulation. Such recomposition is usually too varied in its newly minted details and in its newly enlarged scale to be aligned with its model exactly, one on one (or, enlarged, two on one, three on one, and so on). Example 2.37a, from the third-movement Allegro of the D-minor Concerto Grosso, Op. 6, No. 10, shows how the Allegro's opening two bars are fragmented and recomposed in improvisatory, ad-hoc fashion as three bars at the opening of the apparent recapitulation.⁷⁷ It is actually the earlier preparation for the entrance of the augmented opening that summons up the use of durational expansion proper, in the form of a long series of sequentially enlarged rising fifths. This slowly ascending progression inverts the opening theme and occupies almost the entire stretch between the central double bar and the freely enlarged recapitulation incipit. By the time the enlarged fragments of the opening theme enter, the general sense of their impending transformation is firmly in place. Their free, improvisatory enlargement now comes across as a natural consequence of the more formal and more strictly measured enlargement that had led up to it.⁷⁸

⁷⁷I explain why the recapitulation is apparent in Willner 1988.

⁷⁸This is a particularly good example of the kind of general enlargement Schenker called *Vergrößerung*; the enlargement of each half of bar 1 into a full measure at bars 17 and 18 also embodies what Samarotto and others, from Kirnberger to Rothstein and Petty, call *elongation* (I defined these terms in the Introduction).

CHAPTER THREE

PACE, GROUPING, AND DISPLACEMENT IN TRIPLE METER

I already suggested that there are fundamental differences in pacing between the duple and the triple meters in early eighteenth-century style. These differences encompass duple and triple meter in general and also the many sharply etched meters that make up each larger metrical class. Because I'll be dealing with a wide variety of constituent meters in this chapter, I'll be using the word meter in its admittedly somewhat awkward plural form.¹

The most significant differences between the duple and the triple meters reside in the articulation of the basic pace: The characteristically even flow of the basic pace in the duple meters is replaced by a characteristically uneven flow in the triple meters. We've already encountered this difference in the closing examples, from Handel's G-major and E-major Courantes, in chapter 1 (Examples 1.25-1.27), and we shall soon encounter it again. The importance of the distinction becomes self-evident when one considers the need for rhythmic balance between the various movements of a long piece. In the present chapter I shall investigate the degree to which my earlier observations about pacing, grouping, and displacement in the various duple meters are applicable to the triple meters, and I shall identify the metrical and hypermetrical features that are unique to the triple meters as a group. Again, a survey of each triple meter and its pacing, grouping, and displacement patterns at the level of the segment, the phrase, and sometimes the period will follow. In

¹I hasten to note that the word rhythm has often been used in the plural too, and that Kimberger (p. 397, for instance) uses "triple meters" from time to time as well.

several instances the scale of the examples' pacing and grouping will be larger than the scale of the examples in chapter 2: The emphasis on a broader scope will serve as a prolegomenum to the analysis of complete long movements in chapters 4 and 5.²

Part 1. On triple meter

I. The duple and the triple meters compared

Common features. Unlike the duple meters, which assert their own characteristic array of paces, groupings, and displacements—and then proceed to borrow additional resources from other duple meters—the triple meters share many durational attributes. The triple meters obviously differ from each other in character and in scale, and especially in the sheer amount of material each meter can accommodate within the span of a single measure. But in what concerns long-span durational structure and tonal pacing close to the surface their differences are often outweighed by substantial similarities, especially when it comes to the behavior of the basic pace. That is one reason why the triple meters can support many different kinds of hemiolas as well as elaborate dialogues between such meters as 3/4 and 6/8, 3/2 and 6/4, 3/4 and 3/2, 6/4 and 6/8, and so on. (I shall explain soon the seeming anomaly of including 6/8, 12/8, and 6/4 among the triple meters.)

Harald Krebs has emphasized the distinction between two types of metrical dissonance: One in which congruent layers of the same meter, having been temporarily misaligned, lead to displacement, however mildly, and one in which noncongruent meters, having been temporarily superimposed atop each other, yield hemiolic formations and other, similarly complex effects.³ A truly mild but very characteristic example of the first

²Spitzer 1998 gives the most thorough account of the differences between the duple and the triple meters.

³Krebs 1999. McKee 2000 provides a particularly clear summary of Krebs's

type is readily apparent in Example 3.1a: To observe it, one need only compare the notated meter of 4/4 with the sixteenth-note afterbeats that fashion the incipit of the ritornello theme (see the brackets atop the example). Many examples of the second type will emerge quickly if we glance ahead at the cadential hemiolas in Examples 3.4, 3.7, and 3.10. The first type (actually Krebs's second) occurs most frequently in the duple meters, in the form of half-note and afterbeat displacements, and the second (Krebs's first) occurs most often in the triple meters, in the form of hemiolic idioms, at least throughout early eighteenth-century repertoire. Wholesale displacement of the thematic meter, so typical of the duple meters of course occurs in the triple meters too, but usually as quarter-note afterbeat displacement, and—even more often but less significant structurally—as eighth-note afterbeat displacement. The opening four measures of the rather complicated excerpt in Example 3.1b, to which I shall be returning several times, illustrate in preliminary fashion.

The basic pace and basic segment. Except for the occasional moderately paced movement in 3/4 time and the occasional slow movement in 3/2 time, works in triple meter rarely follow a basic pace of three-to-the-bar. Instead, they usually alternate between an even basic pace of one-to-the-bar and an uneven composite pace of two-to-the-bar. To the steady, "fast-slow" alternation of half notes and quarter notes I observed in the G-major Courante (Example 1.25-1.26), and to the alternation of quarter notes and eighths in the E-major Courante (Example 1.27), we can add a "slow-fast" alternation of eighths and quarter notes; see Example 3.7. Observe also, in the deceptively tranquil Larghetto theme at Example 3.9, the alternation between dotted half notes, half notes, and quarter notes: The inner turbulence of the Larghetto is projected by these hidden currents of rhythmic flow.

approach.

Basic segments in triple meter typically extend for two bars at the beginning of the piece, and they establish a two-bar grouping pace as well as a two-bar primary periodic span right away (Example 3.2). The grouping pace and the periodic span will in turn expand, the last-named considerably, as the piece progresses (compare the two-bar segments in Example 3.2 with the expanded four-bar segment in Example 3.13). But because triple measures tend to be relatively short, the grouping pace will expand and contract more frequently and more widely than the comparable grouping pace in the duple meters. The built-in tendency of the grouping pace and the periodic span to expand and to expand rapidly is one of several reasons why the triple meters, small and large, support duple hierarchies to a greater extent than the duple meters in high Baroque style do. Even slow-moving subphrases in $3/2$ time are quick to form six-bar phrases.

Grouping. With allowances made for many individual fluctuations in the basic pace, these observations about pacing and grouping hold for the entire gamut of triple meters, including the compound triple meters. And that brings us to the question of $6/8$, $12/8$, and $6/4$. While a measure of $6/4$ or $12/8$ obviously contains twice as much material as a comparable measure of $3/4$ or $6/8$, the scope of the material supported in the course of one measure by each of these larger meters shows an individually defined and a highly characterized range of pacing and grouping. That is the reason why it is preferable to regard the large meters as autonomous temporal configurations: Their long measures embody distinct durational entities, not just pairs of smaller measures whose intervening bar lines have been removed.

One might of course still argue that $6/8$, $6/4$, and especially $12/8$ should more properly be viewed as purely duple meters rather than as triple meters in their larger outlines. But the frequent participation of the basic pace and its satellite figural paces in most of the local triple divisions of the piece—through the uneven composite pacing characteristic of triple meter, and through contraction and acceleration—marks even the

larger compound meters as fundamentally triple in design. Example 3.28 illustrates: The harmonies and the contrapuntal activation of the eighth notes shown at c) indicates that the eighth-note diminutions have been activated by the accelerating figural and cadential pace. The Example indicates that the large meters are distinguished by a characteristically uneven composite pacing not only at the deeper levels of the basic pace but also, closer to the foreground, at the levels of the figural piece, especially at the quarter-eighth level of $3/8$, $6/8$, and $12/8$.⁴

Note values. A fundamental difference between the duple and the triple meters resides in the smaller range of note values available to each triple meter. Whereas an allegro in $4/4$ time (such as the Allegro in D minor from the F-major Concerto Grosso, Op. 6, No. 2, quoted in Example 3.1a) contains notes ranging mostly from quarter notes to thirty-second notes, with the emphasis on movement in eighths and in sixteenths, a comparable allegro in $3/4$ time (such as the fourth movement from the D-minor Concerto Grosso, Op. 6, No. 10, quoted in Example 3.1b) contains notes ranging only from quarter notes to sixteenths, with the emphasis on movement in quarter notes and in eighths. Courantes, especially, show a distinctly narrow range (Example 3.2). (This, of course, is a very broad observation that applies in a very general way to the recurrence of note values over the span of a complete movement; it does not exclude the preponderance of longer or shorter durations.)⁵

⁴There are times, of course, when $12/8$ is nothing but $4/4$ with its quarter notes divided into eighth-note triplets, but in Handel's instrumental music examples are scarce. One comes upon them frequently in Corelli's Op. 6, for instance, and in Bach's vocal music. Marshall 1996 provides an extensive discussion of the phenomenon and includes illustrations in which the upper voices are notated in $12/8$ time while the bass instruments are notated in $4/4$.

⁵And again, Handel's courantes are really correntes (see chapter 1), but my observation, I think, holds for the French courantes as well.

The smaller range of durations in triple meter has important hierarchic consequences. It leaves the Baroque composer with only a small durational layer—a thin, transparent curtain—with which to separate the eighth-note and the quarter-note figural paces at the surface (in, say, $3/4$ time) from the dotted half notes or the alternating half notes and quarter notes of the basic pace below the surface. When sixteenth notes—or else half notes and dotted half notes—are largely absent, as they are in many of Handel's courantes, the constant stream of eighth notes tends to combine or to collapse the movement of the various paces into one durationally homogeneous line; see again Example 3.2. In this instance, the emergent durational recombination enhances and underlines the presence of the rhythmic complexities that inform the genre, but at the same time it also covers them up. The triple meters may present an attractively straightforward duple hierarchy in the large, but they certainly show a daunting labyrinth of elusive metrics in the small.

Internal division. To an even greater extent than a measure in $2/4$ time, a measure in $3/8$, $3/4$, or $3/2$ time lacks a ready-made internal metrical hierarchy, one that might determine the relative priority of its second or third beats. Example 3.3 illustrates. Depending on the thematic, textural, or rhythmic emphasis that falls on the beat, either the second or the third beat might be the stronger of the two. Internal grouping or division within the measure—along the lines of grouping and division of three-measure groups that we encountered in chapter 2—is therefore likely to follow either a one-plus-two or a two-plus-one pattern, depending on the design of the foreground. If the measure divides into $1 + 2$, the second beat will be stronger than the third; if the measure divides into $2 + 1$, the third beat will be stronger than the second. The first division is shown in Example 3.3; note the suppressed pedal call at the beginning of Example 3.3a, and the explicit pedal call at the beginning of Example 3.3b. (Why Example 3.3a should divide into $1 + 2$ will become clear when I discuss nested afterbeats.)

To the extent that later tonal music favors themes with pronounced upbeats (the sole examples in chapter 3 are 3.28 and 3.30), the 2 + 1 division of the measure in the triple meters is perhaps more common, more *thematic* in later repertoires than it is in Baroque music: Through aural experience we may have even come to hear it as more natural than the division into 1 + 2. The division into 1 + 2, by contrast, bespeaks the kind of rhythmic artifice, typically Baroque, that makes itself known in the sarabande, the menuet, and other genres which are geared to an accented second beat. A good example of a (temporary) division into 2 + 1 is found in Example 3.13: Here the inner voice initiates a 7-6 suspension series and introduces the "2" of 1 + 2, but the more prominent upper voice responds with a series of registrally prominent comments—the "1" of 2 + 1.

II. Afterbeat displacement in the triple meters

Second-beat afterbeat displacement. When the measure in 3/4 time divides into 1 + 2—Example 3.3b, of which still more presently, continues to illustrate—quarter-note afterbeat patterns are in a position to introduce a thematic downbeat on the second beat and to establish their own thematic and durational hierarchy, in much the same way that half-note afterbeat patterns do in the simple 4/4 (recall my discussion of the F-major Organ Concerto in chapter 2, Examples 2.15- 2.19). To an even greater extent, though, these quarter-note afterbeat hierarchies in 3/4 time coexist with the notated downbeat and with the notated metrical hierarchy without creating any sense of metrical ambiguity or conflict. After all, the downbeats of the notated hierarchy support the thematic hierarchy's durational and cadential points of arrival. The same observations apply to the thematic hierarchies established by eighth-note afterbeat displacements in 3/8 time and by half-note displacements in 3/2. Displacements in 6/4 and 12/8 time are more varied and more complex in nature: They resemble more closely the panoply of half-note displacements one encounters in the different 4/4 meters; I shall discuss them separately

later on.

We already know that Example 3.3b, the opening ritornello from the Larghetto of the Concerto in B $\flat$ for Harp or Organ, Op. 4, No. 6, illustrates quarter-note afterbeat displacement in 3/4 time. But we may not be aware that the Larghetto's displacement does not occur in isolation. A passage that is very similar yet undisplaced appears during the developmental stretches of the third movement of the Concerto, an Allegro moderato in 3/8 time. That passage is reproduced in Example 3.3c: Inasmuch as its undisplaced metrics evoke the Larghetto's ritornello theme, they reconfirm that displacement has indeed occurred at the beginning of the Larghetto. (Handel supervised the publication of the Op. 4 concertos, so one is probably justified in claiming that the parallelism between the two excerpts is intentional.)

Looking at the Larghetto in Example 3.3b in greater detail now, we find that its notated downbeat, established by the characteristic pedal call, is metrically stronger than the thematic downbeat on the second beat (and stronger, to be sure, than the ancillary third beat) on account of its participation in both the metrical hierarchy and in the larger, hypermetrical hierarchy at the two-bar level. Just as it does at the middle of the measure in the simple 4/4, the thematic downbeat on the second beat carries its own special brand of displaced metrical and hypermetrical accentual strength, but it in no way threatens the domain of the notated downbeat. At the end of each segment, subphrase, and phrase, the emphatic arrival at the downbeat reinforces and takes advantage of the notated meter to such a degree that an effect of two strong beats in a row would ensue were it not for the built-in caesura—a kind of hidden breath—that intervenes between the first and the second beat, between the notated downbeat and the thematic downbeat. This, incidentally, is one reason why Handel's mid-bar displacements in the simple 4/4 are so clearly expressed: A hidden, subliminal caesura intervenes between the first and the second half of most measures, and especially between the opening pedal call and the

ensuing thematic downbeat (recall Example 2.15).⁶

Going back to look at Example 3.1a, one might in the same spirit say that subliminal caesuras separate the repeated statements of e^2 on the third beat of bar 1 as well as the third beat of bar 2. And, looking at Example 3.1b, one could similarly say that silent caesuras separate the pedal-like statements of d^1 across the first and second beats of bars 2, 3, and 4. The repetition of these notes is far from mechanical, and it should not be played in a mechanical way.

Again, the use of the strong rubric "displacement" to characterize quarter-note afterbeat patterns in 3/4 time might seem unduly drastic. The degree of displacement one really hears, so close to the notated downbeat, depends much more than it does in the simple 4/4 on a fluctuating, relative emphasis that accrues to the second beat in the immediate foreground, on a motive-to-motive, bar-to-bar, and phrase-to-phrase basis. The global, wholesale displacement of complete movements in the simple 4/4, by comparison, does not require quite so much by way of continual and intense confirmation. In the long run, though, the word displacement remains an eminently useful descriptor, as long as the thematic emphasis on the second beat is strong enough to sustain it consistently, and with the support of the voice leading structure.

The underlying voice leading remains the ultimate arbiter when questions regarding the existence or even the extent of a displacement arise. If a unit of voice leading—a segment or a subphrase, not to mention a phrase or a period—comes to a close at the downbeat and a new voice-leading unit begins at the afterbeat, displacement has taken place. The *Larghetto* in Example 3.3b offers ample illustration. But on account of the uneven and unpredictable pacing characteristic of the triple meters, it often happens that the closing unit on the first beat, and the opening unit on the second beat, share the same

⁶The cadential hemiola shown in Example 3.3b is an idiomatic borderline occurrence: One does not become aware of it until movement has ceased on the second beat of bar 6. A subliminal hemiola, perhaps.

harmony. When that happens, the shared harmony obscures the maintenance of the displacement. Even then, the rule of thumb I just outlined still applies. Handel, at the second beat of bar 2 in Example 3.7c, keeps his displacement despite the absence of a new harmony at the beginning of the new one-bar figure.

Wholesale displacement. Afterbeat patterns in triple meter that suggest displacement for the duration of a complete movement are very common because it is in the nature of the thematic material in triple meter to begin off the notated downbeat. As a matter of habit—at least in early eighteenth-century music—triple meter tends to seek the emphasis of closure—a tonal direction to drive at—in the notated cadential downbeat that lies ahead. Exceptions are few: They occur primarily when the displaced group of measures or the collection of displaced groups of measures closes into a full-blown notated downbeat that signals the simultaneous beginning of an undisplaced group through an overlap (see, for instance, bar 5 in Example 3.1b, and observe the entrance of the violoncello and bassi at the downbeat). The overlap cancels the displacement out, at least temporarily. Exceptions also occur when the displaced stretch closes into an extra measure that allows the displacement to peter out altogether (as it does in Example 3.40, bar 37, near the end of the piece). I stress that these are exceptions, though: Under most circumstances the displaced group will be followed without any break by another group beginning with an afterbeat displacement as a matter of course.

Example 3.4, the opening ritornello from the Largo of the Concerto Grosso in B= major and G minor, Op. 3, No. 1, illustrates how the wholesale displacement of a complete movement comes about in 3/2 time. At the outset the notated downbeat serves also as the thematic downbeat. That, however, turns out to be a one-time introductory ploy designed to get the slow ritornello off the ground. The ritornello's short *Vordersatz* closes at the downbeat of bar 3 with the completion of a I-V#-I progression. At the second beat of bar 3, a four-bar sequence that makes up the *Fortspinnung* enters,

triggering a half-note afterbeat displacement. From this point on the ritornello—and along with it the entire Largo—is displaced. Not even the *Epilog*'s cadential hemiola, which characteristically follows the notated meter in bars 8-9, can restore the ritornello's "proper" metrics.⁷

A more complicated situation prevails in the fourth movement, Allegro, from the D-minor Concerto Grosso, Op. 6, No. 10, a piece to which I have already referred several times (Examples 3.1b and 3.3a). The Allegro is set in 3/4 time. The principal *Vordersatz* theme in bars 1-4 follows a characteristic quarter-note afterbeat pattern whose first eighth note is suppressed; see the upper bracket atop Example 3.1b/ The suppression of eighths adds a layer of eighth-note displacement onto the quarter-note displacement, pushing the displacement to the right by the distance of an eighth (a "shadow" displacement, as it were); see the lower bracket atop Example 3.1b. The suppression of the eighth note obscures both the presence of an underlying quarter note on the second beat and, consequently, of the measure's division into 1 + 2. The result is a typical Handelian subtlety: a 1 + 2 division masquerading as 2 + 1. (One could argue that the entire metrical structure of bars 1, 2, and 3 has been shifted by three eighths to the middle of the measure; the Muffat excerpt in Example 3.19 does precisely that. But the strong sense of an eighth-note upbeat—d² in bar 1—to an ornamental quarter note—c^{#2}—speaks strongly against such a reading.)

The *Fortspinnung* enters, overlapping, in bar 5 (violoncello and bassi). Because it enters on the notated downbeat and continues to emphasize the downbeat for its entire five-measure run (bars 5-9), it cancels out the displacement of the *Vordersatz*. So drastically and so thoroughly does it obliterate the displacement that Handel must take steps, commensurably drastic in their own way, to make it possible for the richly terraced

⁷This is a full-fledged, all-out hemiola: The outer-voice suspensions at the turn of bar 8 disclose as much. I shall address the apparent contradiction between the displaced thematic meter and the undisplaced hemiolas later.

afterbeats of the *Vordersatz* to re-enter in a convincing and fluid way. Before the return of each *Vordersatz* and the reintroduction of afterbeat displacement, Handel has a new theme—a relatively neutral set of transitional passages first introduced in bars 38ff. (not shown)—enter and clear the air. The new theme dispels the mechanistic metrical effects that the brusque intervention of the *Fortspinnung*'s notated meter has conjured up and facilitates the reentrance of the ritornello in bars 42ff.⁸

Nested afterbeats. The addition of eighth-note afterbeats to the underlying quarter-note afterbeats in Examples 3.1b and 3.3b offers good illustration of *nested afterbeats*, a notion I introduced in chapter 2 (see again the lower bracket atop Example 3.1b). Sixteenth-note afterbeats often nest within underlying eighth afterbeats in the same way that eighth afterbeats nest within quarter-note afterbeats. I shall spare the reader another tortuous analysis along the lines of my close reading of the ritornello theme from the E-minor Flute Sonata, Op. 1, No. 1^b in chapter 2 (recall Example 2.32), but I emphasize that the same kind of complexity involving the expansion, contraction, overlap, and elision of the afterbeats' time spans prevails as persistently in the triple meters as it does in the duple meters, if not more so.

The third beat. There has never been a consensus among theorists about the accentual status of the second and the third beats in triple meter. Burney seems to voice sentiments that are distantly similar to my notion of a thematically accented third beat and an

⁸Handel's rhythmic scheme fits in neatly with his reliance on borrowings. According to John Roberts (private communication), bars 1-4 derive from or at least relate to the aria, "Ma non s'aspetti, no" from Handel's own opera, *Floridante*; bars 5ff. derive from the *Suonata sesta* of Kuhnau's *Frische Clavier Früchte*; and bars 38ff. are based on the *Courante* from the second Suite, in G minor, of Gottlieb Muffat's *Componimenti musicali*. It always seemed to me that bars 1-4 came also from the opening measures of Scarlatti's D-minor Sonata, K. 5.

artificially accented second beat:

Accent, in music. In the mechanism of melody, or measured musical tones, musicians have long agreed to regard the first and third notes of a bar, in common time, whether vocal or instrumental, as accented, and the *second* and *fourth* notes as unaccented. In triple time, divided into three portions, the *first* note and *last* are accented, the *second* unaccented. But these accents are variously modified; often to produce some comic effect, as wantonly limping, to ridicule lameness. If the *third* note in triple time is accented in serious music, it is always less forcibly marked than the first.⁹

A few theorists, influenced perhaps by the third beat's common role as the motivic upbeat to the next measure, have indeed suggested that the third beat is stronger than the second. According to Kirnberger,

These triple meters have the common element that, in each, three beats are felt per measure, the first of which is always accented, the third unaccented. The second can be accented or unaccented, depending on the nature of the piece. That is, it is usually accented in ponderous meters and in serious pieces, as in chaconnes and many sarabandes; but in light meters this second beat is weak (p. 397).¹⁰

In practice, when no quarter-note afterbeats are present, the third beat may be occupied by a chordally supported and harmonically tinged upbeat to the following downbeat. More often than not, the chord or at least the bass tone at the following downbeat then extends through to the second beat of the next measure (compare the score in Example

⁹Burney 1819, v. 1, s.v. *Accent*; quoted in Houle 1987, p. 131.

¹⁰Evidently, the notion of seriousness meant very different things to the two estimable observers.

3.13a, on which I had commented earlier, with the pace reduction in Example 3.13b). In such settings an internal grouping of 2 + 1 and an accentual norm of strong-weak-relatively strong quickly establishes itself.

Complexities arise when quarter-note afterbeat patterns, which present a 1 + 2 division within the measure, allow voice-leading chords of substance or other prominent elements of the design to occupy the third beat. The third-beat trills in Examples 3.1b and 3.3a illustrate nicely. The 1 + 2 division of the measure of necessity prevails, but a 2 + 1 "shadow division" lurks at the same time, especially if the "chord of substance" (or, in this instance, the "trill of substance") acts as a local upbeat to the notated downbeat.

Further complexities arise when the wholesale quarter-note afterbeat displacement that has shifted both the tonal and the durational structure over to the second beat allows the chords on the second and the third beat to simulate an internal two-beat upbeat to the following notated downbeat. On the face of it, an internal upbeat that emphasizes the following downbeat is (under the present circumstances) an anomaly: It seems to contradict the accentual patterns of the wholesale quarter-note shift away from that downbeat. This puzzling situation rules in one of Handel's few attempts to portray an easygoing, folksy style—the Polonaise in G from the E-minor Concerto Grosso, Op. 6, No. 3; see Examples 3.18-3.23, and the attendant discussion, below.

Third-beat displacement. Very rarely, a beginning on an upbeat supported by the tonic acquires sufficient textural, harmonic, and thematic emphasis to suggest afterbeat displacement to the third beat, somewhat in the manner of fourth-beat afterbeat displacement in the compound 4/4 (recall Example 2.28a, from the Allemande of Bach's A-minor Partita).¹¹ Despite the favorable circumstances, the implication of such

¹¹Samarotto 1999b comments at length on Schenker's feeling that any upbeat will claim at least some accentual authority for itself at the expense of the following downbeat (Schenker 1935/1979/2001). It is up to the metrical hierarchy to try and wrest that challenge away from the upbeat as the composition evolves.

displacement in triple meter is very rarely realized in practice, and certainly not in Handel's instrumental music. An "almost did it" example, whose pertinence will emerge as we proceed, appears in the refrain that opens the Pasacaille from François Couperin's eighth *Ordre*, in B minor (Example 3.5a).

The tonal and textural emphasis—a metric *qua* rhythmic accent—that accrues to Couperin's opening tonic, and to the powerfully embellished chromatic passing chords on the third beat of bars 1 and 2, does suggest a kind of syncopated displacement. But the proposed displacement is obviously thwarted by the metrical impact—by the 1-2-3 count—of the massive rolled chords on the first beat of bars 1 and 2, and by the rising thirds that mold the upper voice. These rising thirds spawn the appearance of two reaching-over figures (see again Example 3.5a), and in so doing they lend even greater emphasis to the notated meter. A cadential hemiola now enters: It spans bars 2 and 3 in the right-hand part, and it makes use of the notated meter, just as cadential hemiolas usually do. The hemiola transmutes the metrical persona of the third beat in bar 2: This third beat, instead of trying to usurp the metrics of the theme, supports the hemiola's idiomatic but contradictory discourse. Like a metrical pivot chord, the third-beat chord here changes the allegiance it holds while it is played.

As the hemiola enacts its last gesture, on the second beat of bar 3, it dispels the tensions between the participants in the accentual drama: It allows the reaching-over figures to perorate by elongating the concluding step of the second figure, and it dissipates the energy of the upbeats by stressing the second, rather than the third, beat of the measure. The task of the couplets that follow is to resolve the metrical dissonance of the refrain by reverting to the more common afterbeat displacement of one quarter note to the right (Example 3.5b). Emblematically, these couplets emulate the conciliatory lead of the hemiola's last gesture.¹²

¹²Only a few of Couperin's couplets try to build on the rhythms of the refrain. Among the pieces in the literature that follow a similar metrical scheme consistently are the

The significance of this example to our Handelian discourse resides in the light it sheds on Handel's hemiolic practice, a light more sharply focused than that of any Handelian hemiola. We think of the hemiola as a metrically dissonant idiom whose intention it is to contradict the metrics of the piece, however briefly. But in the larger scheme of things the hemiola—at least the cadential hemiola—acts in precisely the opposite capacity, that of clarifying and regulating the flow of the metrical hierarchy. By following the notated meter rather than the displaced thematic meter the hemiola lends emphasis to the chord that follows on the next notated downbeat. More often than not that is the last chord of a thematically displaced afterbeat pattern, which requires just this kind of added emphasis. By providing the required emphasis the cadential hemiola reminds us where the metrical scaffolding of the piece stands in relation to its thematic design: It undertakes, at the end of the phrase or the period, to mirror the task carried out at the beginning by the pedal call.

III. Other accentual disturbances

Counterstress. Local emphasis on the second beat that represents not displacement but rather the accentual scheme of an established genre pervades Handel's sarabandes, chaconnes, and minuets, and it figures prominently also in his similarly disposed dance-style pieces. As a rule, such generic emphasis, which does not usurp the metrical authority of the downbeat, rarely generates afterbeat displacement. It usually accrues to the second beat through a conspicuous durational accent or through a melodic, textural, or

second movement of Haydn's Piano Sonata in D, Hoboken 51 (Landon 61), and the Scherzo from Beethoven's Fourth Symphony (whose thematic material is probably borrowed from that of the Haydn D-major Sonata movement. Rhythmically intricate minuets, scherzos, and trios occasionally do so as well; see the discussion of Beethoven's Op. 135 in Samarotto 1999b.

registral intensification of the type I call (following William Rothstein) *counterstress*.¹³

Counterstress helps define these dance forms, especially when the piece in question is not specifically titled, or when the rhythms of the piece suggest that the genre in question is enclosed within the confines of another genre. But a counterstress that falls on the second beat and competes with the adjacent downbeat can occur in any composition. Its prevalence in dances is probably the reason why it appears in the triple meters so often. Its ubiquity in imitative textures—during the preparation and the resolution of suspensions, and at points of imitation—accounts for its reciprocal prevalence in the duple meters.¹⁴

Several examples of second-beat counterstress in 3/4 time follow each other in close proximity in bars 2 and 3 (and, as a trilled echo, in bar 4) of Example 3.6, from the heroically inflected Largo of Handel's F#-minor Suite (1720). The abrupt introduction by leap of thick, dotted chordal sonorities on the second beat of those measures creates a series of distinct *sforzato*-like effects against the steady metrical background maintained by the notated downbeat. It is the notated downbeat, not the competing counterstress, that serves as the thematic downbeat throughout bars 2-5^a. An uncharacteristically massive and long pedal call occupies all of bar 1 without displacing the Largo's metrics. And following the downbeat of bar 5, the accentual play between the first and second beats begins to suggest the presence of a shadow meter in the upper voice.

¹³The term seems to be original with Rothstein 1995; I focus on counterstress in Willner 1998.

¹⁴I explain in Willner 1998 how it is that counterstress can impose itself on almost any beat, and how its domain can reach hypermetrical proportions. I should add that although counterstress indeed rarely generates afterbeat displacement, there are sarabandes and sarabande-like pieces where it conspires with the metrics of the genre to attempt just that: the Sarabandes from Bach's G-major and E-minor Partitas especially (Example 3.33), and the closely related "La Terpsichore" from Couperin's second Ordre. Whether it succeeds is another matter.

Counterstress and hemiolas. Second-beat counterstress plays an essential role in defining the hemiola's third accentual gesture, which the hemiola enacts during the second measure of its signature two-bar formation.¹⁵ The added emphasis on the second beat is needed especially in the many borderline cases where the overarching hemiolic metrics are not strongly characterized. A good example is the aforementioned suspension of activity on the second beat of bar 6 in Example 3.3b. The durational accent that accrues to the second beat through the brief caesura defines the hemiola in the nick of time.

At least in theory, a matching third-beat counterstress may be expected to play a similar role in defining the metrics of the hemiola's second accentual gesture, during the hemiola's first measure, but in practice the frequent use of suspensions to tie the two hemiolic measures together produces an altogether different effect: It defuses both the purely local rhythmic counterstress on the third beat of the first measure and the metrical stress on the downbeat of the second measure, and in their place it contributes a prominent durational accent. To put it differently, instead of promoting tonal counterstress the suspensions offer an extended syncope figure that is unique to the hemiola idiom (bars 26-27 in Example 3.7a). The special thematic quality of the hemiola is due to the temporal bump realized by this long durational accent, and to the tonal qua durational bump occasioned by the second measure's second-beat counterstress, which follows.¹⁶

In a group of studies on the hemiola I described how hemiolas may require the basic pace to accelerate, from essential one-bar movement to movement in half notes (in

¹⁵These remarks apply, tacitly, also to short hemiolas in 6/8 and 12/8 time, which take place within the measure.

¹⁶The effect of an aural bump is mildly analogous to the bump the performer experiences when encountering metrical displacement in 4/4 time. I derive the idea from Burkhardt 1995. Schulenberg 1996 emphasizes the foundational significance of the hemiola's idiomatic suspensions.

3/4 time), or to movement in whole notes (in 3/2 time).¹⁷ I also showed how hemiolas may make use of composite pacing and how they superimpose themselves at the surface without affecting the underlying durational movement much. The basic pace underlay in Example 3.7b illustrates the second observation vividly.¹⁸

Displacement and hemiolas. The circumstances under which hemiolas—cadential hemiolas especially, but by extension other hemiolas as well—follow the notated meter gradually become clearer now. The key to the relatively fixed position of hemiolas vis-à-vis the notated meter is the fixed position of the chord to which cadential hemiolas lead: Virtually all cadential hemiolas lead to a local tonic, or to a "deputy tonic" (the deceptive VI or IV⁶), which as a rule arrives at the following downbeat. If no displacement is involved, the closing chord at the downbeat may well occupy as much as a complete measure (Examples 3.7a and 3.7b, Example 3.15). Paradoxically, the confrontation between the hemiola and the notated meter is greater when no afterbeat displacement is involved since in the absence of a fresh afterbeat pattern the closing chord has more time to counterbalance the hemiola.

On the face of it, then, the hemiolas present a three-way metrical dissonance that makes itself known at two metrical levels. At the level of the measure the metrical dissonance operates against the notated meter and against the prevailing displacement; at the level of two measures it operates against the notated hypermeter. The basic pace reduction in Example 3.7b illustrates. The metrics of Couperin's *Passacaille* (Example

¹⁷Willner 1991, 1996a, 1996d, and 1996e; see especially 1996e.

¹⁸*Ibid.* In the three articles I provide an extensive typology of Handelian hemiolas, with further references to other hemiolic studies. Rohr 1997 and Krebs 1999 offer nineteenth-century updates. Metrically displaced hemiolas in Handel are rare, but they occur in Couperin, Scarlatti, and Bach (Willner 1996a, Corrigan 1992), in adventurous minuets, scherzos, and trios, and in the nineteenth-century repertoire (Rohr and Krebs).

3.5), however, tell us that in a deep sense this dissonance is more apparent than real: Disruptive though it is, the hemiola nurtures rather than obstructs the notated meter.

Accentual personae. Under the proper thematic and durational circumstances each beat in triple meter can acquire its own distinct rhythmic and accentual persona. Each beat in other words can support a kind of accent completely different in character from the kind of accent that falls on either of the adjacent beats. In the music of the High Baroque, pieces that proceed at a relatively slow tempo sometimes promote brief stretches that turn this genuine but very dense accentual scenario into a rhythmic and thematic reality.¹⁹

At the beginning of the third movement, the Adagio, from the G-major Concerto Grosso, Op. 6, No. 1 (Example 3.8a), the notated downbeat is announced by the opening pedal call. It is played by all instruments except the first concertino violin, and it contributes a distinct, highly characterized metrical accent that is duplicated by the solo violins' alternating dotted half notes in bars 2, 3, and 4. Instead of closing at once, the pedal call overlaps with the entrance of an equally pointed but differently characterized tone, the thematic downbeat, which is introduced by the first concertino violin, on the second beat. This displaced downbeat brings with it a quarter-note afterbeat figure of three tones (two quarter notes and a dotted half note) that closes into the notated downbeat of the following measure. The three-tone figure then becomes the Adagio's principal motive.

In bar 2, the three-tone figure is entrusted to the second concertino violin. As the group's repetition begins on the second beat, a jagged ostinato counterpoint introduced at the same time by the ripieno's cellos leads on to the third beat of the measure. The cellos' rising third progression, e-f#-g, and the change in note values from eighths to sixteenths at

¹⁹Frank Samaro (1999b) describes a somewhat similar setting in Beethoven's Op. 135.

the arrival on g on the third beat, generates a rhythmic counterstress that is a worthy companion to the other two stresses in the measure.

Altogether, then, three different accents occupy bar 2: the notated downbeat, which represents a motivic point of arrival and stands implicitly for a new pedal call; the thematic downbeat on the second beat; and the rhythmic counterstress on the third beat. The feasibility of realizing such accentual and motivic density diminishes considerably at the quicker tempo of most of the pieces under discussion here, and at the relatively fast pace of most Baroque instrumental music in general. But even in slow movements a crowded accentual overlay is by no means always practicable or even desirable. It can certainly not be maintained for the duration of a long movement without a laborious effort on the part of both composer and performer.

I made little mention of counterstress in chapter 2 because in the absence of massive fugal or imitative textures or of dramatic rhythmic contrasts it appears quite rarely in Handel's duple meters.²⁰ In Bach's duple meters, which are pervasively imitative and angular, counterstress is by contrast a common idiom. Example 3.8b illustrates Bach's way with counterstress better than words can.²¹

IV. More on pacing in the triple meters

Three-to-the-bar pacing. I described earlier how in triple meter the basic pace constantly fluctuates between a one-to-the-bar and a two-to-the-bar movement within a slower, more fundamental one-to-the-bar framework (recall especially the discussion at the end of chapter 1, and see, by way of a refresher, Example 3.15). Situations occasionally arise,

²⁰Handel's fugal textures and imitative textures, we observed, are anything but conservative.

²¹I give a detailed account of Bach's way with counterstress in Willner 1998.

though, in which the chordal activity on the third beat—especially the characteristic appearance in first inversion of a triad that entered in root position at the downbeat—promotes related chordal activity on the second beat: Most often, it spawns the introduction of a passing chord linking the root position and the first inversion chords (Example 3.9). Similarly, quarter-note afterbeats, which activate the second beat thematically and chordally, can easily encourage the introduction of connective voice-leading chords on the third beat in order to fill out the measure (Example 3.10). If the activation of the second and the third beat continues with some regularity for many measures in a row, the composition will appear to have adopted a three-beat basic pace.

And occasionally, a genuine three-to-the-bar basic pace does indeed establish itself in just this way. During the first reprise of the closing Allegro from the C-minor Concerto Grosso, Op. 6, No. 8 (Example 3.11a), it seems at first that the second beat is occupied almost exclusively by passing chords (bars 1-4), and that the basic pace might emerge as a composite of half notes and quarter notes yet. But as the Allegro proceeds (bars 5ff.), it cultivates the contrapuntal three-to-the-bar pace so studiously that this faster pace quickly takes precedence, structurally, over all the more deeply lying paces (see the reduction in Example 3.11b). Emblematically, the closing V-I cadence of the first reprise, in the key of the mediant, finds itself on the second and third beats of the measure (bar 8).²²

Obbligato pace, basic segment, and hypermeter. Because the measure in the triple meters is often shorter than the comparable measure in the duple meters, it lends itself more readily to participation in larger and inherently duple durational hierarchies. Obbligato paces, which take in several measures at a time, are for the same reason more clearly and

²²Bach sarabandes not infrequently follow the same procedure within the framework of a developmental discourse. I present a detailed account in Willner 1996a.

more explicitly articulated in the triple meters, and they are easier to pinpoint analytically. (Recall my description of obligato pace in chapter 2 as the broad pace established by the sustained or prolonging harmonies at the level of the segment or subphrase, and see the dotted and tied whole notes in Example 3.12.) The opening sixteen measures, bars 48-63, of the Allegro from the Overture to the Music for the Royal Fireworks show a one-to-the-bar basic pace and an unusually wide four-bar grouping pace (Example 3.12; the parentheses in the Example indicate that my count excludes the one-time delay occasioned in much of bar 47 and at the beginning of bar 48 by the measure-long extension of the pedal call at the downbeat of bar 47). The four-bar grouping pace is confirmed by the three repetitions of the principal four-bar phrase: These repetitions take place once on the tonic and twice on the dominant.²³

Along with the four-bar grouping pace, a four-bar obligato pace is established by the miniature four-bar extensions of the tonic and the dominant. A strong I-IV-V-I progression substantiates each prolonging four-bar phrase (see the lower staves in Example 3.12). In later measures the obligato pace drops in and out in its typically unpatterned way, but it continues to project great associative significance whenever the Overture highlights four-bar groupings.²⁴

Inevitably, both the grouping pace and the obligato pace suggest the presence of

²³ A four-bar shadow meter beginning with an upbeat—read now as an internal upbeat—at bar 47 is possible too; see the annotations under Example 3.12. In Willner 1999 I offer a more detailed but rather different analysis of pacing in bars 47-89.

²⁴ The motivic incipit in the first measure of each four-bar phrase in Example 3.12 begins on the second beat, as it would in a standard quarter-note afterbeat formation, yet the otherwise parallel motivic groups in the second, third, and fourth measures don't quite follow suit—they begin on the first, not on the second beat. At a deeper tonal level, the domain of the chord at the downbeat of the first measure does indeed extend through the entire measure, despite the thematic beginning on the second beat. Similarly, if in mirror-image fashion, the material on the second and third beats of each fourth measure prepares for the next four-bar group, imitating as it does the pedal call extension in bar 47; yet at a deeper level the chord at the downbeat again extends through the entire measure.

a four-bar hypermeter, but the hypermeter, such as it is, remains elusive: It comes and it goes throughout the Overture just as it does throughout most of Handel's orchestral pieces. These comings and goings, reasonably enough, dovetail those of the two paces by which the hypermeter is articulated, namely the four-bar grouping pace and the four-bar obbligato pace. The hypermetrical instability they bespeak is but one element that marks the Overture as a Baroque rather than as a galant piece, for all its dalliance with foursquare periodicity.²⁵

V. Sequences

Sequential expansion. Ubiquitous in the duple meters, sequential expansion does not occur as often or on as large a scale in the triple meters. All the same, it remains Handel's fundamental means of tonal and durational enlargement in these meters as well, especially when the effect of a substantial deceleration of pace is needed.

It occurs less frequently for two reasons. First, ancillary chords that might serve as agents of expansion elsewhere tend to appear on the third beat of the measure or on the second and the third beats combined (see Example 3.13, and especially the annotations at b). These chords appear within either the time span of the chord on the first beat or the time span of the chord on the second beat (the last-named when quarter-note afterbeats are at play). The ancillary chords generate no extra time for expansion since they fall within the domain of a single step of the basic pace, which the chord on the first or on the second beat expresses (note the parentheses in Example 3.13b). Under similar circumstances in the duple meters ancillary chords usually occupy a time span equal at least to a full step of the basic pace (Example 3.14). Second, when sequential expansion

²⁵The analysis of the G-major Polonaise from the E-minor Concerto Grosso, Op. 6, No. 3, below, suggests the same tension between the advocacy of galant periodicity and the evasion of large-scale hypermetrical equilibrium.

does take place in the triple meters, it requires each principal chord and each ancillary chord to occupy either a full measure (in 3/8, 3/4, or 3/2 time) or a long half measure (in 6/4, 6/8, or 12/8 time). The expansion runs the danger of lending the ancillary chord more weight and the consequent danger of slowing the basic pace down farther than circumstances warrant. Since the enlargement calls a good deal of attention to itself, it is generally reserved for either special thematic emphasis or for such highly stylized idioms as the sequences that occupy the Fortspinnung of the three-part ritornello (Example 3.15; this is the G-major Courante whose rhythms and whose hemiola I explained in chapter 1).

Triple sequential patterns. Idiomatically sequential clusters of three bars in which each measure represents one complete sequential component offer an important durational idiom that appears with some frequency in the triple meters, and occasionally also in the duple meters. Example 3.13, from Handel's F-minor Courante, and Example 3.16, from Rameau's Pièces de clavecin, illustrate (cf. the annotation under bars 3-6 in the Rameau excerpt). The principal chord of each measure enters on the downbeat and occupies either the first beat alone or both the first and the second beats; the ancillary chord takes up either the third beat or the second and third beats combined (the tail end of the second beat in Example 3.16). The cluster is usually accepted as a group of three bars by the ear even though it originates with a higher duple ordering of four bars (see the brackets and the annotations in each example). The three-qua-four bars are indeed supported by a duple tonal model in the form of a fourth-progression led by the bass and followed in parallel tenths by the upper voice. But the last component of the progression overlaps with the beginning of the next progression, and the fusion of the two progressions signals the early, premature conclusion of the sequence. And although each three-bar sequence represents an expanded basic segment, it contracts the composition's typical two-bar grouping pace to a one-bar grouping pace. For these two reasons—the loss of a measure and the one-bar pacing of the remaining three measures—one's sense of a larger duple

order weakens temporarily in favor of a transitional, ad-hoc triple order.

Incremental grouping. This idiomatic progression retains considerable durational importance not only on account of the frequency with which it appears but because it often characterizes the *Fortspinnung* of triple-meter ritornello cycles. Even more significantly, it represents a mechanism that is often called upon idiomatically to mediate between two-bar and four-bar groups throughout the early eighteenth-century instrumental repertoire. The progression, then, offers a more explicit and a more highly characterized example of *incremental grouping*, the principle on which I called in chapter 1 to explain the growth of the E-major Courante's grouping structure (Example 1.27).

Rameau's paradigmatic theme in Example 3.16 embodies all of the progression's many properties at one and the same time.

VI. More on basic segments, upbeats, and afterbeats

Basic Segments. One-bar and two-bar basic segments are common at the beginning of works in the compound triple meters, which are marked by longer measures than the simple triple meters. Examples 3.28 and 3.30, below, present typical one-bar exemplars. The simple triple meters also rely on one-bar and two-bar segments as a basic durational premise (Examples 3.1b and 3.2), but they offer a large number of four-bar basic segments, like those in Example 3.12, thanks to the short measures by which they are known. Hence their greater propensity for galant periodicity: A ready-made grid is built into their system already. It is up to Handel, in fact, to avoid the trappings of foursquare metrics.

Basic segments and larger duple ordering. I suggested several times earlier that many of the triple meters lack a real hierarchy within the measure. Meters without a tiered intra-

measure division of necessity employ the single measure as their smallest and most basic durational building block, and for the same reason they invite duple grouping at higher levels as a matter of course.²⁶ And so it is that reasonably stable duple hierarchies—built-up periodic grids—are paradoxically more common even among the large triple meters, those with one-bar basic segments, than among even the lightest duple meters. In Handel's music the shorter duration of the measure combines with the fast tempo, the light character, and the airy textures of the triple meters to sustain this seemingly unusual state of affairs.

Perhaps on account of its duple ordering and general lightness, Handel's triple-meter music blurs the distinction between pace enlargement in the solo pieces and grouping enlargement in the orchestral pieces. When the distinction does prevail, it manifests itself only in subtle ways.

Regardless of performing medium, the length of the basic segment, as such, often becomes the subject of grouping confrontation and grouping enlargement in the triple meters. Typically the confrontation takes place between unequal groups of measures, and especially between adjacent, alternating groups of three and four, four and six, or six and eight measures. The confrontation is quick to acquire a thematic character because each measure in the triple meters is so clearly established and so pointedly characterized as a packaged unit. At the opening theme of the Allegro from Handel's G-minor Suite of 1720, for instance, the contrast between the curt introductory two-bar segment and the long-breathed developmental six-bar subphrase that follows raises an issue whose elaboration and resolution later engages the help of several enlarged periods and, indeed, occupies the remaining measures of the piece (Example 3.17).

²⁶Schachter 1980/1999b demonstrates that a large-scale triple hierarchy is impracticable because it would contain impracticably long hypermeasures.

Internal upbeats. Tensions within grouping hierarchies and tensions within pacing hierarchies are less abundant in triple meter than in duple meter on account of the triple measure's greater thematic characterization on the one hand and its lesser hierarchical complexity on the other. The developmental opportunities presented by such tensions are consequently fewer. That explains in part why I have chosen to include a larger number of duple pieces than triple pieces in the present study.

If there is one rhythmic area in which the essentially thematic setting of triple meter comes into its own as a source of durational friction and elaboration that is the field of afterbeat displacement. The dialectics of afterbeat displacement stand at the forefront of developmental play in almost all triple meters—not so much on account of conflicts between the notated and the thematic downbeats (as I already observed), but rather because afterbeat displacements often simulate internal upbeats to the measures that follow, and in so doing they spin a tangled metrical web that affects the entire composition.²⁷ In chapter 2 I observed how reticent Handel is about exploiting the developmental possibilities built into half-note displacement in the simple 4/4, and how he declines the ready-made invitation to exploit such developments when composing gavottes. But within the confines of 3/4 time Handel by contrast often does accept a similar invitation—the opportunity to build up conflicts around the mysteries of internal upbeats—with enthusiasm. The G-major Polonaise from the E-minor Concerto Grosso offers a particularly good set of illustrations (Examples 3.18-3.23).

Like the Courante from the G-major Suite, which I introduced in chapter 1, the Polonaise is one of several Handelian pieces that seem to show the outlines of a miniature, embryonic sonata form (Example 3.18).²⁸ The "second theme" of the Polonaise (bars

²⁷The principal Handelian exception is 3/8 time, which usually begins on the beat. Couperin is among the few Baroque composers who engage in afterbeat displacement even in 3/8 time.

²⁸I discuss the sonata affiliations of the Polonaise in Willner 1989, with further references to other scholars' observations on Handel's "sonata form." See also Petty

21ff.) in some ways does indeed contrast markedly with the "first theme" (bars 1-5^a, plus several varied and registrally enlarged repetitions; it is hard to pinpoint a transition precisely). The first theme is built around quarter-note afterbeat displacements that simulate internal, rising diatonic upbeats within each measure; see the brackets in Example 3.18a. The second theme is built around eighth-note afterbeat displacements that appear by contrast to project genuine descending chromatic upbeats; see the brackets in Example 3.18b. The diversity of the great sonata tradition seems to be in full view. (In the discussion that follows, the superscript "^a" refers to the first beat of the measure, and the superscript "^b" refers to the second and third beats cumulatively.)

As it happens, it is the unity of the great sonata tradition rather than its diversity that is prefigured here. Even though they are supported by a series of ascending, quasi-cadential progressions in the bass, the extended chromatic upbeats in the second theme turn out to be deceptive. At the level of the one-bar incipit they embody an inverted hidden repetition of the first theme's internal upbeats (note the alignment in Example 3.18). If one compares the passage with the keyboard piece from Gottlieb Muffat's *Componimenti Musicali* on which it is modeled, it becomes clear that the second theme's seeming upbeats are in fact fully fledged afterbeat displacements (Example 3.19).²⁹ Leaning heavily on the kind of displacements and ornamentation found in Couperin's *Pièces de clavecin*, Muffat begins his segments, subphrases, and phrases right in the middle of the measure, on the fourth eighth note, and concludes them in the third eighth. That is the setting in which Handel finds his theme (Muffat, bars 3-6; see the brackets in Example 3.19). Handel simply moves the displacement by one quarter note to the left, so

1995a, pp. 226-29.

²⁹ John Roberts discussed this borrowing in "*The Song for St. Cecilia's Day* and Handel's Borrowing from Other Composers," a keynote lecture delivered at the annual meeting of the American Handel Society in College Park, Maryland, 1992.

that it now begins on the second eighth of the measure and closes on the downbeat.³⁰

As the falling chromatic contours of the second theme's internal upbeat motive invert the rising diatonic contours of the first theme's internal upbeat motive (Example 3.20a), the ascending cadential progressions in the bass which support them suggest the enlargement of the first theme's rising third by omitting the first tone of the rising fourths they describe, and then expressing the remaining three tones as quarter-note afterbeat patterns. The result is a hidden repetition of the first theme. (See again Example 3.18b.)³¹

That the Polonaise is really "about" the reification of its internal upbeats becomes evident when one considers how the first theme's internal upbeat motive is extended into a large-scale thematic configuration already during the first repetition of the theme, in bars 5^b-9^a (Example 3.20b). The repetition does not halt on e² in bars 6 and 8, in correspondence with the arrival at the apex of the tune in bars 2 and 4. Instead, it continues on to a high g² on the downbeat of bar 7, and then on to an even higher b² on the downbeat of bar 9. Following the presentation of the second theme proper, the repetition and the enlargement of the "upbeat" configuration is both answered and dissipated by a remarkable peroration that puts the central issue of internal upbeat vs. afterbeat displacement to rest (admittedly at the price of ignoring the chromatic twists and turns of the second theme). The peroration relocates the rising third that occupies the first theme's internal upbeats, metrically as well as registrally, with a bluntness that is rare even for Handel (see the curved brackets in Example 3.21).

Looking at the second theme and at the ensuing peroration in greater detail now,

³⁰Muffat's displacement is the same one finds in the Sarabande from Bach's G-major Partita and "La Terpsichore" from Couperin's second Ordre.

³¹It is very instructive to note that Muffat has rising fourths, not thirds, under his theme (a good example of invention in Handel). The tension between upbeats and afterbeats, incidentally, is much more of an issue in Bach's instrumental music, for instance in the Prélude to the C-minor Suite for Violoncello Solo.

we find that the entire dominant region—from the beginning of the theme to the codetta at the double bar—divides roughly into three groups, of four, four, and five bars. The first of these groups, reproduced in Example 3.18b, contains the second theme proper (bars 21^b-25^a), and the last two (bars 25^b-29^a and 29^b-33^a), reproduced in Example 3.21, dovetail the second theme in the manner of *Fortspinnung* and *Epilog*. The two-bar "post *Epilog*" codetta (bars 33^b-35^a) follows.

The second four-bar group, the *Fortspinnung* (bars 25^b-29^a), provides a second set of hidden variations on the first theme's simulated upbeat figure by replacing the second theme's characteristic eighth-note afterbeat displacements with underlying dotted-quarter-note afterbeat patterns, which are modeled perhaps on Muffat's signature displacement (see the straight brackets and the annotations in Example 3.21a). The overlapping five-bar group, the *Epilog* (bars 29^b-33^a), by contrast, restores the first theme's quarter-note afterbeat patterns (if under the cover of running sixteenths) but it defuses the first theme's internal upbeat figure by shifting the figure's characteristic rising third from the third beat to the second (see the curved brackets and annotations in Example 3.21b). The *Epilog* also takes the rising third away from the upper voice and relegates it to the inner voice for three measures in a row, purposely robbing it of its thematic and rhythmic panache (compare the curly brackets throughout Example 3.21).³² By way of compensation, the rising third's new location, at the second beat, suggests a network of thematic relations all its own: It helps us recall that during the second theme, the second beat was the site of the bass progression's enlargement of the rising third. We now realize that the bass enlargement may have served as preparation for the figure's later peroration.

At the end of the recapitulation the peroration undergoes a drastic change: Its displaced rising thirds are elevated from the inner voice to the top voice (Example 3.22).

³²I thank Timothy Jackson (private communication) for drawing my attention to the *Epilog*'s transformation of the rising third.

Entering at the highest register of the Polonaise they rise in the most exposed way up into the three-line octave, at which point they join the cadential descent of the melodic line. The quarter-note afterbeat patterns do of course prevail again in the two-bar codetta, but within its post-cadential framework they can do little but reminisce. The sense of quarter-note displacement as such has all but dissipated.

Because two-bar and four-bar groups proliferate in both the first-theme and the second-theme areas in equal measure, it is tempting to look for an embracing four-bar hypermeter in the Polonaise's durational structure, and for an expansion of its grouping pace from two-bar to four-bar pacing. But a strong emphasis on two-bar grouping prevails: As if to suggest large-scale syncopation, isolated two-bar groups that stand on their own intervene several times right between the few four-bar groups that do emerge in the first theme area, repeatedly throwing the effort to build a larger periodicity off. As they usurp the authority of the periodic grid, they forestall the formation of a consistently large hypermeter or the establishment of a primary periodic span longer than two measures; Example 3.23 illustrates.³³

Metrical irregularity. Deliberately irregular metrics are as rare in Handel's triple meters as they are in his duple meters. Minor irregularities sometimes do appear at the surface in the lighter dance-like orchestral pieces, though, where the fifth measure of an eight-bar phrase might echo not the opening measure, as one would expect, but rather the preceding fourth measure. The surprise throws one's thematic orientation as well as one's metrical and hypermetrical bearings off. In the last movement of the C-minor Concerto Grosso (Example 3.11, above), a motivic figure comprising two-sixteenth notes plus an eighth predominates in bars 5 and 6. Because the figure echoes similar figures presented on the

³³Whether the contiguity of two-bar and four-bar groups procures (or is intended to procure) metrical dissonance remains an open question. I discuss the larger hypermetrical patterning of the Polonaise in relation to its form and tonal structure in Willner 1989.

last beat of bars 2, 3, and 4, its entrance is quirky—it welds bars 4 and 5 together just at the point where one would have expected some sort of caesura. Hence the effect of irregularity that the entrance conjures up.³⁴

* * *

Part 2. The triple meters surveyed.

I should like to devote the remaining pages of this chapter to a survey of basic pacing and grouping in each of the major triple meters. Since many of the issues involved will by now be familiar to the reader, I shall take this opportunity to begin delving into matters of long-span duration, pacing, and grouping.

3/8 Time. Marked by a combination of rapid tempo, light textures, and a one-bar basic pace, 3/8 time would seem to offer little by way of durational expressiveness or developmental potential. Even Kirnberger's description of it is perfunctory: "3/8 meter has the lively tempo of a *passepied*; it is performed in a light but not an entirely playful manner and is widely used in chamber and theatrical music" (p. 397). But because pieces in 3/8 time seldom appear in isolation—they typically assume the strategic role of a *dénouement* at the end of a multi-movement composition, or else they play the role of an interlude between the composition's weightier movements—they can wield substantial rhetorical and dialectical influence in the larger scheme of things. The advantage of 3/8 over 6/8 time resides in the relative strength of its even-numbered measures, compared to that of the second part of the measure in 6/8 time. Though hypermetrically weak, even-

³⁴The metrics of the Menuet from the F-major Concerto Grosso, Op. 3, No. 4, follow a similar scenario (see Willner 1999, pp. 201-2). The metrics of Bach's menuets and trios frequently suggest either 3 + 5 or 5 + 3 grouping in at least one voice, for instance in the Trio from the B-minor French Suite (Willner 1998, pp. 283-89).

numbered measures in 3/8 time convey a stronger and clearer accentual impression at their downbeat than do the second halves of measures in 6/8 time. They are consequently in a better position to support *sforzato*-like instances of counterstress at the level of the measure, and they lend themselves particularly well to the clear articulation of metrical overlaps, elisions, and reinterpretations. These, in turn, occur frequently in the type of transitional and occasional material that 3/8 time supports.

Example 1.27 in chapter 1, from the Courante of the E-major Suite, offers a very effective example of metrical overlap and elision in 3/8 time. At the downbeat of bar 8, the Courante's ritornello-like opening theme closes into the second phrase of the piece with a deceptive cadence that echoes a corresponding but less strategically conspicuous cadence in the Allemande (bar 7^b). The cadence prevents the Courante's theme from reaching its tonal goal, and it redirects the Courante's tonal structure elsewhere, namely towards the chromaticized supertonic and towards the dominant. The effect of beginning the new phrase with an unexpected cadential twist would have been decidedly weaker had the phrase begun during the second half of the a larger measure of 6/8 time.³⁵

A characteristic instance of counterstress in 3/8 time is shown in Example 3.24, from the untitled Menuet of the Concerto Grosso in B=, Op. 3, No. 2.³⁶ The Menuet's opening four-bar segment—the *Vordersatz* of a three-part, twelve-bar ritornello—presents a perfectly stable metrical alternation of strong and weak measures entrusted to the solo oboes and the 'cello. Taking advantage of the Menuet's typical rounded-binary form, Handel turns the alternation of strong and weak on its head in the later stages of the piece. During the opening four measures of the abbreviated

³⁵In the larger scheme of things it may be that bar 8 remains a weak measure, but the thematic effect of its deceiving submediant would have been compromised, at least visually, by a 6/8 notation. (The relation of meter to performance, after all, often hinges on appearances.)

³⁶I draw this title from Baselt 1986.

recapitulation, bars 41-44, the oboes and the 'cello simply repeat bars 1-4, but the tutti enter unexpectedly to occupy both the second and the fourth measure, bars 42 and 44. While the tutti's sudden intervention does not transform these two weak measures into metrically strong bars, it saddles them with a substantial rhythmic emphasis—a counterstress—that spreads over the span of the entire measure.³⁷ This counterstress now competes for prominence of accentual effect with the built-in metrical and hypermetrical emphasis that attaches to the downbeat of the recapitulation's first and third measures, namely bars 41 and 43.

It is well known that there are a few pieces by J.S. Bach that exist in both 3/8 and 6/8 versions. Of these, the most substantial are the Courante from the E-minor Partita for Clavier, the A-minor three-part Invention, and the Presto from the G-minor Sonata for Solo Violin. One reason why Bach usually settled for a later version in 3/8 time (dispensing even with the wise alternation of small and large barlines he sometimes employed in the earlier 6/8 versions) is the promotion of a metrically clear and well-characterized performance. The constant reinterpretation of weak measures as strong measures—a hallmark of 3/8 time—is much more palpable and effective when the measure's barline is spelled out as such than when the measure's barline appears hidden within the confines of a larger meter.³⁸

3/8 and 6/8 Time. The common assumption, implicit between the lines of Kirnberger's discourse, that a measure of 6/8 time encompasses two measures of 3/8 time permits Kirnberger to dispense with an extended commentary on 6/8 time—nothing, in fact, that merits quoting.³⁹ As it happens, 6/8 time is actually a fairly complicated meter. Its larger

³⁷I thank Justin London (private communication) for suggesting this formulation.

³⁸Lockwood 1996 offers much the same reason for similar alterations Beethoven made in his sketches.

³⁹Kirnberger's one useful observation has to do with a distinction he draws between a

duple ordering enriches and substantiates the local triple grouping at the surface by providing a steady metrical foil against the continual intervention of hemiolas of various denominations: local hemiolas that occur at the level of the beat, within the measure, and larger hemiolas that engage three supra-beats across the span of two measures (to say nothing of overlapping hemiolas).⁴⁰ Equally important, the duple design of every measure allows the time span of chords to extend beyond the borders of the half measure without notational difficulties and it thereby facilitates the introduction of complexities that one does not usually encounter in 3/8 time. The contrast between the two meters is best gauged by means of two examples that show how differently each cultivates a similar durational kernel.

In the opening five-bar theme of the second movement, the *Andante*, from the F-major Concerto Grosso, Op. 3, No. 4, each of the first three measures carries two steps of the basic pace—a quarter note and an eighth—and a step of the principal grouping pace. The fourth and the fifth measure reverse the order of the basic pace's two steps and present an eighth note that is followed by a quarter note; the quarter note is camouflaged by an eighth, and by an eighth-note rest (Example 3.25a). Rather than offer an expansion of bar 1 through a direct repetition in bar 2 and a varied and through intensified repetition in bar 3, the anapest-like grouping in bars 1-3 in fact presents a very common three-bar idiom, one that hinges on the repetition of the first measure in the second, and on the presentation of a slightly changed design—a clearly recognizable variant of the first measure—in the third (Example 3.25b).⁴¹ The idiom generally occupies a subphrase, and

simple and a compound 6/8 (p. 401).

⁴⁰ Hemiolas in 6/8 time are generally much more common in Scarlatti, Bach, and Couperin, who use the meter often, than they are in Handel, who uses it only occasionally. Corrigan 1992 presents an admirably detailed account of hemiolic 6/8.

⁴¹ It is the change of emphasis in the third measure that conjures up the effect of an anapest.

it is usually repeated in antecedent-consequent fashion to form a larger phrase of six bars. In this instance, though, it remains too incomplete at the turn of bar 4 to allow for direct repetition; of necessity, it leads to an altogether different motivic and textural continuation in bars 4 and 5. Although the idiom, to which no one has yet given a name, appears only from time to time in the music of Handel and Bach, it is ubiquitous in the Venetian instrumental repertoire, especially the concertos of Vivaldi. Emblematically, it plays the role of a rhythmic and thematic thread that runs through the Four Seasons (Example 3.26).⁴²

The change in design in bar 3 of Handel's *Andante*—the threefold fragmentation of the *Andante*'s opening motive—is sufficient to differentiate bar 3 from bars 1 and 2, and to clarify the durational picture of both the three-bar segment and its two-bar continuation. But the inconclusive ending of Handel's five-bar theme appears to imply that a closing, sixth measure has been left out: At least in retrospect, one can imagine the phrase in bars 1-5 leading to the dominant during the absent sixth measure. Furthermore, the anapest idiom in bars 1-3, as such, leads one to expect a commensurate three-bar response in bars 4-6 and a larger six-bar phrase. One's imaginary, retrospective interpretation is confirmed when one hears the phrase repeated later on, as a six-bar group, in bars 10-15 and in bars 16-21 (Example 3.25d). That a six-bar model does indeed serve as the basis for the first five-bar group becomes clearer still when six-bar grouping gradually emerges as the primary periodic span of the *Andante*. Indeed, the reification of six-bar grouping in the face of uncertainty in subdivision seems to be the essential theme of the piece.⁴³

⁴²Hasty 1997 is among the few who have observed this phenomenon in print, drawing on the same paradigmatic Vivaldi example. The phenomenon has however been the subject of some discussion on the SMT-list.

⁴³The change in design at bar 3 also suggests an alternative but less persuasive parsing of 2 + 3 that would call for bars 1 and 2 to be followed by a three-bar group, bars 3-5. The beginning of the three-bar group would be signaled by the change in design in bar 3

During the opening measures of the third movement, the *Larghetto*, from the Organ Concerto No. 13 in F (one of several movements the concerto shares with the Concerto Grosso in F, Op. 6, No. 9), Handel follows an anapest plan somewhat similar to the plan he used in bars 1-3 of the earlier *Andante*.⁴⁴ But in this instance Handel sets the anapest patterns in 6/8 time with no trace of elision (Example 3.27a). The opening theme, six bars long, contains a complete phrase composed of two three-bar subphrases—an antecedent and a consequent—with a two-to-the-bar basic pace and a one-bar grouping pace. The theme is anchored on a central mediant, rather than a central dominant, in bar 3.⁴⁵ The first two measures of each subphrase are welded together by the *Larghetto*'s archetypal *siciliana* rhythms. Although the bass in the first subphrase begins to move away from the tonic during the second half of the second measure, it extends the tonic directly in the first half (see the tonal sketch in Example 3.27c). This extension—from the beginning of the subphrase to the middle of its second measure—supports the notion that at least the first of the two three-bar formations represents, in essence, our idiomatic anapest pattern, even though the pattern has been extensively modified at the foreground (see the time-span reduction in Example 3.27b; the reduction admittedly resorts to the kind of drastic normalization found in many of Lerdahl and Jackendoff's sketches).

The second subphrase, in bars 4-6, presents greater interpretative problems, for its bass line can be read in two different ways. The first (Example 3.27c), shows the

(see Example 3.25c), and the three-bar group would divide into 1 + 2. Because the change in design in bar 3 is less significant than the change in bar 4, which brings in a new motivic figure, the first reading remains preferable. All the same, the alternative reading is by no means implausible: It is possible that bar 3 embodies an ellipsis—that it collapses the beginning of one three-bar group onto the ending of another.

⁴⁴Gudger 1987 has removed any lingering doubts that the Organ Concerto was the first to be composed.

⁴⁵This mediant is a particularly good example of what Schenker called *Terz-teiler*, or third-divider; it is the midpoint of the arpeggiation I-III-(I)-V.

mediant extending through to the middle of bar 5, with the help of a 5-6-5 exchange on top; the second—less obvious but more idiomatic (Example 3.27e)—shows the subdominant being unfolded throughout bar 4 (a faster realization of the same 5-6-5 exchange). The second reading's subdominant extends through to the dominant in bar 6 with the help of the parenthetical prefix I^6 -IV-V. Either way, our anapest pattern prevails.

The anapest design underlying these measures is in effect not very different from the durational idiom underlying the Andante theme from Op. 3, No. 4, but it accommodates much more material, and it displays a much greater degree of complexity. The veiled extension of the tonic throughout bars 1 and 2, for instance, falls into place without difficulty within this framework of 6/8 time; it would be obscured by a rebarring in 3/8 time. Such a rebarring would emphasize the theme's potential for an altogether different grouping in threes—for a visually if not musically persuasive hypermeter of 9/8 (Example 3.27d). Paradoxically, the Larghetto's six-bar theme is rather clearer in its larger outlines than was our earlier F-major Concerto Grosso Andante's five-bar theme: The tonal and the thematic density within each of its measures prevents it from engaging in the kind of playful measure-to-measure uncertainty that marks the earlier work.

9/8 Time. As for 9/8, there are few pieces in 9/8 time in Handel's instrumental oeuvre. I have in any case dealt with the complexities of that meter in my analysis of the *Prélude* from Bach's D-minor English Suite, in "Bach's Periodicities Re-Examined."⁴⁶

12/8 Time. Like 4/4 time, 12/8 time leads a double life, as a simple meter and as a compound meter. There are many attributes 12/8 time shares with the simple and the compound 4/4: similar two-to-the-bar and four-to-the-bar basic paces, similar types of

⁴⁶Willner 1996b.

mid-bar and quarter-note/dotted-quarter note afterbeat displacements, and similar two-bar and one-bar grouping paces. All the same, 12/8 time remains a decidedly triple meter on account of its frequent contrapuntal and harmonic activation of the third eighth in its groups of three eighth notes.⁴⁷ In the simple 12/8, for instance, the dotted-half-note basic pace often engages in composite pacing with the dotted-quarter-note figural pace. The ensuing chordal intensification spills over, as it were, to the eighth-note level, which is generally occupied by diminutions, and it promotes additional contrapuntal and harmonic activity by the eighth-note figural pace. Example 3.28, from the Gigue of the early G-minor Suite published in 1733, illustrates: The contrapuntal and harmonic activation of the eighth-note figural pace is shown at c), under the basic-pace reduction at b) and under the score at a).

Since the Gigue theme is paradigmatic, not to say generic, it indicates that the simple 12/8 retains its characteristically triple quality as a matter of course. A similar but still more intensely tonal effect obtains in the compound 12/8, whose composite pacing is based on a quarter-note basic pace that frequently visits with the eighth-note figural pace. (Kirnberger, again, offers no comments that would be helpful to us. I adopt the terms *simple 12/8* and *compound 12/8* from his *simple 4/4* and *compound 4/4*.)

In what concerns displacement, a brief example from a still earlier version of the same G-minor Gigue (which survives in several sources, some copied by Handel's associates) will suffice to illustrate the close correspondence between the simple 12/8 and the simple 4/4 (Example 3.29). The two-to-the-bar basic pace and the two-bar grouping pace of the Gigue support a thematic afterbeat mid-bar displacement identical to that found in the simple 4/4. Unlike the revised version of the Gigue, which announces its fugal subject bluntly with an eighth-note upbeat to bar 1, the early version begins with a chordal pedal call and a half-measure delay, and it leads to an emphatic half cadence on the

⁴⁷Marshall 1996 reaches much the same conclusion.

dominant at the downbeat two measures later.⁴⁸

In chapter 2 I quoted an interesting example of quarter-note displacement in the upper voice of a later, altogether different G-minor Gigue (Example 2.28b). That displacement resembled the Harmonious Blacksmith type of displacement, but just like its companion example, which presented the uncommon displacement of the upper voice in the Allemande from Bach's A-minor Partita for Clavier (Example 2.28a), it began on the fourth beat rather than on the second beat of the measure and it involved only the upper voice: The bass followed the notated meter. I reproduce Example 2.28b here again, in Example 3.30. The example illustrates Kirnberger's observation (p. 398) that the compound 4/4—read the compound 12/8—is apt to close in the middle of the measure, and it shows how the one-bar grouping pace characteristic of the compound 12/8 is slightly masked by the discrepancy between the displacement in the upper voice and the notated meter in the bass. See the brackets in Example 3.30.⁴⁹

Tacitly, Example 3.30 also suggests that closure away from the barline, pace Kirnberger, is not a very frequent occurrence in high Baroque style. The relative rarity of this kind of ending, at least in Handel's instrumental music, underscores the pressure Baroque composers were under to close at the barline. By extension, it also helps explain the frequent occurrence of mid-bar displacement in the simple 4/4 and the simple 12/8, and of quarter-note and dotted-quarter-note displacement in the compound 4/4 and the compound 12/8. It all but ensures closure at the barline.

⁴⁸The pedal call was obviously optional; some early versions of the Harmonious Blacksmith Air survive in manuscript copies without it. That is important for us, for it means that we can indeed sometimes supply it aurally in order to clarify a metrically vexing situation (recall my analysis of the Royal Fireworks Bourrée in chapter 2, Example 2.34).

⁴⁹By way of generically idiomatic departure from an otherwise strict adherence to the basic pace, Handel maintains an expanded, dotted-half-note pace for most of the Gigue's duration. I discuss a similar example, from the F#-minor Suite, in chapter 4 (Examples 4.1 and 4.2).

3/4 Time. I have already presented examples of pieces in 3/4 time that show a common preponderance of eighth notes (the Courante from the G-major Suite, in chapter 1, Examples 1.25 and 1.26) as well as a much less common preponderance of sixteenths (the Polonaise from the E-minor Concerto Grosso, above, Examples 3.18-3.23). Kirnberger's revealing comments on the accentuation of the second and the third beat in the triple meters, which I quoted earlier, are the most interesting observations he offers that apply to 3/4 time.

At this point I should like to add but one example, the opening ritornello from the last movement, an Allegro, of the A-minor Concerto Grosso, Op. 6, No. 4. The ritornello's way with simulated internal upbeats is highly instructive, for it seems to present genuine upbeat figures—rather than afterbeat figures that simulate upbeats—before each measure (Example 3.31). I stress "seems" because as one becomes increasingly familiar with the vehement quality these figures assume at the surface (a quality Handel exploits obsessively throughout the long Allegro), one's ear begins to follow not the figures themselves but rather the contrapuntal voice leading—the underlying tonal rhythm—that supports them. After the movement's episodic solo-and-tutti exchanges get underway one gradually realizes that these apparent upbeat figures hang on to the voice leading of the measures in which they occur, not to the voice leading of the measures they introduce. Ultimately, one comes to accept the figures as afterbeats that are defined by the Allegro's tonal rhythm, even if one does hear them at first as upbeats. Similar idiomatic formations often occur in a relatively slow duple meter in Couperin, where they usually appear as afterbeats within the framework of extended mid-bar displacement; Example 3.32 illustrates.⁵⁰

⁵⁰I maintain, in other words, that an accurate rhythmic interpretation of the ritornello depends on a comprehensive tonal reading of the entire Allegro, and on a comprehensive appraisal of the Allegro's tonal rhythm (as the term is defined in Schachter 1976/1999b). Examples of genuine upbeats in a somewhat similar motivic setting abound, though, in the

The difficulty of parsing Handel's ritornello and parallel passages throughout the entire movement stems not so much from the entrance of the opening tonic and the opening thematic formation at what seems to be an upbeat measure as it does from the use of the pedal call idiom to introduce the thematic formation's afterbeat displacement. To explain and resolve the difficulty will require a brief digression. There are indeed pieces in which the opening tonic is represented explicitly only by a long, genuine upbeat in the unaccompanied upper voice: The expression of the tonic by the thematic upbeat allows another chord to enter at the downbeat of bar 1. In Handel's instrumental works such unaccompanied yet structural upbeats are quite rare, even when they are accompanied by the bass. The Royal Fireworks Bourrée reproduced in Example 2.34 is the exception that proves the rule. But upbeats that represent the structural tonic appear idiomatically in the music of other Baroque composers. With or without accompaniment, they add a layer of complexity to the task of parsing some well-known sarabandes' topical second-beat accents. Example 3.33, from the Sarabande of Bach's Partita in E minor for Clavier, is often cited as an analytically challenging exemplar. It is most probable that in such examples the tonic is implicitly present as an imaginary pedal call already at the beginning of "bar 0," a full half measure or more before the entrance of the upbeat, and a full measure before the beginning of the composition's basic length.⁵¹ The parsing I present in the remarks that follow is the parsing I would adopt for most of these exemplars.

In Handel's A-minor Concerto Grosso Allegro the implicit tonic at the head of the

aforementioned Prélude from Bach's C-minor 'Cello Suite.

⁵¹Samarotto 1985 and Schulenberg 1992 both offer valuable comments on the E-minor Sarabande. My feeling is that even here an afterbeat, not an upbeat, is at play. Harald Krebs (1999) most often reads afterbeats, not upbeats, under similar circumstances as well. The Sarabande from Bach's G-major Partita, and Couperin's "La Terpsichore," are to my mind clearer than the E-minor Sarabande inasmuch as they present longer, less equivocal unaccompanied afterbeats.

usually putative bar 0, along with the usually tacit pedal call, is actually realized. It transforms bar 0 into bar 1. The pedal call is expressed as an urgent downwards leap by the ripieno's second violins and violas, and as a dramatically falling octave by the cellos and the bassi. The purpose of the tonic's early entrance is to establish an expressly gestural metric and rhythmic framework for the entire movement. The theatrical orchestration of the pedal call, similarly, is intended to generate the Allegro's pressing, motoric momentum.⁵² For its part, the upper voice begins with a suppressed and then with a nested afterbeat: An eighth note rest delays the entrance of the ritornello theme at the second beat of the measure and replaces the quarter note that is due there with two nesting eighths of which only the second is stated by the violins; the first eighth is suppressed. In all, the delay is a dramatic ploy. One should begin parsing each phrase and period, and each segment and subphrase, right on the second beat whenever the afterbeat figures of bar 1 reappear (they are ubiquitous).⁵³

The durational reduction by a factor of 2 in Example 3.34 clarifies these issues by bringing out the periodic and the hypermetrical contexts of the ritornello's tonal rhythm. As the Allegro's periodicity grows, it is this increasingly hierarchic context and our increasing familiarity with it that clarifies Handel's durational picture. We come to understand the Allegro's local metrics better as we assimilate the Allegro's growing hypermeter. We also come to appreciate the value of durational reduction. This is a particularly good example of a durational reduction that can yield metrical observations more clearly than other types of reduction.

⁵²The pedal call's theatricality captures the gestural spirit of the Scarlatti *Essercizi*, from which long stretches of the Concerto are borrowed (Derr 1989). The Allegro as a whole, though, assumes an idiomatically Venetian garb; compare the thematically similar last movement of Vivaldi's Concerto in G minor for Viola d'amore and Lute, RV. 540.

⁵³This is different from the Muffat example (3.19), where there is no analogous rest. Parsing in the Muffat begins on the fourth eighth of the measure.

Having established a larger context for its metrical and hypermetrical parsing, I should like to dwell a little longer on the ritornello's durational features, because some of them are typical of ritornello cycles in 3/4 time. These features, which are highlighted in Example 3.34, include the distinct one-to-the-bar basic pace set up by the *Vordersatz* (bars 1^b-5^a); the straightforward sequential expansion of that pace during the *Fortspinnung* (bars 5^b-9^a), which makes it possible for the *Fortspinnung*'s four bars to balance the four bars of the *Vordersatz*; and the simulation of expansion during the first three measures of the *Epilog*, which introduces thematic arpeggiation vital to the later structural and narrative development of the piece (bars 9^b-12^a; the superscript "a" again refers to the first beat of each measure, the superscript "b" to the second and third beats combined). While the *Epilog* continues through to bar 15^a without introducing any expansion as such, it does suggest the establishment of a three-bar obligato pace, to be confirmed later on, and in so doing it prepares for the deployment of six-bar and eight-bar obligato paces in the second half of the movement. A one-bar grouping pace prevails through much of the ritornello; only during the *Fortspinnung* does it expand to a two-bar pace.

6/4 Time. Movements in notated 6/4 time are rare among Handel's instrumental works and therefore require little extended discussion here. The primary significance of Handel's 6/4 time resides in its ready alternation with his 3/2 time. This highly idiomatic alternation provides the strategic basis for one of Handel's most celebrated pieces, the longer and better known of the two hornpipes from the Water Music, presented here in its D-major version (Examples 3.35-3.38). The alternation of 6/4 and 3/2 plays no comparable role in Handel's courantes, which, as I mentioned in chapter 1, are really Italianate correntes. (To accommodate both the duple division of 6/4 time and the Hornpipe's idiomatic syncopations in 3/2 time, the superscripts "a" and "b" in the discussion that follows refer

to the first and second half of the measure consistently throughout.)⁵⁴

For all its internal repetitions, the opening theme of the Hornpipe, reproduced in Example 3.35, outlines a relatively standard three-part ritornello cycle—a four-and-a-half-bar *Vordersatz* (bars 1-5^a), a displaced four-bar *Fortspinnung* (bars 5^b-9^a), and an overlapping three-bar *Epilog* (bars 9-11). The opening *Vordersatz* is among the few passages in the Hornpipe that articulate 3/2 meter without some interference from 6/4; the Hornpipe's topical syncopations, though, enter already in bar 2 and begin preparing at once for the onset of full-blown 6/4 time at bar 5^b by spawning the composition's characteristic three-quarter-note figure (see the brackets and annotations in Example 3.36).

Perhaps because the Hornpipe as a whole is cast in ABA da capo form, with a dramatically developmental middle section in B minor, Handel reserves the explicit, extended use of the more tightly paced 3/2 for the climactic central passage of the B-minor stretch. To conjure up development at that strategically located span without relinquishing 6/4 altogether, Handel deploys the newly explicit emphasis on 3/2 to suggest a relatively straightforward but subtle intensification within the measure: The temporary adoption of three beats at the surface, nested between the relatively consistent appearance of two beats in the outer stretches, speeds things up without calling too much attention to itself. (The complexities of this section are too formidable to pursue further here.)

Although Handel emphasizes the appearance of 6/4 in much of the outer sections, he does not give up 3/2. We shall soon see that strong residues of 3/2 permeate those sections as well, and that it would not be illegitimate to read them accordingly, in 3/2 time.

⁵⁴The literature on the alternation of 3/2 and 6/4 is scant; Wodehouse 1977 is the only major study of which I know, but neither the author, whose master's thesis it was, nor the music library at Stanford University have a copy. The most extended current account is given in Little-Jenne 2001, and (according to a private communication from Artis Wodehouse) it incorporates some of the material originally presented in Wodehouse 1977. Steglich 1921 presents a brief survey.

The Hornpipe's discourse, one might say, centers on a play between the two meters that is both horizontally and vertically conceived.

Returning to the Hornpipe's opening theme, we find that the prominent repetition which enlarges the *Vordersatz* by one measure (bar 2^b - 3^a = bar 3^b - 4^a) is by no means mechanical: It establishes a displaced anapest pattern similar to the one I observed earlier in the Andante from the F-major Concerto Grosso (recall Example 3.25). The displaced anapest pattern extends from the middle of bar 2 to the middle of bar 5. The uneven makeup of the idiom, and the seemingly lopsided way in which the trochaic design balances the measure-and-a-half incipit in bars 1 - 2^a , mirror at a higher level of rhythmic invention the internal metrical tension between $2/3$ and $6/4$ that runs throughout the Hornpipe. At the same time, the extensive use of repetition on which the passage as a whole is based (bar 4^b - 5^a is admittedly not all that different from the two preceding displaced measures, despite the overarching anapest outline) sets the stage for the extended repetitions that one will encounter later on.

For much of the Hornpipe, Handel employs $6/4$ time as the venue for sequential expansion, reformulating the uneven two-to-the-bar basic pace of $3/2$ he introduced at the outset as an even, expanded one-bar pace. The durational reduction in Example 3.37 brings out this hidden connection between the two meters: Note how the stretch in $6/4$ time ($3/4$ in the reduction) spans the displaced sequential expansion and occupies the entire *Fortspinnung* in bars 5^b - 9^a . As the expansion takes place, the metrical outlines of $6/4$ come into greater conformity with those of $3/2$ since the expanded, normalized basic $6/4$ pace now occupies a full measure (compare the two boxes in Example 3.37). The sequential expansion presents the first instance of this metrical reconciliation, which unfolds over the span of the entire Hornpipe (the *Fortspinnung* begins only in the middle of bar 5, but $6/4$ time effectively governs the entire measure; conversely, $3/2$ governs the entirety of bar 9.)

The sequential expansion in bars 5^b - 9^a helps convert a tonal kernel—an underlying

descent of a third progression in parallel sixths between the outer voices—into a four-bar progression that depicts a large-scale turn, B-A-G-A, in the bass. The expansion proper proceeds in only one direction, and it comprises only the tones B, A, and G; the outline of the turn is made possible by the addition of the rising step G-A. The last tone of the turn, owing to the change in the direction of the bass, is at least technically not part of the sequential progression proper. This is a fundamental point, one whose complexities and repercussions I shall address in the course of several analyses in chapter 4.

Motivic niceties notwithstanding, the role of the expansion in this instance is more durational than it is thematic. The expansion's four-bar length serves to balance, in approximate fashion, the only slightly greater length of the *Vordersatz* (see, again, the durational reduction in Example 3.37).⁵⁵ The three-bar *Epilog* (bars 9-11) restores the 3/2 meter, but the meter is modified by a slowly paced cadential hemiola. The hemiola, in turn, also contradicts the preceding 6/4 and covers it subliminally with a new layer of metrical dissonance.⁵⁶

Among the thematic charms of the Hornpipe is the way Handel employs low-key motivic emphasis to preserve the residues of 3/2 time—or, depending on how one hears it, 3/2 time itself—throughout the Hornpipe's stretches of 6/4. The groups of three quarter notes that occupy the second half of many measures, while on the face of it indicative of 6/4, also suggest 3/2 by highlighting the second tone in each group. They generate this emphasis through the articulation of quarter notes in subgroups of 1 + 2 in the bass. The arrows and the annotations in Example 3.38 show how the syncopated rhythmic weight that so accrues to the second quarter note helps maintain a sense of

⁵⁵The sequential expansion in the A-minor Concerto Grosso ritornello plays much the same role; recall the durational reduction in Example 3.34.

⁵⁶The coincidence of a lingering impression of 6/4 with a hemiola in 3/2 is a good example of what Harald Krebs (1999) refers to as subliminal metrical dissonance.

movement in half notes. Observe the elegance with which Handel's violas underline the connection by reverting to movement in half-notes in bar 7 (indicated by the bracket in Example 3.38).

Slow movements in 3/2 Time. Kirnberger's observation that "3/2 meter is emphatic and very serious as long as not too many short notes are used" (p. 400) represents something of an understatement where Handel's use of 3/2 time in slow movements is concerned. A glance back at Example 3.4 will disclose why. Handel employs 3/2 most often in large-scale slow movements, especially those in the Concerti Grossi, Op. 6, to cast a spell over time as it were, to portray arrested motion. But despite the substantial length that each measure of 3/2 takes on at Handel's very deliberate tempo, the larger durational outlines of many of these pieces show the same characteristic tendency for periodic grouping at a higher level that marks the faster triple meters. Apparently the long measures, just like their short counterparts, require a higher organizing principle to hold them together as a group and to support the "long lines" drawn by their overarching melodic lines and by their basic pace. Emblematically, even slow movements with a relatively adventurous design, movements that rely on three-bar grouping or on the alternation of three-bar and two-bar grouping at the surface, rarely stray very far from the safe haven of a relatively stable duple hierarchy.

The opening Larghetto from the E-minor Concerto Grosso, Op. 6, No. 3, presents a regular—that is to say, patterned—alternation between the tutti and concertino groups, each of which contributes a three-bar subphrase in turn (Example 3.39). Displaced by a very prominent half-note pedal call, every subphrase begins on the second beat of the measure and closes on the downbeat three measures later. Tension and variety emerge through changes in the internal division of the alternating solo and orchestral subphrases: Whereas the ripieno's framing statements divide into 2 + 1, the concertino's episodic interjections divide into 1 + 2 on account of the cadential hemiolas with which they end

(see the durational reduction in Example 3.39b). I mentioned earlier that such hemiolas generally follow the notated meter, as if oblivious to the prevailing afterbeat patterns: They consequently defy and often override the prevailing norms of grouping at the segment level. In this instance especially (but elsewhere in slow 3/2 as well), the powerful antimetrical effect that hemiolas project is due more to their contradiction of the afterbeats than to their contradiction of the notated meter.

At a deeper level, tension that is due to overlaps in grouping seems to be even higher; see the annotations under Example 3.39b. The pedal call at the very beginning and its metrical satellites, the downbeats of every measure, establish a 1 2 3 4 grouping that is consistently broken up by the overlapping entrance of a new group on the second beat of the fourth measure. At the surface, then, one hears 2 + 1 and 1 + 2; underneath, one also hears 1 2 3 4 / 1.

Following a series of three six-bar phrases realized along these lines, the tutti close the Larghetto with a fourth phrase seven bars long: The last three-bar subphrase has its closing downbeat extended to occupy a complete measure—a vivid but fairly rare example of afterbeats that peter out by closing into a full bar. Though we do tend to hear a one-bar principal grouping pace at the outset, the regularity and the prevalence of three-bar groups from beginning to end gradually allows a three-bar grouping pace to take over. This grouping modulation is greatly facilitated by the stability of the basic pace, which shows a characteristically uneven two-to-the-bar movement varied by an occasional acceleration (see, again, Example 3.39b). On account of the regularity in patterning one could certainly make a strong case here not just for an evolving three-bar periodic span but also for an evolving three-bar hypermeter that is substantiated gradually over the course of the piece. In the abstract it would not be inaccurate to posit an even larger and more slowly evolving six-bar hypermeter, but little would be gained by doing so since the piece is so short: It does not put its durational hierarchy to much developmental use.

The central Largo from the D-major Concerto Grosso, Op. 6, No. 5, reproduced in

Example 3.40, presents a similar but more elaborately realized durational scheme, one whose genuinely interesting outlines crystallize only after some decidedly tedious parsing. The durational reduction in Example 3.41 summarizes. The Largo's opening ten-bar period (bars 1-11^a) comprises a pair of five-bar phrases, each divided into segments of three and two bars. This first period is followed by a second ten-bar period (bars 11^b-21^a) that divides into discrete segments of 3 + 2 and 2 + 3 bars. The second period brings the Largo to its (approximate) midpoint and tonicizes the dominant as it goes along. The two ten-bar periods are now balanced by a seventeen-bar period (bars 21^b-37) composed of three phrases, five, six, and six bars long. These phrases divide into segments of 3 + 2, 4 + 2, and 3 + 3 bars. A three-bar semi-cadential tag provides a lead-in to the Allegro that follows. (And again, tension accrues at a deeper level to overlaps between the undisplaced groups suggested and then reiterated by the pedal call and the call's satellites at the downbeat of each measure; see the annotations under Example 3.41.)

Throughout the Largo, a steady basic pace of one-to-the-bar or, more often, two-to-the-bar prevails (recall Example 3.10), and so does a one-bar grouping pace. Persistent fluctuations in phrase length and segment length notwithstanding, the recurring emphasis on three-bar grouping and on its continuation by two-bar grouping allows one to accept the combination of three plus two as something of a typical feature of the piece—certainly a hidden rhythmic repetition, and perhaps also a periodic if uneven grouping pattern with substantial hypermetrical implications. One could say that in this Largo Handel attempts gradually to set up a thematically alternating three-bar and two-bar grouping pace, since both the three-bar and the two-bar groups are very highly characterized.

Each group is characterized in the following way. The developmental three-bar segments, even in the longer phrases, are marked by half-note afterbeat displacement and by falling and rising thirds. The steady alternation of these thirds emphasizes the prevailing afterbeat patterns and blurs any potential subdivision of three-bar grouping

into 1 + 2 or 2 + 1 bars. The more traditionally patterned two-bar groups, by contrast, are marked by familiar cadential progressions and by idiomatic cadential hemiolas that emphasize the notated meter. Even though in the later stages of the piece Handel is ultimately forced to give up the alternation of 3 and 2 in the interest of sustaining a still larger developmental scheme of a tonal nature, one hears the alternation of short triple and duple groups as one of the Largo's major rhetorical issues.

To find out something about Handel's larger developmental schemes and the rhetorical contexts in which they unfold, we now turn to the analysis of complete instrumental and orchestral works.

CHAPTER FOUR
PACE AND ENLARGEMENT
IN HANDEL'S SOLO KEYBOARD WORKS

We have now covered the most significant general attributes of Handel's meters and rhythms—the progression of the basic pace and the principal grouping pace in the most common duple and triple meters, the categorical displacements characteristic of each meter, and the grouping patterns and pacing fluctuations most likely to emerge in the course of the piece. The basic analytical tools of which I spoke at the beginning of the Introduction having been forged, I should like at this point to delve into our focal topic, expansion.

In chapters 4 and 5 I shall explain how the different types of pace and their fluctuations support tonal and durational expansion, how expansion shapes the rhythmic and thematic design of the piece, and how narrative discourses, strategic schemes, and plot archetypes chart the path along which expansion evolves and takes shape. The improvisatory articulation of expansion through rhetorical dialectics in Handel's keyboard works will occupy chapter 4, and the seemingly periodic manner in which expansion comes about within the larger, more massive environment of Handel's orchestral works will occupy chapter 5. After preliminary observations on the popular stylistic environment of the first reprise from the Gigue from the F#-minor Suite and its rhythmic repercussions, I offer a detailed durational analysis of the second reprise from Handel's F-minor Allemande, the same Allemande whose first reprise I discussed in chapter 1. The chapter closes with a comprehensive analysis of the entire Allemande from the D-minor Suite of 1720. In between, I present shorter observations on expansion in the more

learned environment of the Fugue from the E-minor Suite. These less formal comments will help define the spirit of spontaneity which expansion in Handel's solo compositions reifies.

By way of an afterthought, I shall point to several keyboard pieces of François Couperin from which the thematic material of Handel's D-minor Allemande derives. Awareness of these borrowings, especially in view of Handel's express intention to publish his book of Eight Great Suites, will cast the priority Handel assigns to the simulation of spontaneous improvisation in a new light. First, though, I should like to review what the notion of expansion means, and how it relates to the norms of pacing and grouping I have covered so far.

I. Handel's expansion.

Expansion. When I use the term in a general way to describe a durational feature, expansion signifies the addition of new but ancillary material to preexisting material without specific reference to the means of addition or to the level at which the addition takes place. But the observation that material has been added through expansion—the mere mention of the word expansion—implies that the addition resides at a level of structure lower than that of the preexisting material. This is so even if the new material has been thoroughly assimilated in the piece, even if its temporality has been incorporated in the composition's durational structure.¹

As for Schenker, his notion of *Dehnung* is more specific: It assumes the existence of a tonal and durational model which, upon repetition, is expanded by the addition of the ancillary material. When the statement of the model is bypassed in practice, a frequent

¹See the Introduction for an account of the literature on expansion. One might say that once expansion has been thoroughly absorbed by the design it assumes the quality of a supplement, in Jacques Derrida's sense of the word.

occurrence, the model must be imagined retroactively by the listener, who, one assumes, is sufficiently familiar with the genre, style, tonal idioms and, above all, the durational norms of the piece to hear the addition as such.

The presence, however tacit, of a model at a deeper level of structure is fundamental both to Schenker's approach to expansion and to the notion of expansion I pursue here. If there is a major difference between Schenker's approach and mine (apart from the fragmentary articulation of the sequential expansions I discuss below), it resides in the more generic and more abstract outlines of the idiomatic models that I trace in Baroque style. When a model is absent altogether, even at a deep level, the expansions fall within the more flexible boundaries of Schenker's *Vergrößerung*, which translates as *enlargement*. There are in fact many motivic enlargements that have no specific durational agenda attached to them (beyond the enlargements' being, in a very general way, temporal). Such enlargements are indeed best described as *Vergrößerungen*. Since context usually makes it abundantly clear to which type of expansion the discussion refers, I make no attempt to differentiate between these terms. As we go along it will become evident that the term *elongation*, recently used in an informal way by several theorists, is not usually specific enough for our purposes. Rather than use elongation I prefer to distinguish between the more precise notions of *essential* and *nonessential* expansion.

Degrees of expansion and tonal expansion; embedded expansions. Few of the complexities that attach to the diverse meanings of expansion have been addressed in sufficient detail in the literature. Most prominent—and most nagging—among these bypassed complexities is the *degree* of the expansion, the degree to which the added material becomes embedded in the tonal and durational fabric of the piece. The expansion might introduce material of such substance that the addition will to all intents and purposes become a full-fledged participant in the durational structure, if not in the tonal structure,

of the piece. Especially when the expansion occurs in the vicinity of the composition's principal themes—areas in which an explicit model for the expansion is most likely to be absent, and in which the basic pace may be unstable—one sometimes has to accept the contents of the expansion as durationally structural despite their ancillary origins. (Whether they take part in establishing the basic length of the piece is a judgment call.) In such cases one may regard the expansion as a purely *tonal expansion*, namely an expansion that maintains some durational residues in relation to its model but embeds them so deeply in the design that they cannot be left out even in a reduction to the background basic length. Although tonal expansion is more common in Handel's long orchestral works, one needs to keep it in mind as a compositional and an analytical strategy in reading the shorter solo works as well.²

An example. The first reprise of the Gigue from the F#-minor Suite of 1720, reproduced in Example 4.1, offers preliminary illustration of long-range expansion that becomes wholly embedded in the durational structure of the piece. The reprise announces a large-scale three-part ritornello form in no uncertain terms. The opening four measures present a thematic *Vordersatz* and establish a four-to-the-bar basic pace quite forcefully, despite the somewhat misleading suggestion of composite pacing on the third and fourth beat of each measure; see the pace reductions in Example 4.2. The ten measures that follow, bars 5-14, signal the onset of an extended *Fortspinnung* by introducing a two-bar sequential expansion at an enlarged two-to-the-bar pace (bars 5-6). The original four-to-the-bar basic pace resumes, prematurely as it turns out, in bar 7: It prevails for only one

²Schachter 2003 distinguishes most clearly between the tonal and durational aspects of expansion. I offer a Handelian example in my discussion of bars 6-7 of the Allemande from Handel's D-minor Suite (cf. also fn. 60). Braunschweig 1998 is the clearest and most succinct introduction to the different degrees at which expansion operates. Bach's highly compact French Suites offer numerous examples of tonal expansion whose durational origins fade into the background.

measure, and it serves only as a foil for a more widely extended general deceleration, which takes place in the passages that follow. The remaining seven measures of the *Fortspinnung* (bars 8-14) thus proceed not at the quarter-note basic pace but at the expanded two-to-the-bar pace introduced in bars 5 and 6. They present a brief sequential expansion in bar 12, and a slowly moving 5-10-5-10 sequential progression in bars 13 and 14. Even the four-bar *Epilog*, which follows in bars 15-18, retains the expanded two-to-the-bar pace for a while, through to the middle of its second measure.

By the time the original four-to-the-bar pace re-enters, at bar 16^b, it has acquired the quality of a cadentially motivated acceleration, a contraction. One might say, then, that the expanded two-to-the-bar pace has gradually established itself as the basic pace of the Gigue. But if it has, then the sequential expansions it introduced must now be read in retrospect as tonal rather than as durational expansions: The additions they contain play an essential role in realizing and in substantiating the durational structure of the Gigue. Far from optional or ancillary, they turn out in the long run to be part and parcel of the Gigue's essential temporality.

Changes in the status of expansions that emerge in the course of a composition are much more common in the middle style and in the mixed style than they are in the high style. That is perhaps the reason one encounters them most often in Handel's lighter works (say, in the shorter pieces of the Water Music) and in Handel's playful giges, most of which are actually nonfugal Italianate gigas. The temporal flexibility they convey is something of a durational idiom in the genres they represent.³

More on sequential expansion. Notwithstanding the durational uncertainties of Handel's F#-minor Gigue, the enlargement of the basic pace in the music of the High Baroque most

³Couperin's giges are among his most flexible genres too; Bach's giges present durational flexibilities that are all their own.

often does present a sure sign that expansion has indeed occurred at some level.

Sequential expansion, which either triggers or (as the case may be) accompanies the enlargement of the basic pace, differs from other types of expansion in that it takes place not all at once but cumulatively, over several discrete spans of time (see, for instance, Example 4.2, bars 5-6). Only the normalized basic length of the principal chord in the basic two-chord component of the sequence contributes to the basic length of the phrase or period in question (see the dotted half notes in Example 4.2a, bars 5-6), and only the normalized basic length of the principal chord occupies a full step of the basic pace (i.e. in a deeper reduction, the dotted half notes in question would become dotted quarter notes). The chord's basic length may be either longer or shorter than the chord's length at the surface, or it may be identical to it: The precise length depends on the extent of the sequential expansion and on the figural relationship between the two chords.

The sequential expansion is carried out incrementally, one step at a time, by the ancillary chords which precede or follow each principal chord (cf. the parentheses in Example 4.2b, bars 5-6), and by the enlargement of the principal chord during double and quadruple sequential expansions (cf. the parentheses in Example 4.9, bars 21^b-23^a).⁴ The larger the cardinality of the expansion, the more skewed the relationship between the time spans of the two chords: Mimicking a long-span appoggiatura, the ancillary chord very often precedes the principal chord and goes on to occupy a large share of the principal chord's durational territory. The chord-by-chord descriptions I offered in chapter 1 of the double sequential expansion in bars 9^b-11 of the Allemande from the F-minor Suite and of the quadruple sequential expansion in bars 13-16 of the Allegro from the E-minor Concerto Grosso, Op. 6, No. 3 (Examples 1.1-1.2, 1.14-1.16, and 1.21) illustrate these last observations in ample measure.

⁴As I have already explained in detail elsewhere (Willner 1999), a plain sequential expansion does not extend the time span of the principal chord—it only adds the time span of the ancillary chord to it.

Essential and nonessential expansion. Generally speaking, most Handelian sequential expansions can be described as essential at the foreground since they bring the length of the phrase, subphrase, or period in which they occur to a length that is commensurate with that of the adjacent and surrounding groups (or to a length that has some specific relation to theirs). Thus the sequential expansion in the E-minor Concerto Grosso Allegro to which I just referred is essential at the foreground inasmuch as it allows the phrase in which it occurs to occupy a full four measures—a necessary step in maintaining the systematic growth of the Allegro's periodic structure.

Almost all of Handel's sequential expansions, however, do become nonessential in the middleground, where the normalized length of the ancillary chord and the addition, if any, to the normalized length of the principal chord is usually reduced out. Unless the piece in question is strictly and *entirely* periodic (in which case all expansions will remain essential at all levels in support of the foursquare grid—a very rare occurrence in Handel), its sequential expansions are bound, ultimately, to be nonessential at *some* deep level of structure. Handel's gigue, and his many nonfugal gigue whose outer voices emulate the counterpoint of the high style, are exceptional in that their sequential expansions may change their status from nonessential to essential as the preliminary four-to-the-bar basic pace yields to the long-range two-to-the-bar pace. (And so are, again, some of the lighter generic pieces by the composers who usually employed of the high style.)⁵

The distinction between essential and nonessential expansion, fine though it is, remains just as important in practice as it does in theory: It is a distinction that performers should bear in mind when projecting Handel's phrase rhythm. Throughout Handel's orchestral works, for instance, there are many nonsequential idioms that appear

⁵Things are more fluid in triple meter: Recall my remarks in chapter 3 on the gradual emergence of a three-to-the-bar basic pace in the closing Allegro from the C-minor Concerto Grosso, Op. 6, No. 8.

to embody expansion but in fact present durational enlargement at only a few levels, if at any level at all. The extraordinary repetitions that pervade the Allegro movements of the *Concerti Grossi*, Op. 6, fall into this complex category. To gauge their durational significance—and their expressive meaning—it is necessary to retain a mechanism by which one might determine at precisely what level the expansion they embody becomes truly ancillary.

Expansion and the basic length. As a durational and expressive event, the expansion's local enlargement of the basic pace, and its global effect on the composition's long-range pacing, far transcends the expansion's enlargement of the composition's basic length. This observation applies to all expansions but it pertains with special force to sequential expansions, which embody a familiar, sharply defined idiom. Now and then one does nonetheless find compositions, mostly among Handel's long orchestral allegros, in which hidden parallelisms, near parallelisms, and near symmetries occasioned by the basic length of phrases and periods contribute to the rhythmic growth of the piece. Rather than purely artful connections, such parallelisms represent a mechanical, even mnemonic device that controls the durational design of the movement. I discuss them in some detail, vis-à-vis the enlargement of the basic length in chapter 5.

Networks and Narratives of expansion. An important feature of Handelian expansions, tonal as well as durational, is their close thematic relation to other tonal and durational enlargements that occur within the span of a single movement. Though noncontiguous and sometimes quite far apart, many of the expansions participate in one or more informal networks of enlargement: Each new expansion builds in some way on the enlargement carried out by some previous expansion. Because (as I explained in the Introduction) expansion as such is a highly transformational and narrative procedure, every network so established outlines a narrative of enlargement, one that begins quite modestly near the

opening of the piece but possesses the potential—often realized later on—to gain both substance and scale as the composition proceeds. In discussing these pivotal connections it is usually preferable to refer to narratives of expansion rather than to networks of expansion because "narrative" is a much more telling, evocative, and comprehensive term than "network," and because it embodies the notion of temporal succession.

Most tonal masterworks revolve around a guiding idea—a strategic scheme that maps the narrative discourse at the surface. For instance, a brief but prominent chromatic passing tone introduced at the beginning of the piece will be quite systematically enlarged, in ways limited only by the composer's imagination, as the piece progresses; the enlargement then becomes the principal issue of the piece and determines the disposition of its structure and design. Many Baroque masterworks—Handel's in particular—present more than one narrative as a matter of course. As I mentioned earlier, this is a rhetorical norm that originates with the easygoing discourse of the middle style, where narratives need not be very organized and need not relate to each other very closely. This multiplicity of compositional issues-in-progress comes under much stricter controls when it enters the confines of the high style. As the stylistically elevated composition progresses, one narrative eventually emerges as the leading thread that ties the previous narratives together and brings the piece to a satisfying rhetorical close.

I began to describe the tensions between the various narratives of expansion that may unfold within a single piece during the discussion of enlargement in the first reprise of the Allemande from the F-minor Suite in chapter 1, and I shall elaborate on that discussion later on. At this juncture, though, I should like to show just how closely related the many expansions one encounters in the course of one movement are likely to be, and why.

II. Analyses

II. 1. Suite in E minor, Fugue

II. 1. 1. The exposition: Tonal observations

If nothing else, the expansions that hold the sprawling Fugue from Handel's E-minor Suite together call attention to themselves: Harmonically colorful and ever larger in scope, they provide the impetus for the Fugue's developmental growth and, more important, they bridge the gap that traditionally separates fugal discourse and episodic passagework. When I pointed to the Fugue's shadow meter, metrical displacements, and idiomatic three-bar groupings in chapter 2, I also introduced the kernel of the Fugue's expansions, the invention that feeds its later thematic work—namely the descending third $d^2-c^2-b^1$ and its supporting lower third in the temporary bass *qua* inner voice, $b^1-a^1-g^1$ (bars 7-8^a, bracket 2 in Example 4.3). Inasmuch as it derives from the figure $b^1-c^2-b^1-a^1-g^1$ that launches the fugal subject itself (bar 1, bracket 1), the kernel might indeed be regarded as the invention that feeds the entire Fugue's thematic work.⁶ It is no coincidence that the same kernel also underlies the entire subject (Example 4.4).

In the section that follows I shall trace first the motivic origins and then the episodic enlargement of this inventive kernel. It is a measure of Handel's economical way with improvisatory spinning in general that only the bass tones of the kernel—B, A, G—become the subject of enlargement, appearing and reappearing time and again in the two outer voices, and reemerging sometimes in the inner voices as well. The falling upper-voice third-progression of the kernel—D, C, B—appears as a contrapuntal accompaniment in some of the early enlargements but gradually recedes in prominence as the Fugue progresses. Asserting its priority (probably because it contains more tones

⁶My use of invention here resembles, at least conceptually, the detailed exposition of invention in Dreyfus 1996.

that belong to the tonic triad), the third-progression B-A-G makes its presence known with ever growing persistence. The two tones C and B singly, and the neighbor-note figure B-C all emerge as important anchors for enlargement during the Fugue's episodic discourse, not independently but within the framework of the enlarged figure B-C-B-A-G. The Fugue is reproduced in its entirety in Example 4.3; a voice leading reduction follows later in Example 4.6. The score includes numbered brackets and annotations to which I shall refer in the text.

Preliminaries: The Exposition. The E-minor Fugue's exposition spans no fewer than five complete entrances of the subject. Perhaps the most important collective attribute of these entrances, beyond the demonically virtuosic instrumental challenge they so boldly announce, is their register. The three-bar subject enters in the one-line octave (bars 1-3), and as it closes into bar 4 it is overtaken by a tonal answer in the lower two-line octave (bars 4-6). After a one-bar episode, which transforms the dominant into a major sonority and introduces the kernel I just described (bar 7), an "alto" statement of the subject appears in the small octave (bars 8-10), beginning on the not-quite-yet-resolved dominant and reaching the tonic only in bar 9. Two measures hence, this alto entrance is paired with a tonal answer in the bass (bars 13-15). The greater two-bar length of the episode separating the entrances (bars 11-12) destabilizes any sense of metrical patterning that might have emerged thus far and it thereby sets the stage for the metrically skewed opening of the fifth and last entrance of the subject.

This fifth statement begins unexpectedly in the two-line octave at the unpatterned distance of a measure and a half, in the middle of bar 17. We recognize it as the familiar skewed entrance I discussed in chapter 2: It introduces mid-bar displacement and shadow meter as important topics for the Fugue to pursue, and it caps the preparation for the arrival of the high register with which the first two entrances (directly) and the next two entrances (indirectly) have been charged. The displacement of the fifth entrance gives

some indication, though—and to my mind it is dramatic indication, not least on account of its visual appeal—that the two-line octave is not the Fugue's obligatory register. Since the displaced subject runs without closing formally into the sequential discourse of bars 20-22, one might say that the exposition closes informally at the turn of bar 20.

The countersubject. Like many Handelian fugues the E-minor Fugue presents a brief countersubject—an embryonically concise tonal aphorism—which reappears periodically without substantial alteration as a kind of teasing foil to the Fugue's more serious and more closely worked episodic matter. Miniature in scale when compared to the serpentine fugal subject proper, this uninvited guest enters only much later, offering its unsolicited comments in bars 14-15 (see the annotated bracket in Example 4.3). It accompanies the second and the third measures of the bass entrance that begins at the downbeat of bar 13, and it fades out of the scene somewhere in bar 15, leaving the location of its formal exit open to speculation. It then recurs only infrequently, to emphasize pivotal turns in the tonal structure: The tonicization of the mediant (upper voice, bars 30-31^a) and the subdominant (inner voice, bars 39^b-40^a), and the return to the tonic (upper voice, bar 68). Through the temporary distraction it occasions and through the flippant circumstances surrounding its arrival and its departure, the countersubject ultimately helps throw the weight of the Fugue's developmental discourse behind the Fugue's massive sequential enlargements, which follow in bar 16^b.

II. 1. 2. The exposition: Durational observations

Design. We shall find it helpful to keep in mind some of the observations I made in chapter 2 regarding the textural and the durational setting of the Fugue. For all its elaborate surface activity, the Fugue—like so many of its counterparts in this repertoire—reduces more frequently to a basic three-voice setting than one might at first

imagine.⁷ Along somewhat the same lines, much of the Fugue reduces to a half-note basic pace that maintains a steady contrapuntal movement in the outer voices and, despite many shifts and suspensions, in the inner voice(s) as well: The contrapuntal pace reductions of several significant passages in Examples 4.4 and 4.5 disclose as much. Expansions and contractions of the basic pace consequently emerge with a good deal of clarity; so do the Fugue's occasional but emphatic forays into unnotated 3/2 time. The Fugue's tendency to follow its subject and to favor three-bar grouping remains, in contrast, more thickly veiled, what with the frequent mid-bar displacement of the subject and the consequent elision or addition of half a measure, not to mention the constant interference of shadow meter. Yet even though the Fugue tends to subvert its promotion of three-bar grouping, the subject's basic three-bar length plays an important role in structuring the larger durational design of the Fugue.

The subject as a source of expansion. Immediately after declaiming its three hammerstroke statements of b^1 , the subject goes on to outline an embellished descent in sixteenths from b^1 to g^1 ; the highlight of the embellished descent is the neighbor note c^2 . The resulting configuration, $b^1-c^2-b^1-a^1-g^1$, becomes the source of the Fugue's tonal and durational rhetoric (#1 in Example 4.3). At least some of the Fugue's furious energy—and its seeming compulsion to enlarge the outlines of its subject—can be traced to the dissonant quality that the subject's c^2 assumes when it first enters in bar 1. Although it stands a sixth above the tonic's implicit E, the tone C projects its foreign quality in no uncertain terms through the exposed way in which it follows the three hammerstroke statements of b^1 . This foreign quality is then magnified many times over, and in a most expressive way, when C reappears, a measure later: C enters as c^1 in the one-line octave,

⁷The effect of a three-voice setting resembles that described by William Renwick in Renwick 1995a; see pp. 96-100. But I emphasize that the underlying tonal framework of Handel's fugues remains a four-voice, not a three-voice structure.

a seventh under the suspended b^1 , right in the middle of bar 2 (see again Example 4.3). Beyond emphasizing the dissonance of b^1 , the entrance of c^1 slows down the urgent scalar descent from c^2 to the low a in the small octave to a quarter-note crawl (Example 4.4). The need to come to terms with the tonal imbalance occasioned by the enhanced dissonance of C now provides the impetus for the Fugue's "legitimization" of the dissonance through tonal and durational enlargement over the span of the entire piece.⁸

The pace reduction in Example 4.4, is a modified reproduction of a sketch originally presented in Example 2.5. It shows that at a deeper level, within the configuration $b^1-c^2-b^1-a^1-g^1$, the subject's a^1 takes precedence over both the passing b^1 and the embellishing c^2 . The falling third $b^1-a^1-g^1$, in other words, ultimately underlies the entire subject. Many of the enlargements that follow retrace the third $b^1-a^1-g^1$ in either its primordial form or in its embellished configuration, $b^1-c^2-b^1-a^1-g^1$. As I proceed it will become clear why, beyond the priority of their levels, the two sources of enlargement are not quite interchangeable. Purely as a matter of durational scale, it is necessary for $b^1-a^1-g^1$ to go first and to establish, through durational expansion, the wide tonal and durational space needed for the more sizable enlargement of $b^1-c^2-b^1-a^1-g^1$ at the middleground level. (This necessity of course does not prevent Handel from adding an ornamental c^2 and b^1 closer to the surface as he enlarges the space between b^1 and g^1 .) The full-blown sequential enlargement of $b^1-c^2-b^1-a^1-g^1$ is a lengthy operation that, among other things, involves long-range chromaticism and a complex change in direction. Because changing directions within the framework of sequential enlargement (or with a view towards completing such enlargement) is a task all unto itself, Handel defers it to the closing pages of the Fugue.

We have already observed how right after the tonal answer in bars 4-7^a, but before

⁸For an elucidation of Schoenberg's notion that a composition sets out to redress an initial imbalance see Schachter 1994.

the bass entrance of the subject in bar 8, the descent $b^1-a^1-g^1$ is durationally enlarged in the temporary bass (#2 in Example 4.3): The enlargement takes place within a set of parallel thirds, $d^2-c^2-b^1$ over $b^1-a^1-g^1$ ($-f\#^1$). This is also the tonal and durational kernel I mentioned earlier. It picks up the figure $b^1-a^1-g^1$ from the subject and it dresses the figure in a longer and more abstractly developmental garb, one that Handel tailors expressly for still further embellishment and enlargement. The stowaway location of $b^1-a^1-g^1$ in an inner voice, and in one that takes on the role of the bass, embodies the reticence Handel assigns, early on, to its slowly emerging developmental potential. The descent dissolves, so to speak, when in typical Handelian fashion the subject re-enters and regains control over the bass line in the small octave, at the downbeat of bar 8: The subject's re-entry forces the inner voice *qua* bass of bar 7 to continue in a subservient capacity, as a genuine inner-voice, further down to $f\#^1$ (see Example 4.4). It is hardly a coincidence that the all-important kernel appears in bar 7: This transitional measure asserts a good deal of durational prominence by virtue of its idiomatic stand as a single interim measure intervening between two flanking sets of three-bar fugal entrances.

The expansions. During the later transitional measures (bars 16-17^a) leading to the displaced entrance of the subject in the two-line octave (the entrance whose rhythms I discussed in chapter 2), the descent from B to G is again expanded in the bass at the basic pace (#3 in Example 4.3). This time the descent comes armed with fully sequential support from the cycle of falling fifths and a weighty set of parallel tenths, which replace the parallel thirds of bar 7; the reduction in Example 4.5a illustrates. Ever more prominent, B-A-G appears in the large and in the small octaves of the bass, rather than in the inner-voice register of the one-line octave.

Dovetailing the displaced entrance of the subject in bars 17^b-20^a—overlapping, in fact, its closing gesture—the sequential setting of B-A-G now presents itself several times in a row in diversely transitional settings (bars 20-23, #4 in Example 4.3). Example 4.5a

shows how the enlargements are nested within a larger progression from IV to V in bars 19-23. Foretelling, as it were, the advent of the enlargements at the distance of one measure, the progression from IV to V overlaps the conclusion (or rather the dissolution) of the subject in bar 20, where the bass still expresses the dominant. The dominant passes between the IV of bar 19 and the IV⁶ of bar 22^b; the enlargements of B-A-G conclude with the return to the underlying dominant and the statement of F# and D# in bar 23. Notwithstanding their great significance the enlargements, so it seems, are added on to the tonal scaffolding at an opportune moment, in the same manner that the F-minor Allemande's enlarged upbeat figure c²-ab¹ was (chapter 1). At this early stage, the enlargements still engage in a lively and very close dialectic with the fugal discourse proper.

(The underlying progression of the passage is complex: The chromaticized tonic sixth chord on G# at bar 20^b only serves to present the subdominant that enters on the fourth beat of the measure. Through a large voice exchange the subdominant extends on to IV⁶ in bar 22^b. At a deeper level a larger voice exchange extends back to the subdominant in bar 19 and overlaps the conclusion of the subject in bar 20. It is this larger voice exchange that relegates the dominant at bar 20^a to the status of a passing chord. The two voice exchanges—or, rather, their echoes—acquire great tonal and thematic weight in the later course of the Fugue, when the Fugue reaches its structural subdominant in bar 44. We then realize, retroactively, that they had set the stage for a much larger and more structural voice exchange between IV and IV⁶ in bars 44^b-51^b, a voice exchange which plays host to a colorful, modally inflected traversal through the key of D minor.)

In keeping with its opportune character—the sense that its improvisation occurs because conditions are "right"—the repeated sequential enlargement of B-A-G in bars 20-23 makes use of falling fifths and the most common idioms of sequential expansion which the fifths habitually realize. For the time being—the Fugue, again, is still in its early stages of development—the enlargement makes use of the sequence but occasions no

sequential expansion as such. The ancillary upper-fifth chords displace each principal chord by one quarter note to the right, but they do not alter the half-note basic pace (see, again, the reduction in Example 4.5a). At its first appearance, B-A-G is accompanied as it was in bars 7-8^a by the parallel progression D-C-B, now chromaticized and elevated a tenth rather than a third above ($d^{\#2}$ - d natural²- c^2 - b^1 , bars 20-21^a, with a neighboring e^2 added to the passing d natural² added for good measure). This first appearance takes place in the bass (bars 20-21^a), within the larger context of the falling seventh B-G-E-C, which ties together bars 20-22. While the bass descends further from G to F[#] and to E, the descending third B-A-G reappears, as b^1 - a^1 - g^1 , in the lower part of the polyphonic upper voice. Ornamental accompaniments in the upper voice add a figural statement of d^2 - c^2 - b^1 (bars 21-22). At the tail end of the progression (bar 22), B-A-G is echoed yet again, as the fragmented step b^1 - a^1 , in the upper part of the discant's polyphony.

Glancing at bars 20-23 as a whole we can now see that at a deeper level the enlarged incipit of the fugal subject, b^1 - $c^{(\#)2}$ - b^1 - a^1 - g^1 , along with a continuation to an implicit $f^{\#2}$ at the turn of bar 23, also makes its presence known through a conflation of polyphonic voices. (The incipit is outlined in the parenthetical reduction that is added on to Example 4.5a.) Between the enlargements in bars 20-23 and the closing pages of the Fugue, both B-A-G and its ever more prominent, embellished configuration B-C-B-A-G are reworked and expanded further, along similar lines but in many different ways and on many different levels. Some of the enlargements hark back to the home key of E minor, disguising it in one contrapuntal garb or another; others appear transposed, inverted, or hidden within a still larger setting in another key. The connection between the enlargements is made abundantly clear by their tonal and durational setting: The ubiquitous cycle of falling fifths, along with its large complement of expansive variants and idiomatic progressions of parallel thirds, sixths, and tenths supports almost all of them.

II. 1. 3. The Fugue: Tonal observations

Example 4.3 shows these enlargements at brackets 5-8. I discussed the enlargement at bracket 7 and the shadow meter it promotes throughout bars 31^b-34^a in chapter 2, along with Example 2.7; I shall discuss the tonicization within bracket 9 later on. In the paragraphs that follow I shall confine my observations to the largest and most substantial of the enlargements, at bracket 13 (bars 62-66), and to the Fugue's dénouement, which follows (bars 67-77, brackets 14-16). The climactic enlargement in bars 62-66 attaches the large-scale neighbor-note figure B-C#-B to the long-span falling third B-A-G at the deep level of the middleground. Quite apart from the challenge of stabilizing a chromatic, #6[^] within the diatonic framework of the minor mode—a rare procedure—that is no simple compositional task: In order to explain the sequential difficulties of incorporating a change of direction in the conversion of B-A-G into the long-range succession B-C#-B-A-G, and to elucidate Handel's strategy for getting around these difficulties, it will be necessary for me to take a brief look at the Fugue's tonal structure, which is summarized in Example 4.6. As we go along it will become increasingly clear why Handel is so intent on enlarging his fugal subject's kernel.

Tonal structure: The upper voice. The voice-leading reduction given in Example 4.6 divides into three parts: *a*, a highly condensed and very general middleground outline of bars 1-52; *b*, a more detailed account of bars 52-67; and *c*, a fairly comprehensive graph of bars 67-77. Perhaps the most significant feature of the Fugue's elaborate upper-voice structure, a feature to which I have already referred and one that stands out quite clearly in Example 4.6, is its carefully plotted registral design. Example 4.6a shows how the dramatic entrance of the subject in the two-line octave in bar 17^b introduces neither a structural transfer of register nor a high-pitched *Urlinie*. Despite a good deal of thematic and figural activity at the uppermost reaches of the Fugue's wide ambitus, the Fugue's

obligatory register remains firmly anchored in the one-line octave. The occurrence of many events—and especially the Fugue's climactic sequential runs—at the high end of the two-line octave is due to the superimposition of b^2 over b^1 at the middleground level, and to several ancillary descents from b^2 , a^2 , and g^2 (see Example 4.6b). These descents take place at various levels within the middleground, and they gradually set the stage for regaining and reestablishing the lower register at the end of the Fugue. Submerged under them is a more structural neighbor-note motion, b^1 - c^2 - b^1 , which is supported by an equally submerged voice exchange within the subdominant in bars 44^b-51^b. (This is the voice exchange I already mentioned and will discuss later on). As if to tug against the all-powerful gravitational pull to the one-line octave, the Fugue's most extended enlargements occupy its most sustained forays to the high register. And to accomplish this task they engage the help of several tones they borrow from the Fugue's fundamental melodic line.⁹

The Fugue's climactic stretch enters in bar 62, just at the point where $\hat{5}$, the Fugue's primary melodic tone, appears superimposed in the two-line octave (if in a temporary passing capacity). The earlier activity in the high register, it now becomes clear, was indeed entrusted with preparing this transfer of register, which is substantiated by a series of fragmented hammerstrokes drawn from the subject and by a progression of falling fifths drawn from the Fugue's episodic sequences. In the measures that follow, all but one of the fundamental melodic line's remaining four tones— $\hat{4}$, $\hat{3}$, and $\hat{2}$ —enter in the two-line octave as well. The closing $\hat{1}$ and the elaborate local descents leading to it, on the other hand, remain firmly entrenched in the lower register (see Example 4.6c). It becomes the express duty of the long approach to the closing tonic to reaffirm the Fugue's obligatory register in the one-line octave by the time the Fugue closes.¹⁰ The deceptive

⁹Though the Fugue's *Urlinie* as such is never quite submerged, Handel's submersion of his structural procedures resembles somewhat those that Carl Schachter described under the rubric "submerged *Urlinie*" in Schachter 1994.

¹⁰This is a procedure very different from Bach's customary manner of letting $\hat{5}$ in the

appearance of a dual obligatory register is in this instance a deceptive middleground feature that results from the displacement of the fundamental melodic line. It is not a genuine background duality on the order of the three-part *Ursatz* and its two *Urlinien*.¹¹ As a middleground feature, the superimposition is particularly significant for the large-scale registral parallelisms it promotes: The bright colors of the climactic descent from b^2 in bar 62, for instance, mirror those of the displaced entrance of the subject at b^2 in bar 17^b. Similar parallelisms often suggest themselves throughout the Handelian repertoire whenever the fundamental tones of the melodic line are shifted in like manner.¹²

Tonal structure: The bass. During the Fugue's opening measures the structural bass line articulates the root-position tonic so tentatively that reading a first-inversion tonic over G, even at the background level, becomes a highly attractive analytical choice, however rare the sustained realization of such beginnings in Baroque style.¹³ The tonic's instability underscores the Fugue's extraordinary and extraordinarily unsettled energy,

one-line octave move up a seventh and take over from $\hat{3}$ in the two-line octave at the neighboring *qua* passing $\hat{4}$; see my analysis of the Allemande from the D-minor French Suite in Willner 2004.

¹¹I repeat the caveat, on which I hope to expand in a more detailed study of Baroque voice leading, that the two *Urlinien* do not fall at quite the same level. See Rothstein 1990 and Schachter 1996 for a more detailed discussion of this cautionary note. From the perspective of moment-to-moment structural hearing of early eighteenth-century music—that is, in practice—the distinction is one with almost no difference. It splits hairs, however thick those hairs may be.

¹²For a very valuable (if not always entirely persuasive) analysis of the Fugue from Handel's F-major Suite that proceeds along similar registral lines see Renwick 1995b. Wintle 1982 was perhaps the first to draw attention to the structural implications of wide-spanning registral displacement in the Baroque instrumental repertoire.

¹³First-inversion tonic beginnings, as such, are not rare: Rather, it is the extended working out of the first inversion, and the deferral of the root position's establishment to the Fugue's conclusion, that are.

which is spent only when the one-line octave is regained and the root-position tonic is reached at the very end of the piece. Example 4.6a shows, in a highly schematic and abbreviated way, how the bass stabilizes III (bar 27), continues on to IV through a large-scale 5-6-5 exchange over G (bars 27-44^b), and then extends IV by means of a hidden voice exchange. The implicit voice exchange, unusual but not entirely uncommon in this repertoire, is signalled by the positions of the outer voices at the entrance and at the exit of the subdominant in bars 44^b and 51^b, and by the standard, even generic chordal implications of these positions. The bass is anchored on A at the tail end of bar 44, where the elaborate sequence that occupied the preceding measures and prepared the subdominant's arrival begins to change its course, and on C in bar 51. The upper voice, for its part, is anchored on C—namely on c¹—at the close of bar 44, and on a² at the close of bar 51.¹⁴

The dominant arrives in bar 52 (Examples 4.6a and 4.6b). In the course of the following ten measures the bass takes advantage of the dominant's arrival and goes on to outline an extended and dramatically conceived neighbor-note motion B-C#-B. Not only does the appearance of C# in place of the diatonic C natural afford chromatic intensification: It announces that the scalar orbit of the dominant has at last set in its track, and that the extension of the subdominant, A minor, has come to an end. In moving from B to C#, the bass takes over temporarily the upper voice's fundamental melodic line (see the arrows in Example 4.6b). Though chromatically modified, C# is a motivic and contrapuntal neighbor note that enlarges the Fugue's all-important opening figure b¹-c²-b¹. (The neighboring #6̂ remains unusual because the #6̂ would sooner rise to #7̂ than return to 5̂. Its very peculiarity, however, serves to lend contrast and emphasis to the

¹⁴Handel downplays the prominence of his voice exchange in order not to compromise the momentum of the Fugue's figural spinning just for the sake of highlighting its long-range nodal points. I discuss other reasons why composers sometimes downplay the underlying presence of voice exchanges in Willner 2000.

Fugue's ubiquitous enlargements of 5-6-5, and its tonal color reinforces the registral and textural color of the stark bass octaves at bar 56.)¹⁵

In order to maintain the voice leading's *moto perpetuo*, Handel prevents C# from spawning a harmonically significant chord or region. That prevents the tonal structure from going off on a tangent just when it is time to wind up the fugal discourse. (The question then arises whether the dominant, its third raised to signal the approach of the closing tonic, returns in its structural capacity in bar 61^b, as it seems to do, or only later on in bar 62. Example 4.6b demonstrates how at levels deeper than the surface a temporary bass F# extends throughout bar 61 and how the dominant's B re-enters in stealth, expressed tacitly under the inner-voice neighbor-note motion f#¹-g¹-f#¹, at the downbeat of bar 62.

From this point on, the dominant is prolonged in a familiar, not to say conventional way through to the end of the Fugue. The tonic enters only at the very end, concluding a long auxiliary cadence that reintroduces the tonic's time span within the time span of the dominant. The dominant, then, is the chord that plays host to the climactic enlargements in bars 62-66 and to much of the subsequent dénouement. Owing to the difficulties involved in changing direction during sequences, though, some of the voice leading in which the enlargements are rooted extends back to the immediately preceding traversal through the subdominant in bars 44^b-51^b.

¹⁵One is tempted to read a further extension of the large-scale subdominant (which entered in bar 44) here; C# would then represent the subdominant's upper third. But the tones of A minor are nowhere in sight, and, furthermore, the dominant soon reasserts its own presence. Still, the chromatic alteration of $\hat{6}$ in the minor keys within a prolongation of the subdominant is a major issue in extended Baroque pieces, especially those of a virtuoso character. In such pieces the generation of effect and the intensification of affect become one and the same thing. For a particularly dramatic example observe the treatment of C# during the second reprise of the Allegro in E minor for solo clavier from Bach's G-major Violin Sonata, BWV 1019.

II. 1. 4. The Fugue: Durational observations

The climactic sequential expansion. Among the limitations of sequential design and sequential expansion is the inability of sequences to proceed in more than one basic direction. Sequences can either rise or fall, but they cannot do both, since the linear progressions on which they are based cannot change direction either. Local changes in direction during the sequence—within each pair of principal chord and ancillary chord, or at the juncture of the chordal pairs—are of course necessary and ubiquitous, but the linear progressions that underlie the principal chords of the sequence cannot turn around. A second sequence, a new linear progression, or some neighbor-note motion must be added to the sequence in question in order to change the direction of the voice leading. Thus a figure like $b^1-c^1-b^1-a^1-g^1$, which comprises a rising and falling neighbor-note motion and a falling linear progression of a third, can only be enlarged sequentially if the enlargement consists of two separate sequential expansions, or if the enlargement combines a sequential expansion with an additional tonal and perhaps also durational enlargement.

In the climactic pages of the E-minor Fugue Handel opts for the second and much more common strategy: He precedes the fully sequential expansion of B-A-G with an extended tonal enlargement of the upper-neighbor figure, B-C#. The all-important change in direction takes place at the climactic entrance of the sequential expansion of B-A-G in bar 62. Strictly speaking, B-C# is an incomplete neighbor-note figure since B-C# takes place in the bass (bars 52-56, see again Example 4.6) and B-A-G appears separately in the upper voice; one might even read the B at the head of B-A-G as a passing tone. (For once, though, the question of B's status—is it just a passing tone, or does it belong to the background structure—is not very important. There are many compositions in which this fine distinction carries much greater rhetorical significance and structural weight than it does here. The principal issue at play at bar 62 is the registral freedom and the

invertibility of Baroque background structures.)¹⁶

The enlargement of B-C#-B-A-G begins with the arrival of the dominant, B, in bar 52 (#10 in Example 4.3). C# enters turbulently, with three thunderous octaves in the bass, at bar 56 (#11). Although the dominant seventh on C# is not a structural harmony (as I intimated earlier), it would seem to represent the upper fifth of the forthcoming F#, the chromaticized supertonic, and to prepare for its tonicization (bars 59^b-61^a, # 12). But the supertonic, so the reading in Example 4.6b suggests, does not mark a structural point of arrival: It simply serves to reintroduce the dominant, B, at the conclusion of the enlargement B-C#-B. The passage intervening between the F# in bar 59^b and the B at the turn of bar 62 allows the bass to lead by step from F# down to B. It is for rhetorical reasons—in this instance, the generation of a strategically dramatic impact—that C# appears in the bass rather than in the upper voice. As it happens, C# is echoed in the one-line octave and in the two-line octave soon after its presentation in the bass, at the downbeat of bar 57. But its statement in the three-line octave—an important structural feature because it is continued later by the enlargement of B-A-G in the two-line octave—remains virtual: It must be aurally imagined.¹⁷

The upper-voice b² to which the bass C# continues in bar 62 enters at the beginning of the sequential expansion that completes the enlargement of B-C#-B-A-G. The entrance of b² presents the outcome of the Fugue's narrative discourse: It refashions the kernel B-A-G as a drawn-out statement of b²-a²-g² in the two-line octave. As it

¹⁶In other instances of similarly welded tonal-duration enlargements, the sequential expansion *precedes* rather than follows the purely tonal enlargement. Handel's D-minor Allemande, whose analysis I present later on, shows this alternative order.

¹⁷And necessarily so, since the diatonic c³ is the highest tone in the eight suites published in 1720. The chromatic c#³ is not an aural impossibility, though, since Domenico Scarlatti's Essercizi, composed between 1718 and 1728, often reach up to d³. (So do Bach's Goldberg Variations and his Bb-major Partita for Clavier, as well as many other of his keyboard pieces.)

presents the Fugue's longest and most dramatic expansion of the kernel, it brings to the surface the three registrally displaced tones of the Fugue's fundamental melodic line (bars 62-66^a, # 13 in Example 4.3). The high b² in bar 62 continues the low C# of bar 56 directly, and in so doing it allows the falling sequential expansion to take over from the rising neighbor-note figure. The expansion presents the subject's fragmented hammerstroke incipit three time, at the head of three long measures of unnotated 3/2 time (Example 4.5b): b², bars 62-63^a; a², bars 63^b-64; and g², bars 65-66^a. The progression closes at an implicit f#² on the downbeat of bar 67.¹⁸

The broad metrical dissonance of the enlargement—its unnotated 3/2 time, which we hear within the larger framework of the Fugue's 4/4—calls attention to the fundamental descent, to the enlargement, and to the very close relation between them. Having expanded the dissonant neighbor-note C# tonally, Handel now summons up some of his most basic tonal and durational resources—the outlines of the tonic triad and the cycle of falling fifths—to complete the last stretch of the enlargement. With the help again of a strong visual impact—the ledger lines and extended durations of the Fugue's highest melody tones at the head of an army of swirling sixteenths strike the eye as much as the ear—the progression pulls together and sums up all of the Fugue's developmental ploys to enact the figural and the rhetorical merger of its fugal and episodic discourses. Looking back, we realize that the preparations for this merger have been among the principal driving forces behind the Fugue's unrelenting momentum.¹⁹

The use of enlargement to bind the rhetorical mixture of exposition and episode is a common fugal archetype in Handel's instrumental music. Unique though each of Handel's fugues is, the fugue strives for a similarly incremental blend of these two

¹⁸Recall my observations on these measures in chapter 2, at Example 2.8.

¹⁹The appearance of the fundamental structure at the foreground during the climactic passage of the Fugue embodies the "drama of the *Ursatz*," which Carl Schachter describes in Schachter 1999a.

contrasting types of figuration, the one severely imitative, the other lightly developmental. We need to keep in mind, though, that calling upon a structural descent to lend substance and weight to a motivic enlargement should be interpreted within the larger framework of the many strategies Handel employs in unifying the Fugue's two discourses. Nor is it a rare or even a rarefied procedure in the music of the High Baroque.²⁰

Returning to durational matters, we observe that each of the three sequential tones— b^2 , a^2 , and g^2 —along with its supporting sixth and octave in the bass, expands the basic pace by a factor of 3. This is a rare but important instance of such expansion: The basic pace retains its original value, but the ancillary material by which it is expanded occupies a span twice as long.

The later sequential expansions. Now that the climactic sequential enlargement has been accomplished, the Fugue finds itself in need of cathartic peroration just at the spot usually reserved for fugal fragmentation and intensification. Handel dispatches both tasks simultaneously by compressing the figure B-C-B-A-G very gradually into ever shorter segments, and by letting the Fugue reclaim its proper register in the one-line octave. First Handel foreshortens the figure in the high register, as $b^2-c^3-b^2-a^2-g^2$, to a two-bar counterpoint whose suspended eighth notes float atop an inner-voice variation of the subject (bars 68-69, # 14). He then presents an even shorter and less complete

²⁰Bach, Couperin, Rameau, and Corelli often cap the enlargement of a tonal figure with such a structural transformation, partly because the descent of the fundamental melodic line (usually the longer descent from $\hat{5}$ from within the three-part *Ursatz*) occurs late in the piece and occasions the arrival of several powerful cadential harmonies. The rising *Urfinie* especially—supported as it is by I^{5-6} - II^6_5 - $V-I$ or one of its variants—embodies a large-scale motivic and harmonic gesture in the closing measures of many binary pieces for this very reason. (The $\hat{6}$ of I^{5-6} remains sustained over II^6_5 as the third of the chord. It then rises to $\hat{7}$ over V .)

diminution of the figure, in parallel thirds, an octave below (bar 70^b, # 15). Concurrently he introduces a more traditional series of fragmentary stretto statements of the subject signalling the Fugue's imminent conclusion.

To maintain the balance between thematic and registral peroration on the one hand and fugal intensification on the other, Handel brings in one last quasi-sequential but incomplete expansion of the figure, also reinforced by parallel thirds. The expansion begins with the repeated notes of the subject's incipit, but it displaces the notes for the first time to the second beat of the measure: Both b² and a² now occupy the length of a skewed whole note, and each is reinforced by parallel thirds (bars 74-76^a, # 16). This is a particularly vivid example of quarter-note afterbeat displacement borrowed from the compound 4/4 to perform a specific task required by the circumstances of moment, by the exigencies of the here and now.²¹

II. 1. 5. The Fugue: Space, rhetoric, and style

Spatial arrangement of the expansions. The rising intensity of the Fugue's registral disposition affects not only the relation of sequential expansion to background structure but also the broad design of the sequential enlargements' register across the span of the entire Fugue. This long-span registral articulation explains the location of the first few enlargements of B-A-G in the bass, and the location of most of the later enlargements in the upper voice, at an ever higher tessitura. It also accounts for the location of the dramatic confrontation between the Fugue's registral extremes of high and low about two

²¹Bars 68^b-69 offer the Fugue's longest statement of c³—a displaced quarter note expressed as an emphatic eighth-note preparation and eighth-note suspension. Again, this is as high as Handel's keyboard music goes. Scarlatti's *Essercizi*, which were composed apparently sometime during the decade following the publication of Handel's suites (i.e., after 1720) go up to d³. In any case, there was not much room for developmental spinning at that region of the harpsichord.

thirds of the way through (at bars 56-62). The timing of the confrontation allows for the onset and the dissolution of the Fugue's apotheosis in a properly urgent yet spacious way.

The tonal space in which the fiendish energy of the Fugue flows is defined by the elaborate preparations for the enlargement of the neighbor-note motion B-C#-B and the descent B-A-G. The growth of these two figures over a stretch span of some sixty measures builds up the tonal and the durational scale—the essential operating space—needed for the fugal subject's eventual sublimation. Nearer to the surface, the growth in enlargement plays the role of a mnemonic guide whose help the improviser enlists in order to organize moment-to-moment compositional plans, and to attend to short-term exigencies. It also weaves a mnemonic thread which the improviser needs in order to bring more extended plans to fruition.

Progressive expansion in the service of larger spatial and temporal tasks is a common Handelian strategy. The massive grouping enlargements in the Allegro from the E-minor Concerto Grosso, to which I pointed in preliminary fashion in chapter 1, play a role similar to that of the figural enlargements in the E-minor Fugue: They establish the proper conditions—the necessary scale—for the tonal enlargement of the Allegro's opening octave descent. They embody, in other words, the strategic scheme of the piece.

Plot archetype. At a deeper rhetorical level, where the Fugue's narrative discourse gives way to a systematic classification of the Fugue's rhetoric as one of several prevalent types, the Fugue's steadily growing merger of fugal and episodic discourse is the archetypal plot enacted by its figural spinning. One might call it the *fusion archetype* on account of its intertextual presence throughout the Handelian fugal repertoire. From this rhetorical perspective, the enlargements that realize the plot at the surface and even in the middleground remain a means to an end.

Stylistic ramifications. I shall take up other matters of strategy, narrative, and improvisation later on in this chapter, when I retrace the deeper improvisatory ramifications of Handel's keyboard music. To put the cumulative effect of the E-minor Fugue's enlargements in a larger stylistic perspective, though, I should like to point to the frequency with which enlargement in the service of an impending thematic apotheosis serves as a vehicle for rhetoric in Baroque music. There are many binary pieces by Handel and by Bach whose rhythmic and emotive design drives inexorably towards a climactic statement of an expanded figure similar to the E-minor Fugue's sequential outburst at bar 62. The dramatic effect of such passages differs only in scale and in articulation from its counterparts in later styles.

III. Suite in F minor, Allemande: The second reprise.

My observations on the first reprise of the Allemande from the F-minor Suite in chapter 1 recounted two narratives of expansion, the first a series of growing expansions and contractions of the basic pace, and the second a dependent, ancillary series of enlargements of the Allemande's opening upbeat figure (recall Examples 1.8-1.9). Further growth of the first series during the second reprise would threaten the tonal and the durational equilibrium of the Allemande. To maintain the short composition's stability, Handel makes use of a standard thematic paradigm drawn mainly from the vocal repertoire, where the thematic ambitus is relatively restricted. This paradigm entails frequent descents from the primary tone of the high fundamental line or from another structurally prominent tone, and it assigns a specific role to each descent. Even if we have not yet uncovered the rhetorical thread of the piece, we can sense that such descents are hardly ornamental or redundant: On the contrary, we soon realize that their persistence under different harmonic and contrapuntal circumstances underlines the differences between them. The growing emphasis on the descents from ab^2 during the

first reprise of the Allemande (bars 3-4, 7-8, and 12-13) and the ever-changing setting of the descents enact this paradigm in exemplary fashion. Working together, they set the stage for the paradigm's more dramatic reenactment and reification during the second reprise.²²

I shall now describe how the Allemande's two narratives of expansion recede in significance during the second reprise, and how they give way to the paradigmatic descents from ab^2 . Example 4.7 reproduces the Allemande again in its entirety, Example 4.8 offers a tonal reduction of the second reprise and an alternative reading of bars 19^b-25, and Example 4.9 presents two pace reductions of the second reprise.

Looking back at the first reprise, we recall that its first narrative—its growing pace fluctuations—has already reached the stage of double sequential expansion in bars 9^b-11, shortly before the double bar (Example 1.2). Its second narrative, in contrast, has shown little independent strategic significance. At the beginning of the second reprise there is still some room left for both narratives to continue and unfold a bit further, but not much more. At the Allemande's relatively moderate tempo, a very massive expansion (say, a quadruple sequential expansion) would saturate and ground the piece completely.

III. 1. F-minor Allemande: Tonal analysis

The second reprise: an overview. Just like the first reprise, the second reprise comprises three unequal phrases (see the annotations in Example 4.7), but the developmental nature of the second reprise does not often volunteer the marks of symmetry that peered through the two-bar and two-and-a-half-bar segments of the first. And while none of the three phrases contains a small-scale, internal three-part ritornello, each phrase as a whole

²²Steglich 1956 describes similar descents from b^1 in the Allemande from Handel's E-major Suite.

projects the tonal and the thematic design of one part of a large-scale ritornello, much as did the three phrases of the first reprise.

A six-bar first phrase (bars 14-19) consisting of three quasi-sequential segments, each two bars long, leads from the dominant at the double bar to the mediant in the middle of bar 19. An extended gloss on the thematic arpeggiations of bar 1, the phrase acts as the *Vordersatz* of the reprise, notwithstanding its argumentative figural spinning. An unequally divided seven-bar second phrase (bars 20-26) leads from the submediant at the downbeat of bar 20 to the structural dominant, which extends from the middle of bar 25 through to the end of bar 26. As a developmental connective linking the structural mediant, the structural subdominant, and the structural dominant through a chain of expansive sequences, it plays the role of a long *Fortspinnung*. Finally, a much shorter three-bar phrase (bars 27-29) reintroduces the closing tonic in bars 27-29 in the cadential manner of a confirming *Epilog*.

A traditional reading. The tonal reduction in Example 4.8a shows how the structural dominant arrives at bar 25^b and concludes the arpeggiation F-Ab-C, which connects the dominant with the Allemande's opening tonic and with the mediant in bar 19. Moments before the structural dominant enters in the middle of bar 25, the subdominant that links it with the mediant in bar 19 appears at the downbeat of the measure. Despite its brevity, this subdominant is a particularly powerful and expressive harmony because it defines, retrospectively, the tonal direction of the *Fortspinnung*'s seemingly meandering progressions. It also restores the notated meter after three measures of wholesale mid-bar displacement of the kind typically found in the compound 4/4. One might, in fact, regard bars 20-24 as a mock-improvisatory search for the subdominant.²³

²³We can get a sense of just how powerful the impact of the subdominant's entrance in bar 25 is by considering Mozart's and Beethoven's appropriations of bars 23^b-25^a: in the Overture from the so-called "Suite in the Style of Handel," K. 399, and in the Handelian Allegretto, the second movement, from the Piano Sonata in F, Op. 54. For a detailed

The closing three-bar progression in bars 27-29, even though it begins on the tonic, represents an auxiliary cadence that brings in the final, structural tonic within the time span of the structural dominant. Revisiting briefly the dominant at the double bar within the framework of this reading, we can reconfirm that at the double bar represents only an interim step in the falling arpeggiation F-C-Ab: The falling arpeggiation inverts the large-scale arpeggiation's rising third F-Ab into a falling, broken sixth. The inversion's purpose is to provide the Allemande's bass with the tonal space it needs for development and for thematic enlargement.

These observations verbalize the salient analytical features of Example 4.8a, and they present a relatively traditional reading of bars 20-26. The great advantage of this reading resides in its emphasis on the enlargement of the Allemande's opening upbeat, c^2-ab^1 : Its bass line descends from C to Bb and Ab at bars 21^b , 22^b , and 23^b . The reading's disadvantage resides in its harmonic shapelessness, which is incommensurate with the tensions of the Allemande's rhetoric. That the upper voice which follows its bass describes colorful thematic events without defining some structural paradigm is not entirely unusual.

An alternative reading. Less conservative, but perhaps more accurate, is the reading shown in Example 4.8b. It reinterprets the approach to the dominant as a hidden repetition, transposed a third down, of the mediant tonicization in the first reprise (see the brackets in Example 4.8b). The bass Db at the downbeat of bar 5 proceeds to the Eb in bar 9 via the large-scale, essentially parenthetical rising-third C-Db-Eb. Similarly, the bass Bb at bar 22^b —suggesting an earlier arrival of the structural subdominant—proceeds to the extended dominant C in bars 25^b -26 via the parenthetical prefix Ab-Bb-C.²⁴ In the

account, see Willner 1996c.

²⁴The prefix progressions Db-(C-Db)Eb and Bb-(Ab-Bb-)C resemble the "Schrock cadence," so named by William Rothstein after Karl Schrock, who observed their

first reprise, the local upper voice descent in the key of the mediant shapes the passage; in the second reprise, it is the bass ascent from the subdominant at bar 22^b to the dominant at bar 25^b that leads. The upper voice of this reading, too, improvises its figural spinning according to the Allemande's thematic needs.

Although I prefer the second, less conventional reading, I do have a few qualms about the passing role it assigns to the magnetically powerful subdominant at the turn of bar 24. On the other hand, the subliminal presence of the subdominant from bar 22^b on, which this reading suggests, projects a galvanizing harmonic force to reckon with: Despite its location in the midst of sequential spinning and its distance from the dominant, it ties the seemingly loose passage, with its bevy of sundry progressions, together. More important, it offers a persuasive tonal rationale for regarding the unpatterned progressions in bars 22^b-25^b as a hidden durational variation of the model presented in bars 5^b-9.²⁵

III. 2. F minor Allemande: A durational analysis

Bars 14-19. The three two-bar segments of the *Vordersatz* phrase in bars 14-19, to which I referred earlier as a "quasi-sequential expansion," conjure up an expansion along sequential lines without really presenting one. The pace reductions in Example 4.9

frequency in Bach's organ works (Rothstein 1991, fn. 50). I discuss the Schrock cadence in greater detail in Willner 2000. Quite a number of examples are given in C.P.E. Bach's *Versuch* (Bach 1949), p. 256.

²⁵Terence Best (1993) and, tacitly, the anonymous editor of the Lea Pocket Score (New York, 1956) raise the possibility that the subdominant in bar 22^b contains Db rather than D natural. As Best would have it, Handel had the Suite published under his supervision with a signature of three flats (London, John Cluer, 1720) and for some reason left out the flat sign, procuring thereby an unconvincing major harmony. While reading a Db here supports my claim to a structural subdominant, I do prefer Handel's D natural.

illustrate why that is so. The first segment, bars 14-15, seems to usher in the tonic by extending the dominant (which had been reached across the double bar) through a novel fragmentation of the Allemande's incipit. En route, it plunges into the lowest reaches of the bass. The "tonic," though, turns out only to be the upper fifth of the subdominant, Bb, which enters at the end of the next two-bar segment, bars 16-17 (see, again, the tonal reduction in Example 4.8).

The two-bar segment in bars 16-17 covers much the same ground on its approach to the subdominant that the segment in bars 14-15 covered on its approach to the "tonic," but it adds an emphatic voice exchange within the subdominant to its local tonicization of the key. The voice exchange sets the stage for a deeply hidden and modified yet aurally tangible reference to the Allemande's incipit, $c^2-ab^1-g^1-ab^1/f^1$, which spans the upper voice of the ensuing cadential progression; see the large bracket over $eb^2-db^2-c^2-bb^1$ in Example 4.8. Notwithstanding its tonal weight, the subdominant turns out to be only a passing chord between the dominant at the double bar and the mediant, Ab, at bar 19^b. The last two-bar segment, in bars 18-19, tonicizes the mediant by varying the previous two-bar segment and transposing it down a step as it goes along. This segment, too, offers an emphatic voice exchange and a veiled reference to the Allemande's incipit.

The very close correspondence in design between the three segments in bars 14-19 is underscored by the chordal extensions that underlie each of their cadential progressions. It creates the impression of a three-part sequential expansion that is based on the falling third, C-Bb-Ab, even though only the last two segments, leading to Bb and Ab, are really parallel. Certainly the *effect* of a very broad temporal expansion, one that rivals and supersedes the expansions of the first reprise, is what Handel tries to procure here: The disjunctive, rhapsodic quality of the fragmented arpeggios in bars 14 and 15^a and the follow-up arpeggios in bars 16 and 18 tells us as much. Whether a real durational expansion occurs, however, is debatable. A good reason for maintaining that no expansion takes place may be ascribed to the thematic novelty of the disjunctive arpeggios: Their

busy figural activity and exquisite blend of unusual colors at the middle and low octaves of the keyboard's range ensures the steady maintenance of the Allemande's quarter-note basic pace throughout the twists, turns, and extensions of the passage; see, again, the pace reductions in Example 4.9.²⁶

It is by no means unusual for the chordal rhythm to slow appreciably for several measures or even for several phrases just after the double bar in binary form. The basic pace may continue unimpeded, as it does here, or it may expand briefly, but a small and informal hierarchy of slower obligato paces and broad grouping paces will emerge temporarily as the harmonic design reorients itself in the direction of an intermediate harmony, and as the upper voice attends to stylized quotations from the composition's opening measures. In the F-minor Allemande it is the slow, more or less patterned movement of the bass tones C, Bb, and Ab, that accounts for the temporary emergence of such a hierarchy. A readily apparent two-bar grouping pace prevails from bar 14 to 19, and so does a suggestive two-bar obligato pace: Although each of the harmonies in question—the tonic, the subdominant, and the mediant—is tonicized only at the end of the progression, the parallelisms between the three tonicizations establish an underlying two-bar chordal pace nonetheless (Example 4.10). And, for what it's worth, a short-lived, two-bar hypermeter makes itself known also. A lightly active two-bar hypermeter was already suggested by the expanded two-bar grouping pace in bars 5-6 and 7-8, and by the sequential expansion in bars 9^b-11^a, if without much consequence. At last this provisional hypermeter can put its two measures in, so to speak. Even now, though, it is more a rhetorical than a durational feature of the piece. Since the Allemande's grouping structure becomes increasingly unpatterned and aperiodic after bar 19, the prospective

²⁶In Willner 1996c I argue that a similar effect obtains under similar circumstances at the corresponding location in the Courante from the same Suite. The brief tonicizations and the quasi-sequential elaborations which follow the unannounced appearance of the mediant at the double bar and continue for 16 bars procure the effect of an expansion without realizing one technically.

hypermeter lingers in our memory primarily as a refreshing periodic oasis or as an unlikely durational mirage. In hindsight, the temporary grid it offers serves as a formal backdrop against which the growing absence of patterning in bars 20-26 becomes subliminally dissonant.²⁷

It should now be apparent why the expansive stretches in bars 14-19 embody what I call, informally, the composition's "moments of greatest breadth." They carry the Allemande's alternation of expansion and contraction to a point beyond which it cannot grow further, and they offer a durational interlude during which the piece slows down in order to regain its vigor, in the manner of *reculer pour mieux sauter*. Since the Allemande for its part has reached a kind of durational impasse, it must now reinvent itself. Luckily bars 14-19, in their role as the *Vordersatz* of a large-scale ritornello, can serve as a foil for further development.²⁸

Bars 20-26. Owing to the patterned pace fluctuations of the first reprise and their culmination in the great breadth of bars 14-19 one might be justified in expecting a marked contraction at the turn of bar 20. Because the quarter-note basic pace has remained steady throughout bars 14-19 and because it continues to remain steady throughout bars 20-21^a, the simple cessation of expansion effects at the turn of bar 20—the removal of the two-bar obligato pace and the two-bar grouping pace—coupled with the change in design is enough to procure a mild effect of acceleration. All the same, it appears that the Allemande's pace fluctuations have run their course and Handel must now let his new

²⁷Harald Krebs, who coined the very useful term *subliminal dissonance* (1999), would probably hear bars 14-19 becoming subliminally dissonant in our memory as we are confronted with the irregularities of bars 20-26. But bars 14-19 are so strongly characterized that bars 20-26 might emerge as subliminally dissonant against the memory of the earlier passage instead.

²⁸The application of *reculer pour mieux sauter* to account for such passages originates with Cone 1968; I have described Handel's way with it in more detail in Willner 1988.

paradigmatic descents from ab^2 replace the pace fluctuations as the leading narrative thread of the Allemande.

We recall that a descent from ab^2 appeared once in each of the three phrases that made up the first reprise (see the summary quotations in Example 4.11): In bar 3, at the contracted eighth-note basic pace; in bars 7 and 8, at the quarter-note basic pace; and in bar 12, at the foreshortened eighth-note pace. The descent was absent, though, during the opening phrase of the second reprise, and its impending return now sets in motion the events that occupy the remaining measures of the reprise. To bring the descent back and to transform it into the Allemande's main compositional issue, Handel conceives of an unusually wide reenactment, by turns literal and skewed, of various events that took place during the first reprise. The second phrase, the *Fortspinnung*, of the second reprise (bars 20-26), we have already learned, offers a reasonably accurate but at times kaleidoscopically transformed summary of the major progressions of the first reprise. The transformation, which involves reharmonization, metrical displacement, and alterations in length, accentuates the ongoing shift in strategic gears and lends the reappearance of the descent from ab^2 the quality of a turbulent dialectic that requires further discussion and resolution.²⁹

(Because several brief expansions and contractions do take place after bar 20 the narrative of alternating expansion and contraction does not disappear altogether. Rather, it fades gradually while the Allemande's grouping structure becomes increasingly unpatterned and short-winded. And the Allemande's secondary narrative, the hidden repetition and elaboration of the upbeat motive c^2-ab^1 , continues to play a supporting role, much as it did before.)

²⁹I discussed several features of bars 19-21 and bars 27-29 in Willner 1999. Wayne Petty offers a particularly good account of literal repetitions and recapitulations that assume new structural and rhetorical meaning in Petty 1995a, p. 319, and throughout Petty 1999a.

As the descent from ab^2 reenters at the turn of bar 20, it is supported by parallel tenths and by implicit 7-6 suspensions just as it was in bar 3. But this time around the descent proceeds at the quarter-note basic pace rather than at the contracted eighth-note pace that prevailed in bar 3. A few ancillary chords intervene between the tenths, adding a sequential quality to the descent (bar 20, beat 2^b; bar 21, beat 1^b) but they don't slow the quarter-note basic pace down (see, again, Example 4.9). Almost inevitably, there's a hitch: The first two tones of the descent, ab^2 and g^2 , which were so prominent in bars 3, 7, and 12, are glided over and are all but elided during the upbeat to bar 20. The descent begins in earnest only with the entrance of f^2 , at the downbeat of bar 20, rather than with the entrance of ab^2 , at the upbeat. From f^2 on, the descent retraces the path of its precursor in bar 3, if more slowly. Since the descent remains incomplete without its first two tones, it concludes in the middle rather than at the end of bar 21. A more deliberate restatement of $ab^2-g^2-f^2$ will follow, one assumes on account of the ellipsis, during a later recomposition of the descent.³⁰

Once the descent ends, at bar 21^b, the rising 5-6 suspension series that appeared in bars 5 and 6 and expanded the basic pace to movement in half notes returns as a falling sequence that expands the basic pace further, to movement in whole notes (bars 21^b-23^a). Falling twice as slowly as its contrapuntal model ascended, this harmonically inflected double sequential expansion makes expressive use of the familiar cycle of descending fifths in its primordial, root-position form. Its harmonic inflection then underlines the progression's equally expressive displacement to the middle of the measure, which is

³⁰Ellipses of all sorts are sufficiently common in the instrumental repertoire of the early eighteenth century to render such an assumption tenable. Some of these ellipses are quite subtle, but within the elevated confines of the high style their subtlety is by no means unusual. Examples of ellipses we shall encounter later include the aborted tonicization of the mediant in the first reprise of Handel's D-minor Allemande (chapter 4), and the interrupted middleground descent from $\hat{8}$ in the Allegro from the E-minor Concerto Grosso (chapter 5).

occasioned by the abbreviation of the descent in bars 20-21^a. Though common in the compound 4/4, the displacement is expressive because it adds a touch of disorientation to the disjunction occasioned already by the ongoing sequential transformation.

Displacement, expansion, and reharmonization join forces to destabilize the provisionally reassuring recollection of reprise.

The colorful stretch between bar 20 and bar 25 is remarkable also for the breathless way in which it prompts the sequences and the progressions of the first reprise to follow each other now without interruption. The compression of these measures—there is no caesura to match the half-cadence on Eb at bar 4—sharpens the rhythmic profile of each sequence and adds to the tension generated by the ongoing displacement and reharmonization. That the first two progressions (bars 20-21^a and bars 21^b-23^a) move more slowly than did their counterparts during the first reprise only intensifies the urgency with which Handel presses them on because Handel articulates them in a less generic way: With a stronger personality, each progression acquires more impetus the second time around. The third and last progression is a descent in parallel tenths which occupies bars 23^b-25^a. The descent recoups ab² and offers a colorfully a reharmonized repetition of the sequential descent in bars 7-8. Instead of moving through a neutral contrapuntal variant of the familiar falling fifths towards the mediant, the descent redirects its bass towards the subdominant through a powerfully evocative Romanesca style 10-5-10-5 progression. With its larger strides—falling octaves and rising fifths—the new bass line relays a much greater tonal pull to its closing chord, the subdominant, than did its model.³¹

The upper voice of the progression in bars 23^b-25^a highlights a complete descent from ab² to bb¹: This is Handel's straightforward way of maintaining the status of the

³¹This is the idea which (as I mentioned during the Introduction) Handel borrows lock, stock, and barrel from the Gigue, "La Milordine," from the first Ordre of Couperin's *Pièces de clavecin*.

descent from ab^2 as an ongoing compositional issue. Its reharmonization lends the descent a good deal of forward impulse, but the emphasis on contrapuntal color prevents the progression from projecting the sense of a formal statement that resolves the rhetorical issues of the piece. If the first reprise could end with a dramatically restated descent that tied all previous descents together (bar 12), so can in all probability its copycat, the second reprise.³²

Turning to the durational design of bars 20-26 before exploring the outcome of the Allemande's rhetorical struggles, we observe that with the entrance of the Romanesca progression at bar 23^b and with the resumption of the quarter-note basic pace the Allemande's "signature" effect of an expansion that is set in relief by the ensuing contraction obtains yet again. But now it is only a reminiscence, a shadow of a durational effect rather than a developmental gesture. The parallelism it provides is overshadowed by the sharp profile of the Romanesca reharmonization. The resumption of the notated meter upon the arrival of the powerful subdominant at the downbeat of bar 25 does not suffice to set the stage for the closing phrase. The structural dominant in bars 25^b-26 must extend for a measure and a half in order to reaffirm the notated meter completely, to prevent further displacement, and to open up a durational buffer zone before the concluding auxiliary cadence enters at bar 27.³³

Reckoned as a single durational entity, the medley of progressions in bars 20-26 would seem to present some of the most unpatterned, not to say chaotic, passages in

³²Couperin faces much the same problem in "La Milordine," when the analogous descent concludes the piece. His solution is to close the descent on the dominant and to repeat it in the manner of a *petite reprise*. Emphatically, Couperin shifts much of his bass line during the repetition from the small to the great octave.

³³The difficulty of performing the dominant extension in bars 25^b-26 is emblematic of the difficulties inherent in playing Handel's instrumental music. The extension—a structural crossroads of sorts—is jam-packed with tension and drama, but the friction these generate is concealed by the reserve of Handel's polished bass figurations.

Handel's entire *oeuvre*. That may indeed be so, but only if one adheres to the traditional tonal reading presented in Example 4.8a. If one accepts the less conventional reading offered in Example 4.8b—that is, if one reads bars 22^b-26 as a hidden and transposed recomposition of bars 5-9^a—one realizes that there is a system to Handel's rhythmic *bizzaria*.³⁴ The freedom of Handel's durational rhythm, more often than not, is held in check by the strictness of his tonal rhythm.

(I note in passing that the descent from ab^2 at the turn of bar 20 and the slowly falling circle of fifths at bar 21^b-23^a continue the elaboration of the Allemande's opening upbeat motive, c^2-ab^1 : The descent from ab^2 presents it as a series of sixteenths followed by dotted eighths, and the falling fifths project it as dovetailing quarter notes; see the brackets in Examples 4.9 and 4.11).

Bars 27-29. To close the second reprise with a descent from ab^2 that would match the dramatically reharmonized descent in bar 12 and at the same time resolve the tensions generated by all the descents, Handel calls upon his most celebrated resource—economy of means.³⁵ The challenge is essentially the same Handel faces at the peroration in the E-minor Fugue: How to resolve serious rhetorical issues without engaging in overheated figural polemics. The descent from ab^2 must assert itself briefly as the Allemande's principal dialectic matter, and then bow out. It must also reopen and then promptly close the pace fluctuations that had occupied center stage earlier. (I say "must" because the

³⁴Handel's medley may be thought of as a long and elevated version of what were known in the Italian school of violin composition as *bizzarie*: unusually demanding and rhythmically wayward passages; see Barnett 1996.

³⁵Beethoven was said to have admired Handel above all for his economy in achieving his grand effects, probably the same effects that many regarded at the time as sublime (Oster 1970). Beethoven's remarks, even if apocryphal, remain indicative of Handel's reception at the turn of the nineteenth century (Willner 1996c, and Maynard Solomon, private communication).

Allemande asserts the authority and incurs the obligations of the high style, and it does so quite formally, as a work that is published under the auspices of the composer himself.)

The economy of Handel's solution resides in his choice of material for bars 27-29. It is the original descent from ab^2 , presented just as it was in bar 3 but at a pace four times as slow. The slower pace allows the descent to incorporate new material and to assume the looks of a new, closing theme. As he retraces the opening stages of the descent at the sequentially expanded half-note basic pace (rather than at the contracted eighth-note pace of bar 3; compare the brackets in Example 4.11). Handel simply spells out all the 7-6 suspensions implicit in bar 3, and then some. Handel's economical deceleration strategy has also other built-in advantages: It allows the falling fifths that often lurk in the vicinity of 7-6 suspensions to come out into the open. Most important, it gives ab^2 and g^2 the time they need to respond to their elision at the turn of bar 20. The two tones now descend, together with f^2 , across the span of one expansive measure of unnotated $3/2$ time (bars 27-28^a; see Examples 4.9 and 4.11).³⁶

The cadential acceleration that follows during the remaining measure of $3/2$ (bars 28^b-29) restores the quarter-note basic pace and intensifies the effect of contraction by emphasizing the figural and the cadential eighth-note paces. In keeping with their role as a *Deus ex machina*, the two metrically dissonant $3/2$ measures signal that it is time for the Allemande to put its durational conflicts to rest. With this larger perspective in mind, let us look at bars 27-29 in greater detail. The close connection between bar 27 and bar 3 is underscored, at the approach to bar 27, by the enlargement of the lead-in to bar 3: The introduction that had occupied half a measure in bar 2 now takes up much of bar 25^b and bar 26 (see the brackets in Example 4.11). Besides redistributing the emphasis between the outer voices to place greater weight on the melody, the lead-in prepares for the onset

³⁶Spelled out in full, the 7-6 suspensions implicit in bar 3 now alternate between the upper voice and the inner voices (Example 4.8): the suspensions in the upper voice become 7-10 suspensions whose resolution is supported by root-position chords.

of unnotated 3/2 time at the turn of bar 27. Its thematic density renders its measure-and-a-half extension of the dominant essential at all levels of structure. The extension remains essential despite its enlarged basic pace of half notes; the deceleration it offers plays a necessary role in cushioning the relatively hurried presentation of two focal harmonies—the subdominant and the dominant—within bar 25.³⁷

IV. Rhetoric, enlargement, and improvisation.

Enlargement and plot archetypes in the F-minor Allemande. Simple, economical, and innocuous in appearance, the introduction to bar 27 brings together the Allemande's three narratives of expansion—the growing alternation of expansion and contraction, the enlargement of the descent from ab^2 , and the incidental enlargement of c^2-ab^1 . A single plot archetype, one that encapsulates the reversal in the composition's strategic scheme, governs the changing relationship between the three narratives. One might call it the *reversal archetype*: The rubric accounts for the changing relationship between the Allemande's pace fluctuations and its paradigmatic descents from ab^2 . Many pieces of the High Baroque (in both the middle and the high style) realize more than one narrative discourse, but few allow any two discourses to stand on entirely equal footing. The F-minor Allemande is no exception. Its enlargement of the upbeat figure c^2-ab^1 , for instance, remains subservient to its other two narratives, and the remaining two narratives compete for attention; they never quite interact. (The descent from ab^2 enters contracted in bar 3, and it then follows the basic pace at bars 7, 12, 20, and 23^b; it does not participate in the Allemande's ongoing exchange of expansion and contraction until the very end.) In the long run, the collection of descents from ab^2 wins out because each of the descents is a

³⁷As a kind of foil to the enlargement in bars 27ff., the lead-in suggests an inverted improvisatory expansion of the Allemande's opening upbeat figure, c^2-ab^1 , in the form of the rising bass third c-e natural (see the brackets and annotations in Example 4.11).

tonal entity—that is to say, it comprises a distinct and easily recognizable succession of tones and it is relatively easy for us to keep track of them. The Allemande's growing alternation of expansion and contraction is less immediately apparent; it takes us longer to become familiar with it.

Couching these observations in more technical terms we might say that the Allemande's phrase rhythm is shaped by its rhetorical structure, and that it embodies a dialectic between durational rhythm—the Allemande's pace fluctuations—and tonal rhythm—the contraction, repetition, and eventual enlargement of the descent from *ab*². The clarity of the Allemande's rhetorical structure is based on the uneven binary opposition of the two: The Allemande's tonal rhythm ultimately gains the upper hand, because it operates on a stronger footing than durational rhythm does.³⁸

The appearance, then, that the Allemande's plans have changed in the course of the piece, that they have suffered a reversal remains deceptive, at the deepest levels of the Allemande's rhetoric. At the surface, though, the Allemande's reversal is enacted dramatically, in a way that affects our interpretation and our performance of the piece. The designation of a reversal archetype is consequently essential to our analytical understanding of the Allemande.³⁹

The reversal archetype that governs the F-minor Allemande appears quite commonly in Handel's instrumental music and in that of other Baroque composers. Most

³⁸The Allemande's pace fluctuations are of course tonally grounded as well (recall my definition of the basic pace in the Introduction and in chapter 1) but in this instance Handel emphasizes their durational components.

³⁹While my slightly cumbersome descriptor obviously begs for a more expressive epithet, its broad compass is fundamental to our intertextual experience of the Allemande's rhetoric. Similar archetypes that rely on the earlier work of Northrop Frye and on recent developments in Peircian semiology (as opposed to Saussurian semiotics) are charted in great detail in Almen 1998; I explained during the Introduction why Almen's and other scholars' high degree of narrative specificity contradicts the background nature of the archetypes and militates against their usefulness.

often, it calls for a reversal in the hierarchical status and in the priority of the composition's two principal narratives, and it pits the resources of tonal structure against those of duration, pace, grouping, register, and texture. At least in the music of the high style, tonal structure almost always remains in charge because all the other resources depend on it for their realization. I hasten to emphasize that many of the reversals one encounters in Baroque music differ substantially from the kind of strategic reversals that Robert Hatten has traced in Beethoven's keyboard music.⁴⁰ Hatten's reversals involve a deliberately conceived change in the inner character and in the expressive flow of the composition as the early despair of a Beethoven Sonata, expressed say by a mournful Adagio, gives way gradually to a jubilant triumph with the approach of the Rondo. Most of the reversals I describe here involve a more material and more specific change in the structural direction and the durational route that the surface of the music follows. It is the character and density of the figural design, thematic work, and pace flow that change, often quite precipitously. Baroque compositions that alter their expressive content therefore do so more spasmodically, in a more improvisatory way, than do the pieces which Hatten describes.

The overarching guidance of plot archetypes in the early eighteenth century solo and chamber instrumental repertoire makes itself known at the foreground in ways that a technical and abstract analytical description can capture only with difficulty. Partly this is a matter of scale: Most Baroque solo and chamber pieces are so short that they must compress dense voice leading and elaborate durational narratives onto one brief span of time. It is no coincidence that the archetypes and their enactment by the foreground are easier to observe in the orchestral repertoire. The greater length and the larger scale of orchestral works requires much more by way of specific rhetorical organization, and at the same time it forces the composition's rhetoric out into the open. In an orchestral

⁴⁰Hatten 1994.

milieu the relation between background archetype and foreground phrase rhythm emerges therefore much more readily, and it is easier to pinpoint and to describe.

We can now see why it is that the laconic discourse of the F-minor Allemande, for all its close internal thematic and durational associations, yields few secrets and does not even stress its own airtight structural cohesion. Affecting the manner of the middle style, it presents a fluid set of rhythmic and thematic exchanges that keep us in suspense as to what might happen next, and where it might lead. Like many intricate pieces which take it upon themselves to elevate the strategies of the middle style, the F-minor Allemande keeps its options open to the very end. That is Handel's way of simulating the spontaneous give and take of improvisation. Its open-ended course of action illustrates vividly José Antonio Maravall's observation that Baroque structures are typically dynamic in nature.⁴¹

Improvisation and rhetoric. The close connection between structure and improvisation has been studied in great depth and needs not be rehearsed here. But the equally close connection between rhetoric and improvisation—a connection that revolves around the phenomenon of enlargement—has received scant attention, and it is this connection that I should now like to pursue however briefly.⁴²

Describing a passage or a composition as improvisatory can call up any one of several features, procedures, or strategies at different levels of structure. Two ways of

⁴¹Maravall 1987, p. 263; cited by Andrew Dell'Antonio throughout Dell'Antonio 1996.

⁴²Rink 1995 and Laufer 1997 are the major studies of feigned improvisation as a middleground strategy; Harris 1995 offers the principal introduction to Handel's improvisatory ways. The notion that Handel borrowed in order to jump-start the act of composition at the keyboard originates with Dean 1959. Winemiller 1994 is the most eloquent introduction to this rather simple point of view, which does not account for Handel's pervasive cut-and-paste methods.

improvising stand out, one in the foreground, the other in the middleground.

Improvisation in the foreground denotes the simulation of an unplanned or unpremeditated course of events which allows the music to flow unimpeded wherever the composer's fancy might direct it. Improvisation in the middleground signifies the composer's imaginative, even freewheeling traversal through faraway tonal regions and remote thematic areas. For all its detours the traversal, governed by the contrapuntal *noblesse oblige* or the high style, rarely loses its way and rarely strays too far from a traditionally mapped, coherent itinerary.⁴³

In practice, these two discrete manners of improvising interlace because their mechanics are identical, and because they affect the movement of tonal and durational structures across the levels in the same way. Several turns of phrase in the F-minor Allemande suggest foreground improvisation: the motley succession of suspension series and sequential progressions in the first reprise; the casually opportunistic reappearance of the same progressions in the second reprise; the fanciful elaboration of the opening measure by endlessly cascading sixteenths after the double bar; and, arguably, even the dense superimposition of material from bars 2-3 and bars 7-8 over the melodic configuration of bar 12.

An adventurous foray into a foreign key area in the E-minor Fugue embodies improvisation in the middleground. During a particularly elaborate developmental episode, the Fugue stays briefly in the evocatively archaic key of D minor (bars 46-49, Example 4.12; see also bracket 9 in Example 4.3). This key seems to prolong a chromaticized subtonic which, harking back to an earlier tonal era, invites the colorful use of the tone B $\flat$ before becoming absorbed in a passing chord (bar 50). If one interprets the chromaticized subtonic as the subdominant in the key of A minor—namely as a neighbor-

⁴³Petty 1995 and Laufer 1997 offer the most comprehensive accounts of improvisatory composition, an analytical notion that owes its philosophy, so to speak, to the chapter on the fantasy in C.P.E. Bach's *Versuch* (Bach 1949).

note harmony that separates the root position of the subdominant from its first inversion within a large-scale voice exchange (bars 44^b-51^b)—then D minor acquires a persuasively familiar sound (Example 4.6). It is only Handel's improvisatory emphasis on the foreign character of D minor that makes the key sound so like a visiting tonality.⁴⁴

The F-minor Allemande's foreground improvisation, then, is charted by its rhetoric, by its tonal structure, and by the demands of its reversal archetype. The E-minor Fugue's middleground improvisation is likewise charted by the same structural elements, and by the demands of its fusion archetype. The illusions of happenstance both pieces conjure up are in the end all cut of the same cloth.⁴⁵

V. Suite in D minor (1720): Allemande

The simulation of improvisation is a major rhetorical issue in the Allemande from the D-minor Suite (1720), to which we now turn. Handel's copious appropriations from Couperin in this Allemande are more than just the sources for thematic material: Their inventive arrangement becomes the Allemande's improvisatory persona. I shall first retrace the role expansion plays in merging the Allemande's tonal and durational structures, and then turn to the role expansion plays in fashioning the Allemande's rhetoric. Once the Allemande's structure and rhetoric are in place we shall have a properly wide perspective from which to reexamine Handel's improvisation and invention

⁴⁴There is little doubt that the visit of D minor here shows also the strong residues of church mode No. 4, where the presence of D minor within the framework of E minor is not an odd-sounding feature. See Barnett 1998 and 2002 and Dodds 1999 for more on the notion that a good deal of Baroque music, while cast in the major and minor keys, echoes the inflections of the eight church modes. This valuable idea, which has generated a good deal of literature, originates with the early research of Joel Lester (1989) and Harold Powers (1996) on seventeenth-century treatises by Morley, Banchieri, and others.

⁴⁵Cf. in this connection also Renwick 1995b, p. 59.

vis-à-vis the Couperin sources. First, though, a word on the close relation between improvisation and borrowings in general.

The spirit of improvisation in Handel's instrumental music most often derives its colorful facade, if not its structural essence, from a kaleidoscopic succession of different borrowings. As a phenomenon involving a public display of virtuoso skills, improvisation brings up notions of spontaneity, magic, trickery, and sleights of hand.⁴⁶ Beyond the evident difficulty of mastering these elements, improvisation presents the composer with a still more challenging hurdle—the difficulty of feigning a casual style while subscribing to the contrapuntal artifice, thematic propriety, and an evenly paced flow of the high style. Improvisation is more at home within the informal and unregulated framework of the middle style, which allows greater flexibility in both short-term and long-term planning. Handel, like many of the contrapuntal masters who assert the high style, gets around the quandary by changing the source of his borrowings when he wants to feign spontaneity. This is a very practical and very effective ruse: It allows Handel to cross the basic barrier, which music shares with the art of writing, between extempore play and speech on the one side and deliberate authorship on the other. It is Handel's response to the age-old conundrum, so eloquently described by Jean-Jacques Rousseau, of conjuring up with one's pen the originary "lost" magic of one's speech. It explains why Handel's improvisation, so fluent and so spontaneous, remains improvisation of a very *recherché* kind.⁴⁷

⁴⁶Kerman 1999 contains many elegant and illuminating observations on these aspects of improvisation.

⁴⁷Rousseau 1763/1997. Rousseau's idea that the spoken word was magical in ways that the written word could not match has given rise to some of the most elaborate and most creative polemics of the Deconstruction era, and to the new word "originary." Curiously, Barthes 1967 does not even consider the possibility that the friction between speech and writing might generate artistic expression. I shall elaborate on these issues after the analysis of the D-minor Allemande.

The D-minor Allemande is reproduced in Example 4.13, and two orientation sketches—the one close to the background, the other closer to the middleground—appear in Example 4.14. A more detailed tonal reduction emphasizing the relation between the Allemande's three-part *Ursatz* and its most significant enlargements appears in Example 4.15. Basic pace and figural pace reductions follow in Example 4.16. The highly thematic way in which the two primary tones of the *Ursatz* –5 in the one-line octave, and 3 in the two-line octave—make their entrance is shown in Example 4.17a.

V. 1. Overview.

Improvisation and enlargement. The strategic scheme of the Allemande calls for the gradual enlargement of the turn figure $bb^1-a^1-g^1-a^1$, which is described by a group of sixteenth notes at the very opening of the Allemande. The reader can acquire a preliminary familiarity with the turn's growth by comparing bracket 1 with the other numbered square brackets and their annotations in Example 4.15. After a series of ever-growing intermediate enlargements, the turn is expanded in climactic fashion during the closing stretches of the piece, where it is taken over by a sequential expansion in the bass (bracket 14). Like its counterpart in the E-minor Fugue the figure B-C-B-A-G, the turn eventually gains structural significance: Its enlargement incorporates the descent of the lower of the Allemande's two fundamental melodic lines. Much as did the dissonance of the neighboring C in the E-minor Fugue's subject, the tacit dissonance of the turn $\hat{6}-\hat{5}-\hat{4}-\hat{5}$ against the implicit tonic's D in the (silent) bass provides the impetus for the enlargement. As the turn figure grows in size it acquires durable tonal support on an ever larger scale. The difference between the Allemande's and the Fugue's enlargements resides in the greater tonal stability and in the more extensive tonal moorings that the Fugue's figure, B-C-B-A-G comes to possess at an early stage of the Fugue's development. The Allemande's figure, Bb-A-G-A, like similar figures in Bach's music, acquires substantial

tonal weight only later, after it has enlisted the support of the structural subdominant and the structural dominant.⁴⁸

From the practical perspective of instrumental performance, an important reason for Handel to plot a very gradual growth in the Allemande's chain of motivic transformations resides in the dynamic limitations of the harpsichord as an instrumental medium. Like any composer writing for the harpsichord, Handel must press a dramatic piece onward towards its thematic climax without the benefit of a dynamically layered buildup. The generation and resolution of rhetorical tension under such circumstances requires a resourceful plan of action, one that will incorporate many novel means of intensification. Some of these intensifying effects, namely those that call for wider registers and thicker textures, will be obvious; others may not be. Handel's veiled strategy for getting around the harpsichord's dynamic disadvantages is reflected here in the measured addition of tonal and durational weight to the Allemande's turn figure as the figure is enlarged in stages across the first and the second reprise.⁴⁹

Within the framework of these incremental elaborations, a further and more substantial difference between the progressive enlargements in the Allemande and in the Fugue lies in the more substantial variation that the Allemande's turn figure undergoes every time it is enlarged. Each new guise that the turn assumes is highlighted in some special way—through the introduction of bass pedals and imitative inner voices, through drastic changes in figural disposition, and through sudden alterations in instrumental

⁴⁸Many of Bach's courantes stabilize and expand an opening motive in which $\hat{4}$ and $\hat{6}$ are particularly prominent, but they usually do so during the second reprise. See, for instance, the Courante from the B-minor French Suite and the Courante from the C-minor Partita: In both Courantes the stabilization of $\hat{4}$ and $\hat{6}$ molds also the prevailing tonal rhythm.

⁴⁹Scarlatti's strategies for overcoming the harpsichord's limitations are much more obvious; I discuss them in Willner 2000.

timbre. The Allemande's improvisatory style resides in the unpredictable quality of this gesture's perpetual regeneration. It is for the procurement of this elusive quality that Handel leans most heavily on Couperin.

Applied ritornello cycles. Like the F-minor Allemande, the D-minor Allemande shows strong signs of the three-part ritornello's hegemony throughout the solo instrumental repertoire. Each of the Allemande's two reprises divides into two ritornello cycles, the first reprise more or less equally (bars 1-5 and 6-11), the second unequally (bars 12-17 and 18-27). Only the outlines of the *Epilog* in the second cycle of the reprise are too blurred for them to play a significant role in the ritornello's articulation. The first cycle in the first reprise leads from the tonic to the subtonic (bars 1-5^b), generating the expectation that the mediant will be reached before long. The second cycle allows the subtonic to become absorbed in the dominant (bar 8), forestalling temporarily the tonicization of the mediant and postponing it to the second reprise. The dominant at the double bar appears at first to be a structural dominant on account of its elaborate preparation, but it could also be read as a back-relating dominant; its status remains perennially subject to some sort of reevaluation on the basis of later events.⁵⁰

The first ritornello cycle of the second reprise leads directly to the subtonic and picks up where the aborted tonicization of the mediant left off (bars 12-14). It then establishes the mediant so closely (bars 15-17) that one is now moved to reinterpret the dominant reached at the double bar and to downgrade its status to that of an arpeggiated connective between the opening tonic and the mediant (Example 4.17b).⁵¹ The second

⁵⁰ At stake is the extent of the connection—or the absence of a connection—between the dominant at the double bar and the tonicization of an intermediate harmony—in this case the mediant—in the second reprise.

⁵¹ Alternatively, one could read the mediant as the first step in an auxiliary cadence, III-IV/II $\frac{6}{5}$ -V-I, that reestablishes the tonic within the time frame of the dominant. Such a reading would allow the dominant to retain its structural status.

ritornello cycle carries out the descents of the Allemande's two fundamental melodic lines as the bass leads from the mediant to an intermediate II^6_5 (bar 23^a), to the structural dominant (bar 23^b), and to the closing tonic (bar 28). No Baroque composition, it would seem, is complete without a traversal through the subdominant or through its representative, the supertonic $\frac{6}{5}$ (or both). The D-minor Allemande is no exception: Its intermediate II^6_5 has its roots in an earlier, more slowly moving but largely tacit IV.

The three-part Ursatz. The upper voice structure of the Allemande shows the two fundamental melodic lines of the three-part *Ursatz* in their most common Handelian setting. This characteristic configuration, which marks many other Baroque pieces, comprises a descent from $\hat{3}$ in the two-line octave and a descent from $\hat{5}$ in the one-line octave. The two descents reside at slightly different levels of structure: The registrally higher and more prominent descent from $\hat{3}$ originates as an inner-voice progression under $\hat{5}$, and near the end of the piece it defers to the descent from $\hat{5}$. Given the significance of the events that take place at the two-line octave in this instance, one might be justified in making an exception and claiming that the descent from $\hat{3}$ unfolds at a deeper level than the descent from $\hat{5}$, but this is not an open-and-shut case. In its typical manner, the descent from $\hat{5}$ is delayed, not unlike a long sustained pedal tone, over the bass motions to the subtonic and to the dominant in the first reprise, and over the tonicization of the mediant in the second. It comes into its own during the closing pages of the piece, when $\hat{2}$ overhead is destabilized by the elaborate approach to the supertonic $\frac{6}{5}$ (bars 21-23) and is then allowed to disappear.⁵²

In between the upper and the lower descents of the *Ursatz*, a moderately active line revolving around $\hat{8}$ and especially around the embellishment of $\hat{8}$ by the diatonic and

⁵²Even if one accepts the notion that the three-part *Ursatz* has two *Urfurien*, it remains preferable to read one descent at a deeper level than the other; for the principle behind this observation see Rothstein 1991, pp. 306-7 .

the chromatic forms of $\hat{7}$ gradually acquires a distinct profile. Generally speaking, $\hat{7}$ remains a lower neighbor to $\hat{8}$ at the deeper levels of structure, but because the need often arises to convert $\hat{7}$ from a diatonic to a chromatic tone—and then to cushion the impact of the conversion— $\hat{8}$ frequently acts as the upper neighbor of $\hat{7}$ at the levels closest to the surface. In its capacity as an upper neighbor, $\hat{8}$ intervenes between the two forms of $\hat{7}$ and prevents their direct succession, especially in the near middleground (but not always, paradoxically, in the immediate foreground).⁵³

Motives of the three-part Ursatz. Much of the Allemande's covert middleground activity, and most of its overt foreground discourse, centers on a constant contrapuntal movement back and forth between the two fundamental lines of the *Ursatz*. The dialogue between the two lines is articulated, in properly triadic fashion, by its frequent division or interruption in the vicinity of $\hat{7}$ and $\hat{8}$. Equally important—and equally typical—is the tonal and registral association between the Allemande's primary melodic tones and the thematic material by which they are introduced. This association binds the three-part *Ursatz* not only with signature motives that identify $\hat{5}$ and $\hat{3}$ when those appear for the first time but also with the signature motives of the $\hat{7}$ and $\hat{8}$ that intervene between them. The opening turn motive $bb^1-a^1-g^1-a^1$ becomes at once associated with the lower descent from $\hat{5}$; the figure d^2-c^2 , introduced in the middle of bar 1, is associated with the activity around $\hat{7}$ and $\hat{8}$; and the figures $f^{1/2}-e^{1/2}$ and $e^{1/2}-f^{1/2}$ are associated with the upper descent from $\hat{3}$. (The high $\hat{3}$ enters only in the middle of bar 3, but its entrance is anticipated by a rhythmically disruptive f^1 on the last beat of bar 1.) As the Allemande's developmental spinning forges ahead, the association between foreground, middleground, and background

⁵³Schenker discusses the prevention of direct chromaticism at the deeper levels in Schenker 1935/1979/2001, pp. 91-92, "249. For more on structural activity around $\hat{8}$ see Burkhart 1973.

is cemented through tonal and durational enlargement. Cumulatively, the brackets and the annotations in Example 4.15 trace the growing bond between the three levels of enlargement.⁵⁴

V. 2. Tonal and durational analysis

The D-minor Allemande is set in the simple 4/4. Its contrapuntal rhythms follow the half-note basic pace characteristic of the simple 4/4, but its grouping pace fluctuates: One-bar and two-bar segments alternate, and they merge with some consistency into three-bar subphrases. Notwithstanding the distinct profile each subphrase acquires, no two triple groups are alike—they typically fluctuate between a 1 + 2 and a 2 + 1 division—and neither the opening theme of the Allemande (bars 1-2) nor its closing climactic stretches (bars 18ff.) participate in establishing or maintaining this characteristic pattern. Whether a three-bar grouping pace really emerges under these circumstances is debatable: So many other issues take durational precedence over matters of grouping that the ear can hardly keep track of the alternating one-bar and two-bar groups, let alone their three-bar mergers.

⁵⁴Only a detailed study could suggest the reasons why a style geared to the artifice of the moment would depend so heavily on the support of a pre-existing background. I pursued such a study elsewhere and will therefore cite only two of my findings here (Willner 1996a). First, the early eighteenth century's universal preference for the close chordal position in keyboard style extends to all levels of structure: Many compositions prolong a prominent³ over a connecting⁸ and a thematic⁵ in the manner of a stylistic trademark. Before long, the configuration is called upon to participate in the enlargement of motives at the deeper levels. Second, the comparatively short duration and the small scale of most Baroque compositions allow no time or space in which to dress up and hide the background. Developments at the surface are bound at some point to mesh with developments at the deeper levels. The difficulties we face in retracing Baroque structures have to do more with charting unfamiliar middleground paradigms than with analytical intricacies as such.

V. 2. The first reprise

The first ritornello cycle: bars 1-5. The Allemande's invention—its principal theme, and the source of its later motivic spinning—occupies the two-bar *Vordersatz* of the first ritornello cycle.⁵⁵ The *Vordersatz* introduces the three motivic figures of the piece—the turn around a^1 , the figures d^2-c^2 and bb^1-a^1 , and the figure $f^1-e^1-f^1$, the last not quite yet in the two-line octave. The *Vordersatz* also offers a sense of the tension between the tonic, the mediant, and several other related key areas that informs much of the Allemande: The cadentially confirmed but premature arrival at the mediant in bar 2^b, for instance, is put aside by a portentous 5-6 inner-voice motion over the bass F on the fourth beat of the measure. One can sense, though, that Handel will compensate for the mediant's disappearance before long.

Handel is very careful about realizing and distributing the developmental potential of the *Vordersatz* evenly throughout the Allemande. The significance of such gestures as the "strummed" arpeggio $a^1-f^1-d^1$ on the first beat of bar 1 and the responding upwards sweep, $d^1-f^1-a^1-d^2$, on the second beat therefore becomes apparent only much later.

The two-bar *Fortspinnung* in bars 3 and 4 divides into two equal segments: one measure in which the basic pace stays put (bar 3), and one measure in which it accelerates to movement in quarter notes (bar 4, see the pace reductions in Example 4.16). During the one-bar *Epilog* (bar 5), which is only nominally separable from the *Fortspinnung*, the upper voice restores its half-note motion right away; the bass, by contrast, presents a composite pace of two quarter notes and a half note. Innocuous though it looks, the discrepancy between the outer voices' pacing in bar 5 upsets the even progress of the

⁵⁵I use the word invention here in somewhat the same way Laurence Dreyfus uses it in Dreyfus 1996. More generally, though, I take Handel's invention to signify his mastery of selecting, recomposing, and repackaging his source materials in a singularly inspired way. In the pages that follow, context makes it clear which meaning is intended.

Allemande: The contrapuntal reductions in Example 4.16 show how the underlying half-note movement of the basic pace resumes only with the entrance of the next ritornello cycle, at the turn of bar 6. The characteristic two-quarter-notes/half-note figure introduced by the bass in bar 5 (and present, under the surface, even earlier) consequently becomes an important rhythmic motive at the surface of the Allemande (see Example 4.19). The serpentine unfolding that leads the bass from the F in bar 2 to the C in bar 5^b is charted in Example 4.15.⁵⁶

The Allemande's signature three-bar grouping is quite prominent already in bars 3-5. Despite a formal division into 2 + 1, the *Fortspinnung* and the *Epilog* in fact regroup rhythmically as 1 + 2 on account of their articulation of the basic pace. This division, along with later divisions of three-bar groups into 1 + 2 and 2 + 1, is shown in Example 4.16 by means of bar lines with different lengths.

Several related premonitions of motivic enlargement appear in bars 1-5. The outlines of the opening turn around a¹ crystallize during the *Fortspinnung* in bars 3-4 as the upper voice slowly traces the line a¹-bb¹-a¹-g¹, from the sixteenths at the fourth beat of bar 3 to the suspensions in the middle of bar 4, at the accelerated quarter-note basic pace (see, again, Example 4.16). Further below the surface, a longer version of the turn extends from the a¹ and bb¹ at the fourth beat of bar 3 to the a¹ in the first half of bar 5 and to an imaginary g¹ in the middle of bar 5: a¹ is so prominent in the first part of bar 5 that our ear supplies its implicit continuation to g¹ over e¹ without difficulty (bracket 4 in Example 4.15). Just before these lightly veiled enlargements take place, a similar but inverted outline of the turn figure emerges from within the extensive play of sixteenths

⁵⁶I shall discuss the wider isorhythmic ramifications of the composite pacing in bar 5 and its relation to events in bar 1 in an extended study of Baroque and Classical isorhythm. I treat the matter in preliminary fashion, in relation to the seventeenth-century allemande's generic alternation of half notes and paired quarter notes, and to its generic alternation of quarter notes and paired eighth notes, at the end of this chapter, in conjunction with my account of Handel's Couperin borrowings.

around a¹ on the second and fourth beats of bar 2. This very casual pairing of a subtle hint (bar 2) with a more explicit suggestion of enlargement (bars 3-5) eventually turns out to be one of the Allemande's strongest improvisatory ploys.

The second ritornello cycle: Bars 6-11. The developmental enlargement of the turn figure proper begins in earnest during the Allemande's second ritornello cycle, in bars 6-11 (brackets 5 and 6 in Example 4.15). Once again the enlargement is prepared just ahead of time, in this instance by the left hand's inner-voice figure, bb-a-g, across the second half of bar 5. The new ritornello's *Vordersatz* spans bars 6 and 7 and offers an improvisatory thematic discourse over the sustained bass C. Having arrived already at the tail end of the preceding ritornello, in bar 5^b, the bass C extends through the new ritornello's *Vordersatz* all the way to the beginning of the ritornello's *Fortspinnung*, in bar 8 (notwithstanding an excursion to B natural in bar 7^b to support a passing G# in the upper voices).

Throughout bars 6 and 7 the left hand's ostinato-like inner voices, falling imitatively and in parallel thirds, outline an augmentation in eighth notes of both the original diatonic form of the turn and a chromatic variant, bb-a-g# (bar 7, bracket 5). The upper voice dovetails freely at the center of each measure, unfolding a dominant-seventh chord over C, until the chromatically inflected g#¹ at bar 7^b intervenes (bracket 6).

Up to the appearance of g# and g#¹ in bar 7, an impending tonicization of F, the mediant, would seem to be underway. But when towards the end of bar 7 the upper voice and then the inner voice lead the turn figure, as if fortuitously, to G# rather than to G natural, the opportunity to complete the tonicization quickly fades. The sense of an impending tonicization of the dominant takes its place. With the entrance of the inner-voice a over the bass C at the turn of bar 8, the outline of a g#-a motion over the essentially sustained C is complete, and the way has been paved for the dominant's stabilization: The bass C now supports not the mediant but the dominant, in first inversion. If the mediant is to be tonicized, its arrival will have to wait until the second

reprise. This frustrated, not to say abortive turn of events is neither the first nor the last time the Allemande has inched towards the mediant (whose tonal image is much brighter than that of D minor) only to turn away from it abruptly. Handel's play with the mediant here continues the game he began in bar 2, where the "danger" of a mediant tonicization also loomed (recall the implicit 5-6 motion over F at bar 2^b).

The visual impact of the score and the large number of motivic repetitions over the sustained C in bars 5^b, 6 and 7^a might lead one to believe that these measures embody some kind of extempore durational expansion of the subtonic. But even though the motivic design does recall material previously introduced, and even though it does extend a sonority that arrived already at the end of the earlier ritornello cycle, the thematic and textural setting of bars 6 and 7 is all new: Its allusions to a drone bass and to imitative texture represent a fresh beginning, not an extension of an earlier point of arrival. Furthermore, the tonal stability and the two-bar length of bars 6-7 mimic the tonal stability and the two-bar length of the opening two bars of the Allemande, in just the way hidden tonal repetitions often do (recall the discussion at the end of chapter 2, and Examples 2.36). All things considered, bars 7 and 8 certainly qualify for inclusion as full participants in the basic thematic and rhythmic discourse of the piece. And as full participants—as the *Vordersatz* of a new ritornello cycle—the two measures add a good deal of tonal weight to the ongoing augmentation of the turn figure, highlighting it in a remarkable way. The reductions in Example 4.16 show how the inner and the upper voices maintain the underlying basic pace throughout the two measures in the same way the outer voices of an expository *Vordersatz* would, even though they emphasize the quarter-note and the eighth-note figural paces of the opening theme.⁵⁷

The falling step D-C, a pivotal thematic event in the middle of bar 1, also

⁵⁷One might say that bars 6 and 7 contain an expansion that is purely tonal and not at all durational.

undergoes fairly substantial tonal enlargement in these measures. As an underlying, large-scale step in the bass it holds together the entire length and the various contents of bars 1-8^a (bracket 3 in Example 4.15); the thematic quality of the enlargement is underscored by the tonal extension of C in bars 5^b-8^a and by the unrealized implication of a mediant tonicization in these measures. On account of the seventh, bb¹, which sits perched atop C, one hears the extended C chord as the dominant of the mediant, but its strong color as the major subtonic in the home key of D minor stands out too, and as such it draws even greater attention to the enlargement.⁵⁸

Of the many events that take place in the course of the subsequent *Fortspinnung* and *Epilog* (arguably bars 8-9 and 10-11, their exact junction remains open to question), only those few that display special improvisatory qualities and special long-range significance can be mentioned here. They include the suspension-like reappearance of F, the3, in both the one-line and the two-line octaves at the upbeat to bar 8, and the continuation of F to E in both registers, which propels the new *Fortspinnung* on its way (see the unnumbered curly bracket in Example 4.15, and recall the registral association of F and E in bars 2 and 3); the tonal enlargement of the Allemande's characteristic turn figure at a new location, around the bass tone e, in bars 9-10, which occasions a wonderfully evocative deceptive cadence in the key of the dominant at the turn of bar 10 (e-f-d-e, bracket 8); and the surprising octave leap by the upper voice on top of the deceptive cadence, up to a², at the turn of bar 10 (the unnumbered bracket in Example 4.15). The octave leap is the closing gesture of the first reprise: By way of summarizing the reprise, it incorporates a dramatized reference to the opening theme of the Allemande, namely to the arpeggio a¹-f¹-d¹ (bar 1), which now becomes a²-f²-d² (bar 10), and it

⁵⁸Levi-Strauss 1997 describes very vividly how Rameau intensified a modulation from F minor to Eb for the 1754 revival of *Castor et Pollux*; more on that later.

includes also the suggestion of a turn around a^1 at bar 9^b (bracket 7).

It might at first appear that both the deceptive cadence over e-f (bars 9^b - 10^a) and the falling arpeggio a^2 - f^2 - d^2 , which the cadence supports, extend the dominant seventh chord on e (V^7 of V); the dominant seventh, after all, arrives at bar 8^b and then returns on the last beat of bar 9. But the dominant in this instance represents only a step in the unfolding C-E, F-D, E which spans bars 9^b -10. The rising stems that are linked by a heavy beam in Example 4.15 show how the unfolding prolongs a nested auxiliary cadence, C-D-E-A: The auxiliary cadence ushers in the closing cadence at the double bar within the time span of the dominant seventh chord on e at bar 8^b . As instrumentally conceived theatrical gestures, the rising octave leap and the falling arpeggio at bar 10 lend uncommon weight to the deceptive cadence and to the enlargement of the Allemande's turn figure at the hands of the cadence. The ramifications of these events will become apparent as we trace the later enlargements of the turn figure in the Allemande's second reprise.

The basic pace of the cadential complex is highly composite. What appears to be a deceleration and an expansion of the dominant seventh on E from bar 8^b across to bar 9^a is but a deceptive chordal extension: The normalized reduction in Example 4.16a shows how the characteristic two-quarter-notes/half-note motive shapes the bass at the juncture of bars 8 and 9. A half note does indeed extend the bass e at bar 8^b , but a pair of normalized quarter notes occupies bar 9^a . The figural reduction in Example 4.16b reveals that in order to generate cadential intensification at the surface the first of the two quarter notes has been dotted and the second has been converted to an eighth. The eighth-note, D, close to the middle of bar 9, activates the Allemande's eighth-note cadential pace, and the cadential pace, in concert with the figural quarter-note pace, then persists compositely through to the cadence in bar 11.

The internal grouping of the four measures in bars 8-11 is as varied as their pacing. Even more so than the grouping in bars 3-5, it contradicts the formal outlines of the ritornello's tripartite division: Compare the division into *Vordersatz*, *Fortspinnung*, and

Epilog marked atop Example 4.16 with the thematic division indicated by the terraced barlines below. Tonally as well as formally, bar 8 belongs with bar 9, within the Fortspinnung of the second ritornello cycle, namely bars 8-9. But motivically and texturally, bar 8 is fused to bars 6 and 7, the *Vordersatz*. A three-bar group encompassing bars 6-8 consequently overrides or at least contradicts the division into *Vordersatz* and *Fortspinnung*. If we scan bars 6-11 again measure by measure we'll observe that bars 6-8, the two measures of the *Vordersatz* and the first measure of the *Fortspinnung*, ultimately group together as 2 + 1; bars 9-11, the second measure of the *Fortspinnung* and the two measures of the *Epilog*, group together as 1 + 2. Because these divisions into groups of 2 + 1 and 1 + 2 hardly reflect the tonal, durational, or formal outlines of the piece in any consistent way, they continue to present themselves only as thematically motivated and thematically hidden rhythmic repetitions. At this early stage in the Allemande's progress it is still quite possible of course that a three-bar grouping pace and a three-bar hypermeter are under construction, but it's also too early to tell whether they will in fact be substantiated during the second reprise.

V. 3. The second reprise

The D-minor Allemande's second reprise parallels the first reprise in several important ways: It divides into two ritornello cycles (bars 12-17 and 18-27), and it continues, at least for a while, to sustain large three-bar groupings. The first ritornello, unlike its counterpart in the first reprise, reaches a definite tonal goal—the long-awaited key of F. F, we recall, is the mediant which first reprise had attempted without success to tonicize. The ritornello's first task is to recount the events prior to the elided tonicization. To that end the ritornello moves at once to a C major seventh chord (bar 14), and by means of long-range motivic, registral, and textural association it hooks up with the tonicization begun by the sustained C major seventh chord in bars 5^b-7^a (but

prematurely cut off by the 5-#5-6 inner-voice motion in bars 7^b-8^a; It is no coincidence that bar 14^b replicates bar 6^b). Above and beyond these gap-fill complexities, Handel's approach to the mediant is exceptionally concentrated because Handel takes advantage of every opportunity to saturate the foreground with enlargements of the Allemande's opening turn figure. It consequently requires a close reading for its improvisatory and rhetorical repercussions to emerge.

V. 3. 1. The third ritornello cycle (bars 12-17)

Vordersatz: bars 12-14. As the second reprise opens, the Allemande's turn figure, bb¹-a¹-g¹-a¹, reappears not only in the upper voice, at the upbeat to bar 12—transposed to f²-e²-d²-e²—but also in the bass, transposed and enlarged as D-C-Bb-C, across bars 12-14 (bracket 9 in Example 4.15). In its augmented form, the turn figure shapes the contours of the bass and even bends them somewhat while the bass makes its way towards C. The detailed sketch in Example 4.17c shows how Handel alters the unfolding A-C#, D-Bb, C—a very common way of negotiating the passage from dominant to the subtonic—so that the progression can assume the shape of a turn around C. One certainly hears the enlarged turn, even though it is not completely spelled out in the low register: Thanks to the idiomatic familiarity of the progression, the bass tone Bb shines through the ornate texture at the downbeat of bar 14, its realization by an inner voice notwithstanding. (Along the same lines, the upper-voice e² in the second half of bar 14 is implied by the turn's accompaniment in parallel tenths.)

Besides enlarging the turn figure, the progression also recoups the prominence of D-C and F-E, the two steps that helped fashion the Allemande's principal theme and its three-part *Ursatz*. With the bass Bb hidden at the beginning of bar 14, the enlargement of D-C across bars 12-14 overarches the enlargement of D-C-Bb-C effortlessly, regaining the step D-C that governed the entirety of bars 1-8. Accompanying in parallel tenths, F-E is

heard filtering through the upper-voice progression $f^2-e^2-d^2-(e^2)$.⁵⁹

Enlargements aside, the progression of falling fifths in bars 12-13 simulates a quick return to the tonic, D minor (as progressions at this location usually do), and it also builds an arpeggiated bridge between the dominant on the far side of the double bar, A, and the forthcoming tonicization of the mediant, F, in bar 17. The tonicization is achieved by a large-scale auxiliary cadence, C-F, and by a shorter, nested auxiliary cadence Bb-C-F; Example 4.15 and the more detailed elucidations in Examples 4.17b and 4.17c show how the "arpeggiated bridge" incorporates these cadences within a large-scale rising sixth, A-C-F, that links the dominant with the mediant.⁶⁰

The more comprehensive motivic enlargement in bars 12-14, which also takes in the contents of bar 14, is remarkable in that it combines sequential expansion, of the bass step D-C in bars 12-13, with a purely tonal step, Bb-C, in bar 14. The tonal step contributes no durational growth of its own, but it facilitates the change in direction required by the enlarged figure D-C-Bb-C, and it introduces the enlargement's closing tones. Bb, we already know, appears explicitly only in the small octave, at the turn of bar 14, and its understated entrance possesses enough contrapuntal vigor to allow the half-note basic pace to resume. But inasmuch as it keeps to the sidelines, it also allows the later bass Bb, in bar 15, to assume the greater prominence needed at the beginning of a *Fortspinnung*. At the second beat of bar 14, a flurry of figural activity in the upper

⁵⁹Although it may appear unusual to attach the label *Vordersatz* to a sequential progression, as I have done at bars 12-14, the high degree of emphasis on thematic quotation from the opening measures of the piece renders the appellation quite persuasive, here and in similar situations elsewhere. Unlike the corresponding stretch in the F-minor Allemande, bars 12 and 13 of the D-minor Allemande display full-fledged sequential expansion: The modest and straightforward alteration of the basic pace from half-bar to one-bar movement (Example 4.16) shows sufficiently close contact with its model—the half-bar movement of the opening theme—to allow the change in pace to be heard without difficulty.

⁶⁰The sixth, A-C-F, is an inversion of the falling third, A-F; the auxiliary movement from C to F comes about directly through this inversion.

voices triggers an acceleration to cadential eighth-note pacing over the implicitly sustained half-note pace; the pace reductions in Example 4.16 explain better than words can. They disclose that had the sequential expansion continued past bar 13, the Bb chord would have arrived later than it actually does; it arrives early because the upper fifth that precedes it—the F-major chord on the last beat of bar 13—occupies only a quarter note instead of the sequentially expected half note.⁶¹

The thematically driven saturation of contrapuntal and durational relationships in these measures is encapsulated by the multiplicity of roles that the understated Bb in bar 14 assumes. A glance at Example 4.17c reveals that Bb absorbs the falling third D-C-Bb (bars 12^b-13^b-14^b). By absorbing the falling third, Bb—even though it is a large passing tone linking A (bar 11) and C (bar 14^b)—allows the voice-leading to feign its impish change of direction at bar 14. The turnabout is a perfectly coordinated event at a deeper level of structure, but it remains one of the Allemande's most significant improvisatory twists in the foreground: It is the agent that picks up the texture, voice leading, and thematic design of bars 6 and 7, the measures in which the tonal direction of the applied dominant seventh chord on C was changed in a similarly surprising way. The parallelism between the two maneuvers is clinched when the Bb and the C of bar 14 are allowed to complete the tonal progression that was denied to the earlier C-major seventh chord, namely the tonicization of F.⁶²

⁶¹The F-major chord, in fact, aborts the sequential expansion by appearing prematurely, within the time span of the C chord in bar 13, rather than at the downbeat of bar 14.

⁶²Again, it is no coincidence that each maneuver takes place during an enlargement of the Allemande's turn figure, and that each is underscored by the rhythmic design: The three-bar *Vordersatz* in bars 12-14 divides at Bb into 2 + 1, mimicking the similar division of bars 6-7 and maintaining the Allemande's characteristically wayward division into uneven three-bar groups.

Fortspinnung and Epilog: Bars 15-17. I showed in chapter 2 (Examples 2.9 and 2.13) how the rising 5-6 suspension series that underlies the beginning of the *Fortspinnung* in bar 15 represents a playful inside-out, downside-up inversion of the corresponding progression in bar 4 of the first ritornello (see Example 4.18). The 5-6 suspensions implicit in bar 15 replace the earlier progression's falling 7-6 suspensions, and like the change in direction at Bb they lend a refreshing touch of humor to what is otherwise a lyrically somber piece. The stepwise bass ascent that supports the 5-6 series proceeds at a contracted quarter-note pace (just as did the contracted falling bass in bar 4), and it continues its invigorated movement, along with the *Fortspinnung*, through to the end of bar 16. By means of a mid-bar overlap of two rising thirds in the bass, the change in design at the middle of bar 16 nonetheless imitates the composite two-quarter-notes/half-note pace of bar 5 (see the more differentiated reductions of these measures in Example 4.19). The underlying half-note basic pace resumes in earnest only with the entrance of the one-bar *Epilog* in bar 17.

In lieu of the token recapitulation that Handel sometimes places before the climactic passages of pieces in binary form, Handel now collapses a hidden repetition of the Allemande's opening theme onto the second measure of the ritornello's *Fortspinnung* (bar 16) and onto the sole measure of its *Epilog* (bar 17). This unusual strategy—a recapitulation that enters during the tonicization of an intermediate harmony—maintains the Allemande's extraordinarily high level of tonal saturation, and it sustains the equally remarkable intensity of the Allemande enlargements. Handel's repetition comprises the arpeggiation $a^1-f^1-d^1$ of bar 1, which returns as the highly dissonant arpeggiation $a^2-f^2-d^2$ at the turn of bar 16, and the thematic kernel d^2-c^2, bb^1-a^1 of bars 1 and 2, which now spans bars 16 and 17. As if to saturate the Allemande to the bursting point, the thematic kernel leads to a freely augmented quotation of the Allemande's turn figure around a^1 in bar 17 (compare brackets 2 and 11 in Example 4.15). Offsetting saturation with humor again, Handel allows the sixteenth notes that articulate the arpeggio $a^2-f^2-d^2$ to be paraphrased

by a disruptively mocking inner voice across the barline at the juncture of bars 16 and 17.

The disruptions, highlighted by the angular progress of the running sixteenths, elaborates wistfully on the disjunctive entrance of the inner-voice at f^1 at the last beat of bar 1 (Example 4.20).⁶³ All these lightly veiled and faintly jocular recollections of the Allemande's opening theme set the stage for more serious and more formal climactic enlargement of the turn figure in the *Vordersatz* of the last ritornello cycle (bars 18-20^a).

The internal rhythms of bars 15-17 appear to replicate those of bars 12-14 as they articulate a three-bar subphrase, but whereas bars 12-14 divide into 2 + 1, bars 15-17 divide into 1 + 2. Evidently, the hidden rhythmic repetition of unevenly divided three-bar groups recounts a temporal narrative of ever greater significance. And yet the three-bar groups and their two thematic divisions disappear after bar 17: The three-bar grouping pace and three-bar hypermeter which their repetition might have established by the end of the Allemande (despite the differences between the 1 + 2 and 2 + 1 settings) thus acquire the status of an unresolved compositional issue. It seems that the projection of an expansively climactic durational setting during the Allemande's last ritornello cycle takes precedence over the maintenance of rhythmic parallelisms. The brevity of the Allemande and the upcoming union of durational expansion and thematic intensification at the Allemande's climactic run make it difficult, if not impossible, for Handel to follow any pre-existing grouping patterns. (A similar but more dramatic tradeoff—the abandonment of an intricately established hypermetric grid in favor of wholly unpatterned grouping—occurs during the climactic pages of the Allegro from the E-minor Concerto Grosso, which I discuss in chapter 5.)

V. 3. 2. The fourth ritornello cycle (bars 18-27)

⁶³I called attention to the hidden repetition of d^2-c^2 , bb^1-a^1 in willner 1990.

Overview. The outlines of the Allemande's fourth and last ritornello cycle become rather blurred at what would seem to be the tail end of the cycle's *Fortspinnung*, namely at the extended dominant in bars 23^b-24, yet the distinction between the three discrete thematic entities that make up the cycle is worth maintaining. The *Vordersatz*, which occupies bars 18-20^a, is anticipated informally by the introduction of a seventh, eb², over the mediant's F, on the last beat of bar 17: Upon the arrival of the bass F# at the downbeat of bar 18, eb—its dissonance now enhanced—makes the formal announcement that the Allemande's developmental passages are at hand.⁶⁴

The *Vordersatz* reintroduces the turn round A in several new guises, all augmented, at the highest register of the upper voice and also in the bass (brackets 12 and 13 in Example 4.15). The *Fortspinnung*, in bars 20^b-24, expands the turn sequentially in the bass, at its original pitches (bracket 14). And the *Epilog* in bars 25^a-27 (or bars 25^b-27) offers suitable perorations, transposed freely from bars 9^b-11 and opportunely enlarged to reemphasize the turn for the last time (bracket 15). These descriptions point of course only to Handel's expansions; a closer look is needed if we are to retrace the path of his rhetoric.

Bars 18-20^a. The augmented statement of the turn figure at the high register of the upper two-line octave (bars 18^b-19^a), modified to accommodate the subdominant and to close on g², picks up and repeats the enlargement that took place in the one-line octave in bars 16-17 (compare Examples 4.20 and 4.21). This theatrical display of improvisatory linkage technique introduces and sustains the turn's new registral surroundings in a particularly sonorous way. Reinforced by a voice exchange within the local subdominant, the enlargement allows the bass to quote the turn concurrently in inversion; unlike the upper-

⁶⁴Chromatic passing tones in the bass often signal the onset of development in Baroque style; compare Handel's F# with the F# that enters right after the double bar in the Allemande from Bach's Bb Partita for Clavier.

voice enlargement, the bass quotation is reset to close on its original central note, A, at the third beat of bar 19. Overlapping the arrival of the bass at A, the upper voice now suggests an augmented turn around e^2 (bars 19-20^a, see Example 4.21). The developmental intensification generated by the near-coincidence of these three enlargements, by the high register, and by the contrary motion of the outer voices opens the Allemande's agenda up for still more intense thematic spinning, and for expansion of a more explicitly durational nature. So packed has the Allemande become by tonal enlargements during the last few measures that a durational respite seems all but inevitable.

Bars 20^b-24. To tackle the climactically developmental enlargements of the turn figure in the *Fortspinnung* of bars 20^b-24 it will first be necessary for us to chart the serpentine (if highly idiomatic) path which the bass line follows in one continuous stroke from the mediant at the end of the preceding ritornello's *Epilog*, in bar 17^b, through the apparent subdominant of the new *Vordersatz*, at bars 18^b-19^a, and on to the new *Fortspinnung*'s structural supertonic and structural dominant, in bars 23-24. The step-by-step sketch in Example 4.22 outlines the genesis of the bass line's complex movement. From the middle of bar 17 to the middle of bar 23, the bass describes a rising third progression that links the mediant, F, with the structural dominant, A, via the passing subdominant, G (step 1, Example 4.22). A rising 5-6 suspension series in the inner voice—C-D, D-E—averts the large-scale parallel fifths above the bass tones F, G, and A; in the long run, it also turns the subdominant into a supertonic (step 2). A chromatic passing tone, C#, extends the beginning of the 5-6 series (step 3).

Closer to the surface, an elaborate unfolding across several inner voices above the bass connects F and G (step 4). The unfolding moves up from F to the 5-#5-6 motion (C-C#-D), a fifth above; the bass F remains tacitly sustained below (bars 18-20^a). The chromatic inner-voice motion, whose initial tone, the diatonic C, remains implicit among

the chord tones over F, is approached from F by the rising arpeggiation F-A-C# (bars 17^b-19^b-20^a). It gives way to the falling arpeggiation D-Bb-G (bars 20^b-21^a-23^a), which brings in the goal of the entire progression, G. It is this falling arpeggiation that outlines the all-important subdominant (see, again, step 4).

Still closer to the surface, the rising arpeggiation F-A-C# is filled in and somewhat concealed by stepwise motion and by the aforementioned voice exchange over the passing subdominant, G (steps 5 and 6). The falling arpeggiation D-Bb-G is similarly filled in by step, but more broadly so: In the lower half of the falling arpeggiation, each of the steps Bb, A, and G is provided with its own very prominent sixth chord at the half-note basic pace. The sixth chord appears on the downbeats of bars 21, 22, and 23 but it extends backwards, at a deeper level of duration, for an extra half measure through the sequential addition of each chord's upper fifth during the second half of the preceding measure (bars 20^b, 21^b, and 22^b; see the more detailed sketch in Example 4.23a). The emphasis on the three sixth chords' upper fifths accounts for the metrical displacement—in effect a half-note afterbeat displacement typical of the simple 4/4—that marks the sequential expansion and highlights its principal tones on the downbeats of bars 21-23.⁶⁵

As the bass G enters in bar 23^a, the sequential setting at the surface transforms the underlying subdominant into a supertonic sixth chord through the sequential resolution of a 7-6 suspension and through the simultaneous but implicit culmination of the aforementioned 5-6 movement above the bass (bracket 14 in Example 4.15). The upward pull of the subdominant-turned-supertonic allows the underlying voice leading to close the sequence and to reverse the direction of the bass line. The arrival of the dominant, A, in the second part of bar 23, then completes the enlargement of the turn figure Bb-A-G-A.

⁶⁵The displacement is instigated by an overlap at bar 20^b between the end of the chromatic inner-voice motion, C-C#-D, and the beginning of the falling arpeggiation, D-Bb-G.

If one compares the sixteenth notes of the original turn figure at the upbeat to bar 1 with their enlargement in bars 21-24 one can observe how the turn has been expanded by a factor of 16 (Example 4.23a). At the deepest durational levels, each of the opening sixteenths now occupies a full displaced measure (that is, if one includes the upper fifth of each sixth chord within the normalized time span of the sixth chord). The motivic contour of the bass movement across the barline in bars 20-23 suggests a smaller but no less prominent double augmentation of the turn figure through the descents in quarter notes that introduce the turn's expanded tones (Example 4.23b). As these smaller enlargements take place, two other rhythmic and motivic formations that were introduced earlier reappear, collapsed onto them: The two-quarter-notes/half-note rhythmic motive of bars 5-8, which articulates the turn's quarter-note double augmentations (Example 4.23b), and the early syncopations built into the ascent to f^2 at bar 3, which in dramatically contracted form now hold together the upper voice of each measure (Example 4.23c).

At a much deeper level, the sequentially expanded Bb-A-G figure pulls the lower *Urlinie*'s descent temporarily away from $\hat{4}$ in the one-line octave and down into the bass. While it takes over the descent, the figure carries the passage of the *Urlinie* from the extended $\hat{5}$ (A) to its $\hat{4}$ (G) by way of the neighboring $\hat{6}$ (Bb) and the subsequently passing $\hat{5}$ (A). Example 4.15 connects these registrally displaced tones to the lower fundamental line with a crossbeam. Just like the hidden repetition of the opening theme in bars 16-17, which feigned a recapitulation at an unusual location, the sequential enlargement of $\hat{6}$, $\hat{5}$, and $\hat{4}$ here represents an element of convention that Handel has tailored to fit the needs of the composition at hand. There are many Baroque pieces in binary form that display one or two climactic sequential progressions in their second reprise, and most of these sequential progressions revolve around either a prolonged approach to the subdominant or an extended transition from the subdominant to the dominant. Handel's very thematized adoption of this sturdy convention to portray the

artful enlargement of a motive attests to Handel's practical and pragmatic way with the inventive details of his craft.⁶⁶

As the dominant enters in bar 23^b for its measure-and-a-half extension (deceptively similar to the extension of the dominant the F-minor Allemande), the upper voice takes over the descent of the lower fundamental line and reintroduces its 4th, g¹, as a dissonance, approaching it from the c^{#1} below. The descent reassumes its proper register, at the downbeat of bar 24.

Like the conclusion of the enlarged turn around C in bars 12-14, the conclusion of the enlarged turn around A in bars 20^b-24 does not take part in the preceding sequential expansion. It, too, requires an interventional change of direction, namely at G. This time, though, the reversal occasions no acceleration: Rather, it retains the sense of durational expansion through the addition of the step G-A at the expanded whole-note pace (reckoned back to the middle of bar 22), and through the apparent extension of the dominant on A for a bar and a half (bars 23^b-24).⁶⁷

Bars 25-27. Depending on how one parses them, the boundaries of the last ritornello cycle's *Epilog* span either bars 25-27, beginning with the auxiliary cadence at I⁶, or bars

⁶⁶Wen 1999 discusses *Umlinie* descents that migrate to the bass. I describe a similarly complex but less thematic transition from IV to V in Vivaldi's G-minor Concerto, RV 540, in Willner 2003. We shall later observe (fn. 85, below) that Handel's sequential expansion is borrowed from bars 15-16 of Couperin's Allemande, "L'Auguste."

⁶⁷The extension of the dominant presents itself as an essential tonal expansion because it performs several specific duties which are added on to its modified transposition of the shorter applied dominant in bars 8^b-9^a. At bars 23^b-24^a, the extension mimics the expansions of the preceding sequence and simulates the sequential expansion's continuation; it also maintains the mid-bar displacement begun in bar 20^b, and it helps the displacement to continue through to bar 26. At bar 24^b, the dominant's outer voices, and especially the eighth-note G in the bass, activate a bevy of figural and cadential pace accelerations, just as did the outer voices in bar 9^a, but one might argue that the greater emphasis on the dominant here allows it to linger through to the end of the measure.

25^b-27, beginning with the deceptive cadence at IV⁶. Like the closing stretches of the E-minor Fugue and the F-minor Allemande, the *Epilog* combines peroration and dénouement with a summary and a resolution of the Allemande's rhetorical issues. Its bass line offers one last enlargement of the turn figure as it revolves around A, mostly in quarter notes, in bars 25-26 (bracket 15 in Example 4.15). The enlargement opens with the deceptive cadence V[#]-IV⁶ (A-Bb) in the middle of bar 25, and it transposes, displaces, and expands upon the corresponding enlargement in bars 9^b-10. Since it contains more notes than its model it takes up more time, adding half a measure to their transposed and displaced recomposition of bars 9^b-10 (recall chapter 2, Example 2.18). The half-measure addition, among other things, restores the notated meter by the end of bar 26, just in time for a full cadential close at the notated downbeat of bar 27. In a gesturally expressive way, the deceptive cadence teams up with the falling octave, d²-d¹, to present in the middle of bar 25 a mirror-image response to the rising octave, a¹-a², that accompanied the deceptive cadence at the downbeat of bar 10.

V. 4. Rhetoric and enlargement

Improvisation. The Allemande's climactic progression in bars 20^b-24 is improvisatory in that it subjects the Allemande's characteristic turn figure to a novel elaboration which resembles little of what has gone on before. The unpremeditated, unpredictable quality of the progression is enhanced by its location in the bass, an unlikely venue for a thematic high point. Because it is introduced by a *Vordersatz* (bars 18-20^a) whose suggestive role as a foil for elaboration echoes several earlier and similar ploys, the progression relies for its effect on a delicate balance between the familiar and the unfamiliar; its spontaneity, like that of most Handelian gestures, is highly studied. And its coincidence with the lower *Urlinie*'s descent fits in squarely with Schenker's very organized view of improvisation: The more novel the improvisation's effect, the more closely is it

supported by structural underpinnings.

Secondary enlargements. To put Handel's enlargement of the turn figure Bb-A-G-A into a larger narrative and rhetorical perspective, I should like to review briefly the transformation of the other two motives that came in with the three-part *Ursatz* in bars 1-3, namely D-C and F-E/E-F (recall Example 4.17a). At the beginning of the second reprise, f^2-e^2 provides the overarching contrapuntal link between the sequential enlargements in bars 12-13 and, at a deeper level, across bars 12-14 (marked by local slurs in Example 4.15). And during the hidden repetition of bars 1-2 in bars 16-17, the play between e^1 and f^1 reemerges in the inner voice as the humorously imitative comment on the opening theme's hidden recapitulation (Example 4.20).

In the bass, the enlarged step D-C reintroduces the tonicization of the mediant at the beginning of the second reprise (bars 12-14, bracket 4 in Example 4.15). D-C then regains its original register in the two-line octave during the hidden repetition of bars 1-2 in bars 16-17 (d^2-c^2 , Bracket 11).

There seems to be no specific connection between these minor enlargements and the enlargements of the turn figure Bb-A-G-A beside their common participation in the triadic outline of the three-part *Ursatz*. One may therefore conclude that the minor enlargements, somewhat like the opportune enlargement of the upbeat figure c^2-ab^1 in the F-minor Allemande, reflect the rigor and the economy of the high style, its tendency to fashion the design both at the surface and at the deeper levels of structure from the opening motivic fragments of the piece. We take this tendency for granted when we study the organic masterworks of the Classic and Romantic eras, where it has been widely observed, but (as the remaining analyses in chapter 5 will corroborate) we can by no means take it for granted when we look at the Baroque repertoire.⁶⁸ Compositions like

⁶⁸Burkhart 1978 presents the most vivid account of motivic synthesis in tonal masterworks.

the D-minor Allemande display it in abundance, and they form a small and self-contained repertoire of "recherché" music in which every turn of phrase—including the secondary enlargements—associates expressly with a similar turn of phrase elsewhere in the composition. Other pieces, like the F-minor Allemande, seem to be more casually put together—their secondary enlargements are less closely worked—but they demonstrate an archetypal rhetorical logic that helps us explain them in terms of a hierarchically tiered narrative structure. Still others, celebrating the genuine freedom of the middle style, display an unabashedly helter-skelter design.⁶⁹

Only a detailed analysis can disclose into which camp any one composition falls, and whether it really matters. It usually does matter a great deal because the studied improvisatory freedom of the high style relies on the support of closely worked structures, though not necessarily on linear structures that can be fitted into a pre-existing theoretical mold. The most rigorously structured compositions are those that (like the D-minor Allemande and the E-minor Fugue) deliberately break down the barriers between the levels, compositions whose seemingly meandering figural subjects at the foreground level gradually mesh with more stable middleground progressions and eventually make their way to the primordial background structure. These are also the compositions that offer the most organized ambience for the cultivation of durational enlargement. Works that are not as rigorously structured, like the F-minor Allemande, build up their own rhetorical logic as they go along.

⁶⁹The notion that at least some Baroque music outside of the imitative repertoire was composed in a deliberately "recherché" way originates with Gustafson 1994; Petty 1995a refers to much the same phenomenon when he characterizes the tightly knit fabric of C.P.E. Bach's keyboard music as "musica reservata." Dreyfus 1996 suggests that J. S. Bach's music was composed along similar lines. Though not a direct outgrowth of imitative practice, such integrated motivic spinning relates closely to the motivic economy of learned counterpoint and the procedures of invertible counterpoint, which (as Renwick 1995 explains) often reappear at the deeper levels of structure.

Plot archetype borrowings, and improvisation. Within the systematic framework of the structured masterwork as we usually conceive of it in our analytical work, the D-minor Allemande's enlargement of the turn figure around A is its guiding idea, its strategic scheme: It is a storylike thread woven by the repeated transformation of the turn, and it accounts for the Allemande's distinctly narrative quality. Unlike the F-minor Allemande, the D-minor Allemande seems to show no trace of narrative reversal, nor of binary opposition or conflict: It presents only one archetypal topic for elaboration—that of improvisatory enlargement pure and simple, with no strings attached. One is tempted to conclude that it follows a plain *enlargement archetype*.

The Allemande's rhetoric is not that simple, though, for neither its enlargements nor its feigned improvisation take place on their own. As I mentioned earlier, each event in the Allemande originates with a comparable event in one of several movements from the second Ordre of Couperin's Pièces de Clavecin. The lyrical spontaneity of Handel's invention owes its spur-of-the-moment flow to Handel's continual shift from one source of borrowing to another. A more complex *troping archetype*, it turns out, underlies the narrative discourse of the Allemande, and awareness of the role it plays in shaping the Allemande's surface adds immeasurably to our experience of the piece. As an extended trope that is occupied with the inventive recomposition and rearrangement of pre-existing music, the Allemande spins a web of dialectic tensions and dialogic confrontations that in turn sustains its cycles of ritornello repetitions and motivic enlargements.

The Allemande's enlargements, borrowings, and improvisations fuse inextricably because every enlargement depends for its projection of novelty and spontaneity on the entrance of a new borrowing. Retracing the borrowings, fascinating detective work though it is for its own sake, ultimately acquires its true significance by disclosing just how artfully Handel pursues the appearance of a seemingly open-ended improvisatory milieu, and just how many different, even contradictory elements he has to blend and reconcile in order to put together the finished product. In the end, we hear Handel's Allemande

through the aural thicket of Couperin's sources.⁷⁰

V. 5. The D-minor Allemande's Couperin sources

Let us, then, survey the sources for the Allemande's opening eight measures in the four movements from Couperin's second Ordre. These sources—three of them in D minor, one in D major—are reproduced along with Handel's borrowings and several bass line reductions in Examples 4.24-4.27. To maintain an analytical orientation, I shall reverse the procedures one usually follows in discussing composers' borrowings and dwell first on Handel's long-span durational and tonal appropriations. I shall save the more piquant and more obvious thematic borrowings for last.

Durational borrowings. The larger rhythms of Handel's D-minor Allemande come from those of the Allemande, "La Laborieuse," which opens Couperin's Ordre (Examples 4.24 and 4.25). Common to the two Allemandes is not only their ubiquitous afterbeat pattern of three sixteenths, which is followed by an emphatic downbeat, but the afterbeat pattern's turning shape. More important, the two Allemandes share the underlying pattern of a half note and two quarter notes, which assumes the role of a hidden repetition throughout each piece (compare the reduction of the bass in Example 4.24a with the reduction of the bass in Example 4.25a). By stringing these hidden repetitions together, both Handel and Couperin often elide—in much the same way—the "attack" emphasis on the repetitions' first half note and render them far less obvious than they would otherwise be. Couperin calls attention to his sixteenths afterbeat patterns through the tacit assumption that they be played as *notes inégales*; Handel, reportedly quite particular

⁷⁰Korsyn 1999 presents a cogent introduction to reading compositions like the D-minor Allemande as a dialogic intertext within the framework of the pieces from which they derive.

about his notation, achieves the same effect by specifying precisely when *notes inégales* are due.⁷¹ (As it happens, Handel reserves the introduction of inequality to the paraphrase of the opening turn motive at the beginning of the second reprise.)⁷²

To be sure, the underlying motto of a half note that is preceded or followed by two quarter notes, and its echo in the foreground—a quarter note that is preceded or followed by two eighths—refers in specific as well as generic ways to the surface rhythms of seventeenth-century allemandes.⁷³ Moreover, similar hidden mottos that build on alternating half notes and paired quarter notes can be found in the opening themes of several Handel allemandes (for instance, in the opening two measures of the F-minor Allemande). That Handel's frequent exchange of half notes and quarter notes throughout the D-minor Allemande nonetheless does derive from Couperin's is borne out by the uncommon and very similar persistence with which the two composers adhere to the exchange throughout: In each allemande the motto assumes the role of an isorhythmic figure that appears under the surface of almost every measure. The motto's occasional disappearance (Couperin, bars 3 and 8; Handel, bars 3 and 4) only underlines its otherwise consistent prevalence.

Both composers put the motto to similarly integrative use. Couperin enlists its help in holding together the kaleidoscopic changes to which he subjects his opening theme, and he intensifies the motto through the early application of developing variations. Handel uses it to thread his collection of disparate borrowings from all the Couperin

⁷¹There is apparent disagreement among harpsichordists as to whether the running sixteenths in Handel's and Couperin's allemandes should be played unequally. Most harpsichordists follow Handel's notation strictly, but many add slight hesitations to Couperin's sixteenths.

⁷²Best 1993.

⁷³Arbeau 1967. According to Jenne-Little 2001, the allemande was no longer danced in Handel's and Bach's day.

pieces together onto one string, and to mold the rhythms of the various enlargements that the borrowings procure.

Tonal borrowings. Handel's tonal plan follows the plan of Couperin's Allemande up to bar 3. His premature move to the other-worldly, major sonority of the mediant (bar 2^b), and his sobering return to the tonic (bars 2^b-3^b) dovetail Couperin's chordal steps (Couperin, bars 4-5; compare the corresponding stretches of the bass in Examples 4.24b and 4.25b). Couperin, it so happens, employs the same scheme—but much more precipitously—in the first Courante of the same *Ordre*, where he reduplicates several of his Allemande's tonal strategies in dramatically truncated fashion (Examples 4.26a and 4.26b). Handel most probably derived his luxuriant progression in bars 1 and 2, cumulatively, from both Couperin's Allemande and his Courante.⁷⁴ And in each of their Allemandes Handel and Couperin show a similar concern for realizing a complete tonicization of the mediant during the second reprise: As they regain the mediant they fulfill in much the same way the associative expectations for its tonicization which they established contrapuntally and then cut off elliptically during the first reprise.

Handel and Couperin alike thematize the associative urge to tonicize the mediant by dwelling on the subtonic early on. From the tonic reestablished at bar 3^b Handel continues via the elaborate suspension series of bar 4 to the extension of the subtonic, with its suggestive seventh on top, in bars 5^b-7^a. Although the extension touches on the mediant only in passing, as a neighboring ⁶₄ to the subtonic's ⁵₃, it presents a much stronger call for its tonicization than does Handel's earlier statement of the mediant at bar 2^b: The seventh over the subtonic cries out for harmonic as well as contrapuntal resolution to a mediant harmony.⁷⁵ Handel borrows his temporary stabilization of the

⁷⁴This observation is buttressed by Handel's other borrowings from the same Courante, which I shall enumerate later on.

⁷⁵The mediant, we know, fails to appear, and the dominant takes over instead through

subtonic and his subsequent destabilization of it from bars 6-8 of Couperin's first Courante (Example 4.26b). Handel relies on Couperin also for the prolongational, extempore quality of the passage, and for many of its details: The improvisatory manner in which he extends the subtonic, the motivic figures at the surface, and the textures of the upper and inner voices with their contrary motion and parallel thirds—all of these are borrowed jointly from bars 2 and 3 of Couperin's second Courante (see the curly brackets in Example 4.27), and from the dominant extension near the conclusion of Couperin's "La Terpsichore" (the double brackets in Example 4.27).⁷⁶ Even the play between the tones E and F, which Handel associates with his initial move towards the mediant at bar 2^b and with the departure from the mediant in bar 3, is a fine point which he appropriates from Couperin's more extrovert thematicism (Couperin, Allemande, bars 2 and 3; Courante 1, bars 1 and 3-4; Courante 2, bars 1-4).⁷⁷

Thematic borrowings. Turning to more specific but not always obvious details now, we find that the incipit of Handel's Allemande has several thematic counterparts in Couperin's—at bar 1 and, straddling the barline, at the turn of bar 2 (compare the square brackets and double brackets in Examples 4.24a and 4.25a). The rhythmic outlines of Handel's turn around a¹—the afterbeat pattern of three sixteenths—are prefigured by

the chromatic 5-#5-6 motion over the sustained C at the turn of bar 8 (Example 4.25b). In bars 8-11 the dominant absorbs the subtonic.

⁷⁶"La Terpsichore" appears much later in the second *Ordre*.

⁷⁷That approaching the sound of the extended subtonic so close to the opening tonic was not a common and generic tonal ploy at the time is indicated by the polemics surrounding the close succession of F minor and Eb major in the stark transition from the Spartans' Chorus, "Que tout gémit," to Telair's Aria, "Tristes apprêts, pâles flambeaux," at the opening of Act 1 of Rameau's *Castor et Pollux* (1737). Most of the polemics addressed the more elaborate three-note setting of the transition which Rameau added when he relocated the music to the beginning of Act 2 in the 1754 revival. See Levi-Strauss 1997.

Couperin's sixteenths; Handel's turn and his falling arpeggio $a^1-f^1-d^1$ are embedded in the progression that begins on the trilled bb^1 at the end of Couperin's bar 1 (note how Couperin proceeds to the increasingly submerged a^1 , f^1 , and d^1 in bar 2). And as a source for improvisation, Handel's falling arpeggio is prefigured by Couperin's opening chord which, broken up by a mordent at f^1 , is followed similarly by a leap to d^2 . Now, the bulk of Handel's incipit—the entire stretch from the opening turn around a^1 to the conclusion of the falling arpeggio $a^1-f^1-d^1$ —does represent a familiar stock melodic progression: The incipit as a whole acquires its haunting profile only retroactively, upon the appearance of the expressive rising arpeggio from d^1 to d^2 in the middle of bar 1.⁷⁸ But the panoply of connections between the Allemande and the three Couperin pieces suggests that Handel probably did derive the impetus for the entire theme—the Gestalt of the turn and the falling arpeggio, and the leap to d^2 —from Couperin's Allemande.⁷⁹

The larger outlines of Handel's opening gambit combine the arpeggio $a^1-f^1-d^1$ with the two steps d^2-c^2 and bb^1-a^1 at bars 1^b and 2^b . These derive from several more extended thematic constellations near the beginning of Couperin's Allemande: from the continuation of Couperin's submerged arpeggio, $a^1-f^1-d^1$ (bar 2) by a more extended approach to bb^1-a^1 (bars 3-4), which is underlined by the bass ascent to the mediant; and from the more quickly falling arpeggio $a^1-f^1-c^1$ (bar 4), which is followed at once by the high double-neighbor figure, a^2-g^2 , bb^2-a^1 . Handel's gambit also echoes one of Couperin's later ploys, the urgently plagal attack on the step d^2-c^2 at the premature approach to the mediant in bars 1-2^a of the first Courante (the square brackets in Example 4.26a). Note how the Courante continues to bb^1 , a^1 , and beyond as it begins to move away from the

⁷⁸In the Allemande from the C-minor Partita Bach employs the same incipit; his incipit acquires its profile through its jagged bass accompaniment.

⁷⁹Generally speaking, where borrowings prevail they are likely to appear in distinctive passages and in common progressions with equal prominence.

mediant in the second part of bar 2.⁸⁰

For much of the remaining thematic material in bars 1-8 Handel turns to Couperin's second Courante, whose first reprise is reproduced in zig-zag fashion in Example 4.27a. The descending suspension series in Handel's bars 3^b-4 originates with the corresponding series in Couperin's bars 4^b-7; the diagonal lines in the quotation from Couperin point to Handel's reshuffling of Couperin's voice leading. The similarity between Handel's and Couperin's two suspension series stands out by virtue of their common position and by their common developmental role as the *Fortspinnung* within similar three-part ritornello cycles. Along the same lines, if in diachronically reverse order, the melodic contours of Handel's discursive enlargement of the turn figure in bars 5^b-7^a retrace those of the *Vordersatz* of Couperin's second Courante (bars 2^b-4^a, the curly brackets in Example 4.27).⁸¹

Motivic borrowings. It is within the more confined spheres of motivic and figural details that Handel's indebtedness to Couperin becomes most apparent. The magical octave coupling f^1-e^1 , f^2-e^2 with which Handel exits the subtonic extension at the turn of bar 8 comes from Couperin's signature motive—the figural incipit $d^2-c\sharp^2$, e^2-d^2 that introduces d^2 in the opening theme of his Allemande (bar 1). In Couperin's Allemande, this double-neighbor motive is the principal source for developmental play and, most important, for

⁸⁰Inasmuch as the Courante's opening chord is usually arpeggiated in performance, it too prefigures Handel's arpeggio $a^1-f^1-d^1$. The plagal inflections at the beginning of the Courante are the likely source for the plagal inflections at the beginning of Brahms's Romanze in F, Op. 118, No. 5. If that is so, it may be necessary to revisit some of the sources for the Romanze, which Kevin Korsyn explores in Korsyn 1991, and to consider the possibility of a connection between the Romanze and Handel's Allemande.

⁸¹And, as I intimated earlier, the rich textures of the passage—the sustained bass pedal, the contrary motion between the inner and the upper voices, and especially the addition of parallel thirds to the contrary motion—derive equally from the closing pages of Couperin's "La Terpsichore" (bars 47-51, the second system in Example 4.27).

the iridescent and evocative double-neighbor figure a^2-g^2 , bb^2-a^2 in bar 4. On these counts, one might hazard a guess (which up till now I presented as mere speculation) that this is also the motive that called Couperin's Allemande to Handel's attention and ultimately refashioned itself as Handel's ubiquitous turn figure, $bb^1-a^1-g^1-a^1$.

VI. The deeper significance of Handel's borrowings

Borrowing and improvisation. If one so wanted, one could at this point go a step further and trace most of Handel's turns of phrase back to Couperin. One could, for instance (to take up one final detail) show that Handel's approach to his suspension series in bar 3^a, namely the syncopated emphasis Handel places on e^2 and f^2 , derives from a similarly syncopated passage near the end of Couperin's Allemande, (bars 26-27; compare the asterisks in Examples 4.25a and 4.25c). After all, Couperin's syncopated emphasis on $c\sharp^2$ and d^2 , and on his outer voices' movement in contrary motion, resembles the corresponding emphasis in Handel's emphasis on e^2 and f^2 very closely, even though it looks different on paper. As sixteenths, Couperin's syncopations arrive later than Handel's syncopated eighths, and they convey a different notational effect, but aurally they procure the same lyrical, expressive effect.. Handel's syncopations inch still more closely to Couperin's in bar 4, where his eighths become an extended series of suspended sixteenths (see again Example 4.27; this is the suspension series that Handel derives from Couperin's second Courante).⁸²

But my point, I think, has been made: Each of Handel's turns of phrase, along with its environment, derives from somewhere else. Now studies of composers', writers',

⁸²Handel's D-minor Allemande also contains borrowings from other Couperin ordres. Compare, for instance, the sequential expansion in bars 20^b-23 with the corresponding expansion in bars 15-16 of the Allemande, "L'Auguste," from the first Ordre. Additional borrowings from the four Couperin pieces under discussion are shown tacitly by means of brackets and annotations in Examples 4.23-4.27.

painters', sculptors', and architects' borrowings suggest that Handel's procedure was by no means uncommon. It appears therefore that from a larger perspective, one that encompasses several art forms, a deeper reason, empirical as much as conceptual, might emerge for Handel's borrowings. This deeper reason would link the borrowings with similar borrowings by eighteenth and nineteenth century composers and by contemporaneous artists in other humanistic spheres.⁸³

With the growing complexity that affected all the performing arts in the early decades of the eighteenth century, there emerged a concomitant growth in the need artists felt to retrieve, deliberately, the simpler and rapidly fading magic of extempore speech and improvised performance. The extent to which this magic did in fact ever come into its own in earlier days—in real life, as it were—was immaterial: Jean-Jacques Rousseau, for one, summoned up the advent of writing as the vehicle through which one might recover in some small measure the fabled miracles of spontaneous speech. For Rousseau, writing became the surrogate form—the *supplément* to—extempore speech.⁸⁴ One might by way of extension say that Handel, Bach, and Scarlatti, legendary improvisers at the harpsichord and at the organ, summoned up the intricacies of the evenly paced high style for a similar reason: to re-create the magic of extempore improvisation by translating it into what was essentially a different artistic medium.

But in so doing the three composers set themselves up against a formidably difficult task: The simulation of spontaneity in an environment of learned artifice.⁸⁵ That

⁸³Winemiller 1994 offers a wide and vivid perspective on the prevalence of borrowings in all the arts during Handel's lifetime. For a more detailed discussion of borrowings as common practice in the course of the high Baroque, see my Introduction.

⁸⁴Derrida 1972, chapters 2 and 4.

⁸⁵Essentially, they committed themselves to composing in much the way Schenker described the act of composition; see the vivid translation in Bent 1986, which I quote in the Introduction.

explains why Handel, and to my mind Bach and Scarlatti as well, would adopt a cut-and-paste approach to the act of borrowing and to the synthesis of the borrowings, and particularly at those moments when the foreground conveyed the most fluent lyricism. These are, as it happens, often the same moments that we treasure as exemplars of organically hidden repetitions and enlargements. All three composers achieve spontaneity and coherence by changing the source of their borrowings and conjuring up the effect of improvisation.⁸⁶

Only a detailed study of Baroque isorhythmic practice—of the dialectical ways in which motives at the level of sixteenths, eighths, quarter notes, and half notes recur, vary, and interact—will disclose the more technical aspects of Handel's extensive borrowings. Such a study will show that there is a very close working relationship between the mechanics of isorhythm and the spontaneity that one gains by shifting from one source of borrowings to another. The emblems of this relationship—the masterworks of Bach, Handel, and Scarlatti—bespeak a kind of gentlemen's agreement to resolve the antimony between isorhythm and spontaneity through a free license to borrow, to trope, and to elevate.⁸⁷ Such a study will also demonstrate, in a very technical manner, that Handel's borrowings are not very different from those of Bach or Scarlatti or, for that matter, from those of later tonal composers.

By way of a brief preview of what the study of composers' borrowings vis-à-vis

⁸⁶I hope to explore Bach's very explicit borrowings from Couperin in his keyboard suites—and Scarlatti's more carefully hidden borrowings from Handel's suites in his *Essercizi per gravicembalo*—on another occasion.

⁸⁷The borrowings hardly go one way: Telemann and Muffat are known to have borrowed from Handel substantially (see, for instance, Wollenberg 1975; Telemann's operatic borrowings have been the subject of discussions on the American Handel Society's electronic list, Handel-L). Scarlatti, I suggested in the previous footnote, borrowed extensively from Handel, and Couperin may have too (compare Scarlatti's Sonata in F# minor, K. 25, with Handel's F-minor Allemande; and compare the ironically titled "L'Artiste," from Couperin's nineteenth Ordre, published in 1723, with the Courante from Handel's E-major Suite, published in 1720).

feigned improvisation might entail, I offer the basic observation that the patterned metric and rhythmic flow that regulates tonal music at the surface needs to be complemented by the deliberate prevention of excessive patterning. The consequent avoidance of an overflow in patterning is a phenomenon that cuts across a broad spectrum of motives, phrases, and periods throughout the tonal era. In a compositional milieu marked on the one hand by extensive rhythmic repetition and on the other by abundant thematic appropriation, the necessary variety can most easily and most elegantly be won with the help of an ad-hoc traversal through a wide range of borrowings. Changing the source of borrowing at the opportune moment—shifting gears when the foreground so requires—automatically ensures that the foreground's built-in thrust, its attractive motoric energy and its winsome periodicity do not fall victim, collectively, to the mechanics of evenly timed clockwork. It ensures, in other words, that the foreground does not become mired in the routine of a daily or weekly calendar.

Improvisation and publication. If nothing else, the web of relations between Handel's D-minor Allemande and Couperin second Ordre illustrates the length to which Handel would go in order to simulate a casually improvisatory setting. Securing the pretense that each event leads to the next fortuitously, as if by happenstance—rather than covering its tracks—appears to have been Handel's priority in organizing the foreground: Borrowings that resemble their sources very closely and borrowings that show substantial alterations mingle freely throughout each piece. And in this instance feigning improvisation was also a very specific concern: Handel was taking the rare step of preparing the Eight Great Suites for publication.

Within the very narrow confines of the D-minor Allemande, the two seemingly unrelated tasks—improvisation and publication—find themselves inextricably bound with the need to maintain all-around coherence and freshness of invention. When Handel put the Allemande together for publication, he went out of his way to simulate an

improvisatory atmosphere and at the same time to recount a tale of enlargement in which every event acquired its accidental quality through a carefully mapped strategic scheme. That he tried to accomplish all these tasks at one and the same time tells us something about what the public in England expected its greatest composer to offer. It also tells us something about what England's greatest composer thought was his most important creative priority. In the words of Quintilian, "Above all it is necessary to conceal the care expended upon it [read: the composition's artistic structure] so that our rhythms may seem to possess a spontaneous flow, not to have been the result of elaborate search or compulsion."⁸⁸

⁸⁸Quintilian 1922 (*Instituto Oratorica*, Book IX/iv), p. 147.

CHAPTER FIVE
PACE AND ENLARGEMENT
IN HANDEL'S ORCHESTRAL WORKS

In chapter 1 I spelled out the major durational differences between the types of enlargement one finds in Handel's solo instrumental works and those one finds in his orchestral works. Enlargement in the solo and chamber works tends to be motivic and often involves the thematic expansion of the basic pace; enlargement in the orchestral works tends to be more abstractly durational and to involve the characteristic expansion of grouping paces and grouping structures. The analyses I presented in chapter 4 showed in ample measure also how the solo works generally emphasize tonal rather than durational enlargement, and how they rely more on a large-scale rhetorical underpinning than on a specific durational scheme to support their local expansions. The orchestral works, on account of their larger scale and greater length, place more emphasis on systematic durational expansion as such and on the coordination of tonal and durational enlargement, which becomes a major issue for their rhetorical structures to work out.¹

In this chapter I shall focus on the means by which durational expansion and grouping enlargement come to chart the durational and rhetorical outlines of complete orchestral movements. A special concern, as we go along, will be the assistance the expansions receive from other types of enlargement in carrying out their task, and the expansions' participation in the preparation for later tonal enlargement. After completing

¹It goes almost without saying that solo compositions do make use of durational enlargements—recall the grouping modulation from one-bar to two-bar grouping pace in bars 1-4 and 5-9^a of the F-minor Allemande, chapter 1, and that the orchestral works display their share of motivic enlargements and basic-pace fluctuations; neither media could project a sense of improvisation without both types of enlargement.

the tonal and durational analysis of the Allegro from the E-minor Concerto Grosso, Op. 6, No. 3, begun in chapter 1, I shall examine in detail the still more complex fourth-movement Allegros from the G-minor Concerto Grosso, Op. 6, No. 6, and the A-minor Concerto Grosso, Op. 6, No. 4.

I. Handel: Concerto Grosso in E Minor, Op. 6, No. 3, III: Allegro, Bars 23-68

The Allegro from the E-minor Concerto Grosso is reproduced in its entirety in Example 5.1; a complete tonal reduction appears in Examples 5.2, and pace reductions of each period follow in Example 5.3.

I described in chapter 1 the manner in which the first full-fledged period of the Allegro (bars 5-22) acquires its extemporaneous periodicity and the speed with which it doubles the basic time frame of the four-bar theme that opens the movement. The discrepancy in grouping, style, and sources of borrowing between bars 1-4 and bars 5-12 triggers a chain of progressive enlargements that continues through to the end of the piece. At this point it needs to be reiterated only that the Allegro's opening period, like a large three-part ritornello, comprises an eight-bar orchestral *Vordersatz* (bars 5-12), a four-bar solo sequential *Fortspinnung* (bars 13-16), and a six-bar orchestral *Epilog* (bars 17-22). The six-bar *Epilog*, which confirms the arrival at the mediant, contradicts slightly the modest periodicity established by the *Vordersatz* and the *Fortspinnung*. Other things being equal such a contradiction would appear to stem only from the kind of repetition that is often added for emphasis at cadential areas. But here the contradiction does disturb the prevailing periodicity sufficiently to trigger a response by the upcoming *Vordersatz* of the Allegro's second period. The *Vordersatz*, which follows in bars 23-28, also occupies six measures: Its assertion of a six-bar length now touches off the next stage in the periodic growth of the piece.

Before turning to these durational matters I should like to present an overview of

the Allegro's tonal structure and its principal tonal enlargements, for it is within their broad context that the composition's remaining durational enlargements take place.

I. 1. Tonal Overview

The second period: Bars 23-40. Framed by the opening four-bar theme, which returns unchanged at the very end, the Allegro as a whole comprises three large periods. Each period divides in the manner of a large-scale ritornello into three phrases that display either the ritornello's characteristic succession of *Vordersatz*, *Fortspinnung*, and *Epilog* or one of its easily recognizable variants. The second period spans 18 measures (bars 23-40) and divides into three six-bar phrases. The first phrase—the *Vordersatz* (bars 23-28)—introduces an expanded variant of the opening theme and rises directly from the mediant to the dominant. The second phrase (bars 29-34) moves largely within the dominant and, in characteristic *Fortspinnung* style, establishes the key area's presence through a sequence assigned to the solo violin. Acting as the *Epilog*, the third phrase (bars 35-40) then confirms the arrival at the dominant with an elaborately prepared authentic cadence. The entire period's *raison d'être* is overwhelmingly durational, as we shall later see, but the period also contains at least one remarkable tonal feature that ties in with its durational enlargements and therefore merits description here.²

If one compares the rising outline of the *Vordersatz* in bars 23-28, and especially the concurrent third progressions $d^2-e^2-f\sharp^2$ and $b^1-c^2-d^2$ (see Example 5.4), with the similarly rising concurrent lines $d^2-e^2-f\sharp^2$ and $b^1-c\sharp^2-d^2$ in the violin solo of the first period's *Fortspinnung* (bars 13-16), one senses that the new *Vordersatz* is a hidden repetition of the earlier violin solo. If one then goes on to compare the new solo sequence

² One could argue that the second period divides into 6 + 8 + 4, with an *Epilog* beginning at bar 37 in much the same way the *Epilog* of the first period began at bar 17. But the drastic change in design that announces the entrance of the precadential II_5^6 in the key of the dominant at bar 35 speaks, quite persuasively to mind, against this alternative reading.

in bars 29-32 and its orchestral continuation in bars 33-34 (i.e., the new *Fortspinnung*) with the multiple voice exchanges in the first period's *Epilog* (bars 17-20, see again Example 5.4), one senses that the new *Fortspinnung*, too, is a hidden repetition and a substantial enlargement—of the descending inner-voice line g^2 -f natural²-e²-d², which fills in the earlier voice exchanges. It appears, then, that the first two parts of the second period repeat the last two parts of the first period in both disguise and augmentation.³

The third period: Bars 41-68. The Allegro's third and last period is its most complex. It comprises two sets of *Fortspinnung* phrases (bars 41-48, standing in for a *Vordersatz*, and bars 49-56), an *Epilog* (bars 57-64), and a literal repetition of the Allegro's opening four-bar theme (bars 65-68). The tonal reduction in Example 5.2 shows how the two *Fortspinnung* phrases pool their resources to convert the dominant from a minor to a major harmony by moving away temporarily to the mediant. They extend the mediant in somewhat parenthetical fashion until it is time to arpeggiate down to the now-major dominant. The climactic *Epilog* paves the way for the reappearance of the tonic, and the tonic is set in place by the reprise of the opening theme.

The solo and orchestral first violins, entering on a high d³ in bar 41 with material drawn directly from bars 5-12, resume the enlargement of the opening theme's octave

³This is a type of connective repetition that Schenker and many of his followers, particularly Oswald Jonas, would consider profoundly improvisatory but in a very practical way. The hidden parallelism provides a sense of continuity and an inner connection between the two periods, which otherwise stand apart from each other in many respects, especially in texture and motivic design. The connection affords the educated violinist and the conductor a built-in guide to shaping and shading the second period in a highly expressive and knowing way, for it allows them to bring out both the period's novelty and its hidden familiarity. Once the performers realize that the sequential material in bars 29-34 embodies an artful paraphrase of earlier material, the danger they face of molding the passage in a generically mechanical fashion is likely to vanish. Handel's instrumental music is replete with similarly veiled links between adjacent phrases and periods; it is only on account of my focus on durational matters that I do not dwell on such links at greater length.

descent from E to E that was begun by the bass in those early measures and was cut off abruptly at D, in bar 12. The two *Fortspinnung* phrases of the third period bring the enlargement back to life and carry it down through to a pungently Neapolitan $f\sharp^2$ in bars 53-55, and to a diatonic $f\sharp^2$ that hovers tacitly over the violins' $e^2-d\sharp^2$ in bars 55-56. The *Epilog* (bars 57-64) repeats the descent in drastically shortened form and prepares for the reintroduction of e^2 by the repetition of the Allegro's four-bar theme. The brackets in Example 5.2 indicate that the entire set of enlargements takes place in the middleground, over the remaining stretch of the fundamental melodic line's descent, $\hat{2} - \hat{1} (f\sharp^2-e^2)$.⁴

Now the principal reason for the octave enlargement's early break-up and for the postponement of its completion during the first period does seem to be durational, or at least temporal. The scope of so extensive an enlargement as the one Handel pursues here requires the support of a long phrase or (in this case) a complete large period if the enlargement is to unfold over time in a properly spacious way. The first step of the enlargement, E-D (bars 5-12), was traversed in a demonstrative, gestural way, perhaps because the stentorian upper-voice formations of the two-measure segments in bars 5-12 were too short-breathed to carry out so demanding a task: The projection of a long line does require a good deal of tonal and durational support after all, and the grouping modulation from a two-bar to a four-bar primary periodic span had at that point only begun. Postponing the enlargement allows Handel to complete the grouping modulation and to establish an eight-bar periodic span before the D that was cut off reenters, in the form of d^3 , in bar 41.⁵

⁴I explained in chapter 1 that the octave descent which spans the entire Allegro takes place in the middleground and does not receive support from a specific bass progression: The Allegro's primary melodic tone remains $\hat{5}$, and the octave descent remains a thematic, rhetorical ploy. It is not a structural linear progression.

⁵Recall that the enlargement of the motive B-C-B-A-G in the E-minor Fugue also required a good deal of tonal and durational preparation.

In the long run, the enlargement of the octave descent transcends the realms of both tonal and durational resources, for its principal purpose is rhetorical. The enlargement provides the strategic backbone for the two climactic passages of the Allegro, the texturally iridescent quadruple sequential expansion in bars 49-52 (Example 5.5a, one of the wildest passages in all of Handel's oeuvre), and the extraordinarily shrill reclamation of the high d^3 in bars 58^b-61 (Example 5.5b). The quadruple sequential expansion is the crux of the Allegro: It introduces the central tones of the octave descent, A and G, in the guise of a bridge between the solo violin's d^3 - $c^{\#3}$ - b^2 in bars 41-44 and the entire ensemble's F natural and F# in bars 53-56. The reclamation of d^3 summarizes the descent and expands on the brassy quality of bars 5-12, where the descent began.⁶

The registral transfer of the octave enlargement from the bass of bars 5-12 to the upper voice of bars 41-68 supports these climactic missions. It also explains why I referred earlier to the extension of the mediant in bars 45-48 as "somewhat parenthetical," even though the extension is essential to the achievement of the local eight-bar phrase length. The upper voice in these tonally ancillary measures interrupts the enlarged descent temporarily with a rising motion that emerges from out of the inner voice below, and the interruption in turn intensifies the subsequent climax in bars 49-52 in the manner of *reculer pour mieux sauter*.

By the end of the second *Fortspinnung* in bar 56 the descent has reached $f^{\angle 2}$ over the major dominant, and it remains for the *Epilog* in bars 57-64 and for the subsequent reprise of the four-bar theme to bring in e^2 . The outline of the *Epilog* emerges quite clearly in Example 5.2: The phrase it encompasses prolongs the dominant by ascending through the dominant's upper fourth, F#-G-A-B (bass, bars 57-63); the phrase then extends the dominant still further, in more obviously cadential fashion, by rising to the neighboring C#

⁶I mentioned in chapter 1 that bars 5-12 evoke the sounds of the Bolognese brass ensemble. The sound that Handel draws from his string ensemble here seems to strive for even more.

(bass, bars 63-64). The ascent through the dominant's upper fourth again dwells on the mediant in "somewhat parenthetical fashion" (bars 57-60^a), the passage bearing great similarity to the earlier parenthetical extension of the mediant. In this instance, d^3 (bar 60) is reached by an ascent from the inner voice that once more lends weight to the ensuing climactic outburst. And the outburst—the foreshortened descent from d^3 to $f\#^2$ in bars 60-61—leads directly to the reappearance of the original four-bar theme, in bar 65. As it introduces the closing tone of the enlarged descent, the theme presents the descent from e^2 to e^1 in its primordial form.

I have dwelled at some length on the Allegro's tonal narrative because the enlargement of the Allegro's grouping structure, to which I now turn, is charged with setting the durational stage on which this narrative is played out. Although the Allegro's tonal and durational enlargements evolve quite separately—after bar 12 they are no longer directly connected to each other—they nonetheless remain inextricably bound through the roles they play in realizing the Allegro's rhetorical structure. The tonal narrative depends on the durational narrative for completing its enlargements, and the durational narrative acquires its sense of purpose by assisting the realization of the tonal enlargements.

It will be very difficult, at this early stage in the present chapter, to explain why many of the Allegro's expansive passages embody only apparent, rather than genuine, durational expansion. I shall defer the detailed theoretical discussion of the Allegro's durational expansions to the pages that follow the analysis of the Allegro from the G-minor Concerto Grosso. The need to tackle a greater number and a more varied spectrum of orchestrally oriented expansions in the G-minor Allegro will facilitate considerably the task of explaining the nature of the expansions in the E-minor Concerto.

I. 2. Durational Analysis

I. 2. 1. The first period (bars 1-22)

More on bars 17-22. I mentioned earlier that the first period's six-bar *Epilog* (bars 17-22) spans two uneven groups, four and two measures long. The two groups contain two discrete sets of events—the multiple voice exchanges of bars 17-20 and the insistent cadential gestures of bars 21-22. Now one could argue that from a more local perspective the *Epilog* divides, in more egalitarian fashion, into three two-bar groups. And in fact this equal division is sufficiently clear-cut for us to hear the *Epilog* also as a six-bar subphrase that is made up of three more or less equally significant two-bar segments. Such deliberate instability and ambivalence in grouping is nothing but a typical symptom of Baroque periodic growth: It simply reconfirms one's impression that a grouping modulation is once again underway. The diagram in Example 5.6 lays out the larger scheme in which the modulation takes place.

In the course of bars 17-22 grouping modulation has already transformed the two-bar periodic span of bars 5-12 into a four-bar span, and without delay it now sets upon expanding the newly won four-bar span still further. The new expansion, to a six-bar span, overlaps the confirmation of the four-bar span. Far from unusual, the simultaneity of the two procedures simply indicates that the Allegro's grouping structure remains in a state of continual growth.

And so it is that even before the first period closes, its unstable groups begin to prepare for a more far-reaching modulation to six-bar grouping ($6=3 \times 2$), which becomes fully effective during the second period. The second period reaffirms the six-bar grouping, and soon begins preparations for a still more extensive modulation, to eight-bar grouping. Eight-bar grouping eventually takes hold during the third and last period.

I. 2. 2. The second period (bars 23-40)

Bars 23-28. Because its six-bar length has already been prepared, the first phrase of the

second period—its *Vordersatz*—enters in elegantly seamless fashion: The three-part paraphrase of the opening four-bar theme that it lays out sounds not disruptive but resonant, even though it alters drastically the disposition of the materials it adapts from the opening theme. Only the basic one-bar segment introduced in bars 1 and 2 reappears, but it is extended three times in a row for one measure by a cadential tag, on the rising bass steps G, A, and B. Each one-bar segment is set in stark unisons and octaves, just like the opening theme, but each cadential tag is scored in the sonorous manner of bars 5-12. These differences in texture evolve from the durational conflict between bars 1-4 and 5-12 in a subtle but not entirely hidden way. The cadential tags are essential at all levels of durational structure since they provide the mechanism for achieving the six-bar length required by the Allegro's grouping modulation. Appearances to the contrary, these extensions do not embody genuine durational expansion.

Bars 29-34. The six-bar *Fortspinnung* in bars 29-34 divides into a four-bar subphrase and a two-bar segment, and both subgroups consist of solo figural passagework played by the first concertino violin (see the pace reductions in Example 5.3). Like the characteristic division of three measures into 2 + 1 that recurred throughout the Allemande from the D-minor Suite (chapter 4), the division into 4 + 2 here acquires a certain thematic quality through its association with similar divisions elsewhere in the piece. (And just as the Allemande's 2 + 1 segments were matched by segments dividing into 1 + 2, so are the Allegro's 4 + 2 groups matched by groups dividing into 2 + 4.)⁷ The four-bar subphrase whose thematic outlines I discussed earlier (bars 29-32) contains a double sequential expansion that embellishes and extends the dominant by falling to it from a neighbor-note harmony (see, again, the tonal reduction in Example 5.2). The expansion suggests that in

⁷In the Allegro from the A-minor Concerto Grosso, groups of 6 + 8 are similarly matched by groups of 8 + 6.

addition to the hidden enlargement of the voice exchange in bars 17-20 the subphrase performs another task: It transforms the idiom of apparent descending fourths that filter through the locally nested multiple voice exchanges of bars 17-20 into a full-fledged linear progression.⁸ As presented in bars 17-20, the original idiomatic diminution falls at a figural pace of eighth notes, and because it comprises different steps of invertible counterpoint it does not add up to a genuine linear progression. But now, with each of its constituent tones (g^2 , $f\sharp^2$, e^2 , and d^2) occupying a full measure, it is finally legitimized as a real fourth progression.⁹

Notwithstanding many textural and thematic similarities, the present sequential enlargement differs from the quadruple sequential expansion in the *Fortspinnung* of the first period (bars 13-16) in its mechanics. The earlier progression presented a rising second (E-F $\sharp$) in the bass that was embedded within a rising third (D-E-F $\sharp$) at a deeper level and within a rising fourth (D-E-F $\sharp$ -G) at a still deeper level (recall Example 1.24). The enlargement here, in bars 24-32, outlines a self-contained, quasi-autonomous fourth led by the upper voice and followed by the bass. Since each tone of the fourth now occupies a full measure, the progression as a whole adds up to a single basic segment that is four bars long.

From a larger periodic perspective the presence of an unbroken span of four bars—it is not readily divisible into 2 + 2—within the framework of a six-bar phrase signifies that periodic instability still prevails and that preparations for a still larger grouping modulation, from a periodic span of six bars to one of eight bars, is quietly under way (see the diagram in Example 5.6). Quite apart from the niceties of hidden repetition, this is the most significant role that bars 29-32 play. In fact, the task of preparing for the

⁸Recall that each of the apparent fourths in bars 17-20 derives from the descending steps in bar 3 and consists of two adjacent groups of two tones.

⁹Figure 43 in Schenker 1935/1979/2001 outlines the progressions that underlie the imaginary fourth of bars 17-20.

forthcoming periodic enlargement takes precedence over the introduction of artful thematic work. That explains why the subphrase they occupy appears uneventful figurally, and perhaps also why there is a need to enrich its appearance with a deeper, more obscure meaning. As it is, the doubly expanded one-bar basic pace of the subphrase is not as extravagantly spacious as the quadruply expanded two-bar pace of bars 13-16 (recall again Example 1.21), and the temporary one-bar grouping pace it shows offers little that is new.

The two-bar segment that follows in bars 33-34 is something of a tonal extension. It, too, does not add much that is new. Rather, it simply reconfirms the upper voice's arrival at d^2 and d^3 over B in the last measure of the four-bar subphrase (bar 32; see Example 5.2). The addition of the segment is nonetheless durationally essential, for it helps procure the basic six-bar length of bars 29-34 and it helps maintain the six-bar grouping of the second period. The emphatically uneven division of six into $4 + 2$ destabilizes the 3×2 division of bars 23-28 and prevents an excessively stable periodic formation of sixes from taking hold. In so doing—and without calling attention to the matter—it prepares for the transition from six-bar to eight-bar grouping.¹⁰

Bars 35-40. The *Epilog* of the second period also supports the period's grouping modulation, and it does so in similarly systematic fashion. Its six bars, however, divide into $2 + 4$ rather than into the previously established $4 + 2$. The division again destabilizes the potential symmetries of the period; it sustains, instead, their growth in time.

The pressing repetitions in the *Epilog*'s opening two measures (bars 35-36) are essential at all levels since they help secure the *Epilog*'s basic six-bar length. Appearances

¹⁰In discussing these difficult passages it is sometimes necessary to repeat observations in the course of technical explanations.

again to the contrary, the close contrapuntal activity on which the repetitions are based restores the Allegro's quarter-note basic pace. The four-bar subphrase that follows (Bars 37-40) presents a cadential set of multiple voice exchanges very similar to those in the first period's *Epilog* (bars 17-20) but recomposed to suggest an unbroken four-bar basic segment. The voice exchanges are held together by an unnotated change of meter to 3/2 time, which prevails in bars 37-39, and they are followed by a single cadential measure, bar 40 (see Example 5.3). Reasonably unobtrusive—a mere cadential ploy at this stage—the unnotated 3/2 prepares for the metric displacements and the disruptions that mark the Allegro's concluding, aperiodic phrase (bars 57-64).¹¹

When one compares the common six-bar length of all three phrases in the Allegro's second period, however differently articulated each phrase is, with the more foursquare grouping in the first period one becomes keenly aware of the transitional and developmental character of the second period as a whole. In the larger scheme of things it now begins to appear that the second period fits into a formal plan which calls for the three periods of the entire Allegro to make up a ritornello cycle on a grand scale. The first period introduces all the basic materials of the piece in the manner of a *Vordersatz*; the second period alters and transforms them in a transitional and developmental way, just as a *Fortspinnung* would, according to the plan laid out by the entire Allegro's comprehensive durational scheme; and the third period presents the tonal, durational, and thematic outcome of the earlier transformations, resolving their tensions in typical *Epilog* fashion.¹²

With the adoption of consistent six-bar grouping during the second period,

¹¹Handel's use of unnotated 3/2 time here derives directly from bars 9-11 and bars 14-18^a of Scarlatti's G-minor Sonata, K. 12; see chapter 1, Example 1.19.

¹²This scheme has a basic similarity to Kofi Agawu's beginning-middle-end paradigm, and to the tripartite schemes described by Paul Everett in his monograph in Vivaldi's Op. 8; see Agawa 1991 and Everett 1996.

questions begin to arise about the possibility of a very gradual shift in the hypermeter of the piece, from the two-bar hypermeter of the first period to (perhaps) a four-bar hypermeter in the third period. I raise the issue briefly at this point because, as I mentioned earlier, solo passages in a Baroque concerto often present a basic pace that is slower than the basic pace of the surrounding ritornello; they consequently show a larger hypermeter than the hypermeter of the orchestral passages around them, even though they don't necessarily introduce any expansion as such. This *could* have been the case in bars 29-32, even more than in bars 13-16, on account of the stronger four-bar grouping in the later subphrase, but the great brevity and the concision of the solo passages in bars 29-32 again does not allow sufficient time and space for the bona fide realization of a new durational setting. The Allegro from the G-minor Concerto Grosso, which I discuss later in this chapter, offers several genuine and typical examples of such temporary conversion.

I. 2. 3. The third period (bars 41-68)

Bars 41-48. We have already had occasion to observe that the E-minor Allegro's third and last period is considerably more elaborate than the preceding two periods. Its two *Fortspinnung* phrases (bars 41-48 and 49-56) and its *Epilog* (bars 57-64) extend for eight bars each, and they bring to completion the grouping modulation begun during the first and second periods. Both the first and the second *Fortspinnung* divide into two four-bar subphrases; the *Epilog* divides unevenly.

The first subphrase of the first *Fortspinnung* (bars 41-44) harks back to two consecutive passages in the first period: It draws on material introduced in bars 5-12 in order to restart the falling octave enlargement broken off by the bass D at bar 12 (recall Examples 1.22 and 1.23), and it also presents a descending orchestral variation on the quadruple sequential expansion introduced by the concertino in bars 13-16 (Example 5.7; the preponderance of repeated notes in bars 5-12 and bars 41-44 draws attention to the

larger connection between the two passages). The dual expansion—tonal and durational—now falls from the high d^3 , and it progresses as a fused enlargement as far down as b^2 . Although their rhythms are the same, the progressions in bars 13-16 and bars 41-44 differ contrapuntally: The later progression presents a $V^4_2-I^6$ variant of falling fifths, whereas the earlier progression outlines a series of 5-6 exchanges.¹³

The second subphrase (bars 45-48) proceeds rather faster but offers some expansion nonetheless. It enlarges the quarter-note basic pace to movement in half notes, and it outlines the neighbor-note motion e^2-d^2 at the enlarged half-note pace (bars 45-46, supported by lower parallel tenths in the bass). The importance of this neighbor-note motion resides in its interruption of the resumed octave descent. The pretext for the interruption is the progression that follows—the rising 5-6 suspension series that emerges from the inner voice (bars 47-48). The 5-6 series maintains the expanded half-note basic pace while it presents, by way of a seemingly incidental parallelism, a diminution in invertible counterpoint of the rising sequence in bars 13-16 (compare the progressions and see the brackets in Example 5.8). Now the immediate mission of the 5-6 exchanges is the return to the high register and the preparation for the Allegro's first thematic and textural climax in bars 49-52. But the 5-6 exchanges also accomplish a more important task: They help outline several rising fourths whose significance transcends their immediate purpose. These fourths stretch over different layers of thematic play and they straddle different spans of instrumental activity. One finds them in the solo violin's figurations at the very surface, plainly visible in the score, in the progression that underlies the bass of the subphrase as a whole (see again the brackets in Example 5.8), and in the larger, veiled recollection of bars 13-16 to which I just called attention. In concert with the falling steps e^2-d^2 in the first subphrase, these rising fourths signal a subtle and hidden preparation for

¹³I point to the hidden connection between the two without further comment here; an appraisal of its significance must await a later study of Handel's motivic isorhythm.

the return of the Allegro's opening four measures at the very end of the piece: The opening theme, we recall, begins with a rising fourth that brings in the large falling step e^2-d^2 . Its preparation is no incidental nicety: Since the theme's return projects many structural and rhetorical repercussions, it is an event that merits close thematic anticipation.

Even before going on to the third period's remaining two phrases, we can observe readily that the Allegro's grouping structure has changed, and that its grouping modulation has achieved the goal of establishing an eight-bar periodic span. Notwithstanding the persistent prominence of four-bar grouping as the Allegro's enlarged basic segment and the continuing prominence of two-bar grouping as its principal grouping pace, it is the eight-bar span that emerges as the most significant durational feature of the first phrase. At this point the eight-bar span requires confirmation only by one additional eight-bar phrase for it to assert its primacy at the head of the newly won periodic grid.

With a periodic grid in place, the notion of a new and slower four-bar grouping pace is not one to be discarded entirely. The leading elements of the design—texture, orchestration, register, figuration and the like—all change every four measures, some quite drastically, and the sense of an ancillary four-bar pace governed by the design does emerge. But the length and the substance of each measure, coupled with the absence of direct parallelisms between the adjacent groups of four bars, prevents the four-bar pace from establishing itself as the principal grouping pace. If anything, the absence of such four-bar parallelisms ultimately weakens the emergence of a truly dynamic periodicity because it attenuates the durational identity of each four-bar group.

Bars 49-56^a. The second eight-bar phrase of the Allegro's third period begins with the composition's first climax, the quadruple sequential expansion in bars 49-52. It is no coincidence that the progression echoes several earlier sequential expansions: Its climactic impact is all the greater because its apparent novelty—a mélange of angular motives,

piquant orchestral textures, and explicit *forte* dynamics—is reinforced by its replication of the sequences in bars 13-16 and bars 41-44. The repetition, at once audible and concealed, is outlined in Example 5.7; its power resides in its reserve.¹⁴

Because all the sequential expansions in the first two phrases of the third period are needed to procure the eight-bar length of the phrase and the four-bar length of the subphrase, they remain essential at the eight-bar and the four-bar levels of the phrase and the subphrase; the same applies to the figural repetitions at the two-bar level of the segment, within the multiple voice exchange in bars 53-56. I shall return to the fine durational significance of these expansions and repetitions after the analysis of the Allegro from the G-minor Concerto Grosso; for now, I should like to note how the repetitions in bars 53-56 coincide with both the resumption of the quarter-note basic pace and the adoption of *forte* dynamics by the full orchestral complement. The simultaneity of these gestures once again heightens the momentum and the drive sustained by the passage without, again, contributing much that has not been presented before. Handel's invention resides in his sparing intensification of this familiar material, namely in the Phrygian inflection, $f\ natural^2 - e^2$, of the first-inversion tonic's neighboring supertonic sixth chord, which colors the multiple voice exchanges in bars 53-56 (Example 5.9). As a rule, Handel calls upon such inflections, which enter contrapuntally as Phrygian auxiliaries but exit harmonically as Neapolitan surrogates for the structural $\hat{2}$, to reinforce events that are prominent already or events that have been marked for significance in some other way as well.

¹⁴The contrast between the climactic gestures at bars 49-52 and the solo textures, fragmented instrumental exchanges, and *piano* dynamics of the earlier expansions forestalls the appearance of redundancy. Along the same lines, the entire eight-bar phrase seems to convey a new thought, but it represents a hidden repetition—now rhythmic, now tonal—of the entire preceding phrase: Bars 49-52, we know already, are identical to bars 41-44 sequentially, and the many falling quarter-note whole steps and half steps in bars 53-56 embody diminutions of the falling neighbor-note figures in the corresponding earlier measure, bars 45-46 (Example 5.9).

Although the second phrase spans the entirety of bars 49-56, its upper voice is truncated at the tail end of the phrase by half a measure through the premature, overlapping entrance of the third phrase, the *Epilog* of the third period, in the middle of bar 56. This is an instance of mid-bar displacement typical of the compound 4/4 (even though the bass doesn't quite follow suit, as we shall see). The displacement affects the preceding *Fortspinnung* only mildly: while the phrase is abbreviated by half a measure, its eight-bar periodicity remains crystal-clear. The displacement does affect the *Epilog* phrase, though, and in several fundamental ways.

Bars 56^b-68. The purpose behind the displacement in bar 56 is largely tonal and rhetorical, and its explanation—along with an account of the surrounding rhythms—requires a close reading of measures that follow, from several different angles. For all its mounting fury, the Allegro has not yet exhausted its energy. The gestures of climax and reprise, which intensified the third period's second phrase, only set the stage for the dramatic events that now take place during the third, closing phrase.

The opening measures of the *Epilog* intensify the Allegro's discourse further in several obvious ways, among them the rising register of the melodic line and the more frequent use of imitative figures in the inner parts. Less obvious but equally important is the transposed diatonic recomposition of the Neapolitan inflections we just heard. This reharmonized transformation enlists the help of invertible counterpoint and begins with the form of the two-bar neighbor-note motion c^2-b^1 ; it spans the opening two measures of the phrase, and it incorporates the first of several forays into unnotated 3/2 time (bars 56^b-58^a, compare Examples 5.1c and 5.3c). Just when the first violins reach the high point of their ascent to the three-line octave in bar 60, where they will summarize the Allegro's all-encompassing octave descent, the now-diatonic Neapolitan inflection reappears. It reenters in the bass, at the very moment the rising bass reaches its own high point and reverses its direction. The half step migrates up to the first violins.

These sweeping gestures, unlike the Allegro's earlier touches of tonal drama, show a good deal of metrical irregularity, and it is the high degree of irregularity—uncommonly high for Handel—that holds the key to the essence of the phrase. Besides generating expressive friction and hinting that the Allegro's closing measures are at hand, it forces the Allegro to abandon its hard-earned periodicity. The pace reductions in Example 5.3c show how the fleeting suggestion of 3/2 time at the turn of bar 57 triggers the onset of a more sizable passage in unnotated 3/2, at bars 58^b-62. They also disclose that bars 56^b-64 divide unevenly into a displaced five-bar subphrase (bars 56^b-61^a) and an abbreviated, similarly displaced four-bar subphrase (bars 61^b-65^a), which closes with the overlapping entrance of the opening theme. Both subphrases divide unevenly as well—the first into segments of two and three bars, and the second into segments of one and a half and two and a half bars. For the very first time in the course of the Allegro, the two-bar grouping pace and the Allegro's original one-bar grouping pace both dissipate.

Before I attempt a measure-by-measure account of these irregularities, it would be helpful if I explained the rhetorical reasons for their intrusion. Two reasons emerge for Handel's abandonment of the periodicity he took 56 measures to set in place. As I pointed out in chapter 1, the rhetorical structure of the Allegro centers on a reconciliation between the rarefied contrapuntal milieu of bars 1-4, borrowed in the main from Domenico Scarlatti's densely linear Sonata in G minor, K. 8, and the more earthy environment of bars 5-12, borrowed in the main from Scarlatti's more homophonic and more explicitly folkloristic Sonata in G minor, K. 12. By enlarging the modest grid with which he started into a full-blown periodic hierarchy, Handel evens out the differences between the small-scale, angular temporality of K. 8 and the broad, sweeping temporality of K. 12. While Handel's periodicity grows, the durational earmarks of the two opening groups become submerged in the Allegro's rhythmic flow, and the diverse styles and temporalities of the groups fuse into one. Over the span of three periods Handel adjusts the loosely prolongational flux of the material drawn from K. 12 to the faster moving and

more strictly regimented ebb and flow of the material drawn from K. 8. By the time Handel has reached bar 56 he has elevated the middle and the low styles of K. 12 almost all the way up to the high style of K. 8 and at the same time he has loosened his grip on the high style of K. 8 just enough to make the admixture work.

With the abandonment of the periodic grid at the climax of the E-minor Allegro Handel turns to a densely packed learned style that projects its authority in no uncertain terms.¹⁵ This narrative reversal in plot discloses the direction at which Handel has quietly been spinning his narrative thread all along. The attempt at reconciling the tonal and durational rhythms of K. 8 and K. 12, the middle and low styles, and the elaborate durational enlargements that the reconciliation entailed, embodied neither the Allegro's *raison d'être* nor its strategic scheme. It served only to procure the space for the enlargement of the Allegro's all-encompassing octave descent, which we associate with the high style of bars 1-4. The enlargement having been accomplished, the fusion of styles and its earned periodicity yield to the severely tonal counterpoint and to the irregular rhythms of the high style. Handel's abandonment of his periodicity signals the triumph of the high style over its more accessible but less rewarding counterparts. Within this framework the return of bars 1-4 in bars 65-68, at the close of the Allegro and at the conclusion of the falling octave's enlargement, represents far more than a cyclic homecoming or a formal nicety—it symbolizes the triumph of long-span contrapuntal voice leading and inventive tonal enlargement over ready made, everyday compositional resources.

The second reason, closely related, for Handel's abandonment of his periodicity resides in the equally symbolic temporal vision that the Allegro's newly minted irregularity affords—a vision of an unregulated temporal world that might exist beyond

¹⁵Hatten 1994 often refers to the sense of authority the composer invokes by adopting the high style.

the advent of periodicity. The entire Allegro was based on the reconciliation of durational contrasts through continual periodic growth. Now that a fully operative periodic grid has finally been achieved, Handel allows us to have a look at the less patterned or differently patterned world beyond, a world that employs the periodic grid as its point of departure but thrives on a temporality of fantasy and improvisation. At the risk of exaggerating a little, one might say that Handel used periodicity as an instrument in his search for a temporal other.

With these observations in mind, let us look more closely at the durational irregularities of bars 56^b-64. The effect of metrical and temporal instability that obtains throughout bars 56^b-62 stems largely from Handel's adoption of unnotated 3/2 time and from the initial lack of coordination between the outer voices in performing the metrical adjustments involved (see again Example 5.3; each inner voice follows the closest outer voice).¹⁶ The progress of the upper voice suggests 3/2 time in bars 56^b-57 and then again throughout bars 58^b-62; the patterning of the bass, by contrast, continues to show movement in undisplaced 4/4 time up to bar 58. Only at the middle of bar 58 does the bass join the upper voice in outlining 3/2 time; one does not really hear the bass in bars 57-58^a as an expression of a measure in 3/2 time, not even retrogressively.

The upper voice opens the phrase in the middle of bar 56 with the neighbor-note motion b^1 - c^2 ; it extends c^2 all the way to the downbeat of bar 58, where the reappearance of b^1 is supported by the more regularly patterned bass. Although one is inclined to accept the resumption of 4/4 time at this point, new thematic patterns appear at one-and-a-half-bar intervals at the middle of bar 58, at the downbeat of bar 60, and (in tandem with the entrance of the second subphrase) in the middle of bar 61: The new patterns are supported by the violins' ascent from d^2 to a^2 in bars 58^b-60^a, by the overlapping

¹⁶ Again, the idea of using 3/2 in this developmental way is prompted by Scarlatti's K. 12; the on-again, off-again articulation of 3/2 derives from Scarlatti as well, even though Handel employs unnotated 3/2 liberally elsewhere (chapter 2).

climactic descent from d^3 to g^2 and $f\sharp^2$ in bars 60^a - $61^{a/b}$, and by the subsequent extension of $f\sharp^2$ in bars 61^b -62. It is the evenly spaced recurrence of these changes in patterning that calls for reorientation in 3/2 time through bar 62. The notated meter resumes in bar 63, a measure and a half after the new subphrase has entered.

The bass, by contrast, proceeds more predictably, at least at first. As it starts out, the bass outlines a sustained neighbor-note motion, A-G, which spans bars 57 and 58; each of the two tones occupies essentially one measure. In support of the displaced upper voice, though, the bass anticipates A on the last beat of bar 56, and it begins to articulate its ascent away from G, up to C (helping out the upper voice's ascent from d^2 to a^2) already in the middle of bar 58. Now since the opening tone of the bass ascent is the very same G that also serves as the terminus of the neighbor-note motion A-G, the beginning of the ascent meshes in with the conclusion of the falling step A-G. Two meters consequently operate in bar 58—4/4 and 3/2, and they manage to overlap and coexist within the same measure without compromising the momentum of the passage.¹⁷

The mounting tension of the passage is due in no small measure to the steady acceleration of the basic pace (Example 5.3). In bars 57-58^a, under the upper voice's slow neighbor-note motion c^2 - b^1 and the unnotated 3/2, the basic pace aligns itself with the bass and shows a quadruply expanded one-bar movement. But at bar 58^b, with the beginning of the ascents to the higher register in both outer voices—and with the

¹⁷The complex adjustment of two ongoing meters in bars 56^b -58^a is facilitated by the opportune thematic intensification of voice leading that happens to be readily available over the undisplaced bass in the middle of bars 56 and 58: The stable voice leading at bars 56^b and 58^b —an emphatic semi-cadential dominant and a lightly tonicized mediant—fits in very smoothly with the appearance of fresh turns of phrase at each of these two spots. The unnotated 3/2 meter is then substantiated by the suspension of motivic emphasis on the downbeats that follow at bars 57^a and 59^a .

These complexities are difficult to describe in words but, on Handelian terms, they evolve naturally with each spin of Handel's improvisatory armature. Recall Example 2.28b in chapter 2: The displacement in the upper voice, contemporaneous with the notated meter in the bass, took place as a matter of course.

beginning of the 5-6 suspension series that mediates between them—the basic pace accelerates to half-note movement. As the climactic descent falls from d^3 , in bars 60-64, the basic pace resumes its original quarter-note movement. Despite the insistent repetition and the embellishment of the supertonic 6/5 chord, marked *piano*, which enters in the middle of bar 61 and extends through bar 62, the quarter-note basic pace prevails (just as it did, analogously, in bars 35-36^a) on account of the supertonic's reappearance in alternating 6/5 and 4/3 positions at the distance of a quarter note. Finally, during the last two measures before the reentrance of the tonic (bars 63-64), the movement of the basic pace accelerates further and fluctuates, as it often does in cadential surroundings, between the Allegro's essential quarter-note pace and an accelerated eighth-note cadential pace.

Although in a very obvious way the return of the Allegro's four-bar opening theme in bars 65-68 suggests that the piece has come full circle with the completion of its enlarged octave descent, it also offers a yardstick by which to measure how far away from its highly suggestive but capsular beginnings the Allegro has traveled, and how well it has realized the potential for enlargement embedded in its opening theme.

I. 3. Durational observations on Handel's E-minor Allegro as a whole

Hypermeter. One of the most intriguing questions that the E-minor Allegro raises concerns the presence of hypermeter and the extent of its influence in an environment that allows periodicity to grow only one step at a time (an environment so different from Classical periodicity, whose grid enters almost all at once at the beginning of the piece).¹⁸

Since I have already addressed the applicability of a full-blown hypermetrical approach—along with the applicability of durational reduction—to the Baroque

¹⁸Morgan 1998 contains a well nuanced description of the grid's terraced entrance in Mozart.

repertoire during the Introduction and, in passing, elsewhere, I shall offer only a brief response here.¹⁹

Because Handel does not cultivate a four-bar grouping pace—there is insufficient patterning at the four-bar level for a distinct count of 1 2 3 4 to come through—a four-bar hypermeter does not crystallize, notwithstanding the Allegro's periodic growth. The Allegro's four-bar groups simply don't pass the standard hypermetrical counting test that William Rothstein devised for large hypermeasures.²⁰ Furthermore, although all of the orchestral allegros under consideration here (and, for that matter, most of Handel's orchestral allegros) contain extended periodic stretches, they remain fundamentally aperiodic pieces in the long run, when all is said and counted. In the study of Handel's music, then, it is probably best to limit one's application of four-bar hypermeter—and of the durational reduction by a factor of four it invites—to special cases.²¹

Now throughout the E-minor Allegro the compound 4/4—the type of 4/4 time in which the measure is initially the largest hypermetrical unit—prevails on account of the four-to-the-bar basic pace, which Handel reasserts repeatedly. I would nonetheless read a two-bar hypermeter beginning at bar 5 and continuing all the way down to the end of the Allegro's penultimate phrase in bar 56: The decisive change from one-bar to two-bar grouping that occurs at bar 5 certainly justifies this hypermetrical shift of gears. The large 1 2 count at the level of the measure that is Rothstein's tell-tale sign of hypermetric activity can doubtless be applied to bars 5-6, 7-8, and so on almost throughout, except where one-bar grouping resumes briefly (as in bars 29-32), and where unnotated 3/2 time takes over (as in bars 37-39). One could conceivably try to make a case also for a temporary triple hypermeter in the Allegro's second period, and for a large-scale four-bar

¹⁹Willner 1998.

²⁰Rothstein 1995, p. 334.

²¹Willner 1999 offers several examples.

hypermeter in the first two phrases of the third period if one so wanted. But again the results would be awkward at best, because one's sense of a sustained 3 x (1 2) and 2 x (1 2 3 4) count in the two periods is quite weak.²² In any case, the emergence of larger grouping during the second and the third periods is so heavily dependent on the prior establishment of a two-bar hypermeter and a two-bar grouping pace during the first period, and on their steady maintenance later on, that we continue to rely on the smaller, not on the larger entities for our general hypermetrical orientation throughout.

Obbligato paces. Thanks to the prominence of the E-minor Allegro's three quadruple sequential expansions (bars 13-16, 41-44, and 49-52, Example 5.7), a wide two-bar obbligato pace anchored on each expansion's principal chords becomes a prominent feature of the piece. Beyond the assistance it provides in promoting grouping modulations, it forges a web of tonal and durational links between strategic passages that are noncontiguous. It also helps stabilize short two-bar groups (bars 5-6, 7-8, and 9-10; bars 23-24, 25-26, and 27-28) during the Allegro's periodic growth.

A faster one-bar obbligato pace sustains the double sequential expansion in bars 29-32 and the dovetailing suspension formations in bars 33-34 (consult again Example 5.3b). Like the two-bar pace in bars 23-28, it helps put the second period's skewed, tripartite periodicity in place.

Grouping structure and time frame. The growth of the Allegro's grouping structure and the growth of its primary periodic span define the outlines of the Allegro's various time frames. The merit of the time frame as a theoretical notion resides in its flexibility. It can be defined in preliminary fashion as the span of time that a complete tonal or durational structure, operation, or attribute at a given level occupies or requires in order to

²²Except at the regularly patterned *Vordersatz* of the second period, in bars 23-28.

accomplish its task and to run its course. In other words, a time frame is the characteristic block of time that marks and identifies the length of a discrete musical phenomenon at a given level.²³ The importance of the notion resides in its sensitivity to the *changes* that a time frames might undergo in the course of the composition. If, say, the work's basic segment has expanded from one to two bars (as the basic segment of the E-minor Allegro has, in bars 5-22), the augmentation of the basic segment's time frame, as such, is likely to emerge as an important compositional issue with potentially significant repercussions for the later articulation of durational features of the piece. The diagram in Example 5.6 illustrates the observations that follow in schematic form. Fluctuating time frames abound in pieces that call for the maintenance or growth of periodicity. That is where they carry a good deal of compositional and analytical weight. A vivid example from the E-minor Allegro is the ripple effect set in motion by the expansion in basic grouping from a one-bar to a two-bar time frame in bars 5-12. The expansion effectively doubles the four-bar thematic time frame established by the opening theme. The augmented thematic time frame of the *Vordersatz* in bars 5-12 therefore encompasses eight bars, and the corresponding but irregularly enlarged time frame of the group that comprises the four-bar *Fortspinnung* in bars 13-16 and the six-bar *Epilog* in bars 17-22 encompasses ten bars.²⁴

Along the same lines, one could describe the entire Allegro's periodic growth in terms of the changes in time frame that its primary periodic span undergoes. During the opening four-bar theme, the periodic span encompasses all of one measure; in bars 5-12 it already embraces two. The primary periodic span's time frame widens, gradually, in a modulating fashion, from a two-bar length to a four-bar length during the violin solo of bars 13-16 and the orchestral voice exchanges in bars 17-20; by the end of the first period,

²³After all, one prominent feature by which we identify musical phenomena is their characteristic length: We associate them aurally with their given length.

²⁴Handel, we recall, added two bars (21 and 22) to signal the continuation of grouping modulation in the upcoming second period.

at bar 22, the periodic span takes in four-bar subphrases. During the second period (bars 23-40) it widens further to encompass six-bar phrases. Finally, throughout the last period (bars 41-65), it stretches again and extends over three large eight-bar phrases (despite the irregularities of the third period's last phrase).

The value of expressing these and similar observations so abstractly resides in what the growth of the time frame can tell us about the piece as a whole. The changes to which it points encapsulate in a nutshell the extraordinary growth of the Allegro's fundamental durational unit from one measure to eight measures. Its drastic alteration underlines the strategic significance of the enlargement.

I hasten to emphasize that *cumulative* length, as such, is not the issue here: The length of the Allegro's three periods—18, 18, and 24 bars—offers no indication that each period's internal durational dynamics are in a state of constant flux, or that the relations between the durations of each period's segments, phrases, and subphrases change continually from period to period. It is the intricate web of relations between these durations that makes up the phrase rhythm of the Allegro. The observation of an ever-expanding periodic time frame is so helpful in defining the Allegro's large-scale phrase rhythm because it breaks the analytical barriers set up by the nearly even length of the Allegro's large groups. It allows us to follow the principle of *incremental grouping* (chapter 1, Example 1.27; chapter 3, Example 3.16) when incremental grouping is masked by the approximately equal length of the largest periods.

Harmonic projection of duration. Baroque temporality operates within a very limited periodic grid. The composer must construct any sizable periodicity from the ground up; the time frames at the beginning of a movement don't supply the listener with explicit indications that additions to the grid might be forthcoming. That is one reason why Handel goes to the length of setting up a confrontation between bars 1-4 and bars 5-12 of the E-minor Allegro: One must have an inkling that periodic enlargement is on the

horizon if one is to follow and retrace the composition's durational design while the piece unfolds.

What sort of periodic framework does the listener project when such a piece begins? A good deal of further research, much of it in the areas of music cognition and music perception, is needed before this question can be answered properly. Theories of metrical projection and symmetrical construction recently advanced by Christopher Hasty and Robert Morgan may prove to be useful in undertaking such a study.²⁵ The notion of harmonic projection, though—the listener's intuitions and expectations regarding the tonal destination of the stretch in question and the time the stretch will need to get there—will probably prove to be even more useful: Harmonic and durational boundaries often coincide, and many listeners possess a good, empirically acquired sense of tonal and durational orientation.

Some years ago I proposed such an approach as I tried to find a means of explaining the preponderance of foursquare periodicity in Bach's gavottes and bourrées: Harmonic and temporal projection was the centerpiece of the paper, "Nascent Periodicity and Bach's Progressive *Galanterien*," which I read at the annual meeting of the American Musicological Society in 1992.²⁶ Although this paper will require substantial revision before it can be published, I offer it here in an appendix to the dissertation since the ideas it lays out are in some ways compatible with the theories of Hasty and Morgan, and with perceptual studies of the listener's harmonic expectations undertaken by Janshed Bharucha.²⁷ For the time being, in any case, Fred Lerdahl and Ray Jackendoff's *Generative Theory of Tonal Music*, though not specifically geared to the abstractions of

²⁵Hasty 1997, Morgan 1998.

²⁶Willner 1992

²⁷Bharucha 1995.

harmonic projection and expectation must remain the foundational study in the field.²⁸

It may eventually turn out that it is in fact the *absence* of specific durational and harmonic expectations (like those we experience in our encounters with later styles) that plays the major role in our experience of most Baroque periodicities. What one might call *rhetorical periodicity*—the kind of earned periodicity we find in the E-minor Allegro—will then emerge as the focal point of Baroque projection.

I. 4. Rhetoric and style

Rhetorical structure and the superimposition of styles. The Allegro's strategic scheme and plot archetype are both highly significant for they invoke issues of style that are more intimately related to the Allegro's durational structure than they appear at first to be. I have already recounted in chapter 1 how Laurence Dreyfus suggested during the 1992 AMS meeting that the increasingly periodic framework of early eighteenth-century music (primarily J. S. Bach's *Galanterien*, but by extension other periodic genres and the music of other composers) was due not so much to their adoption of "progressive" procedures as it was to the composer's tendency to mix the high, middle, and low styles—to superimpose one style on top of another and to take advantage of the need to resolve the tensions between them.²⁹

In the E-minor Allegro (to summarize the observations I offered earlier in this chapter and in chapter 1), the austere and contrapuntally suggestive unisons of bars 1-4, borrowed largely from Scarlatti's K. 8, contrast in remarkable ways with the much more lightly homophonic and prolongational setting of bars 5-12, which is borrowed largely from Scarlatti's K. 12. Handel resolves the tension between the two sources he has

²⁸L & J 1983.

²⁹I present a very detailed account of this issue in Willner 2004.

juxtaposed through the deliberate establishment of a fully periodic grid, which affords the two styles in question ample room in which to argue and resolve their differences. Yet as I have gone to some length to explain, this strategic scheme only represents a means to an end: It supports the overarching enlargement of the Allegro's opening theme. Despite the Allegro's narrative complexity, then, its all-important plot archetype, which at the deepest rhetorical levels engenders the Allegro's inner life, seems to be the simple *enlargement archetype*, which I introduced in passing in chapter 4. The *troping archetype*, which calls for mapping the generic descriptors of one style onto those of another (to the temporary discomfort but enduring mutual benefit of both), also seems to operate here if at a slightly lower level of rhetorical structure, in the service of the enlargement archetype.³⁰ The archetypes work together, for neither could operate without the help of the other. At the same time they also convey a sense of binary opposition, for enlargement asserts the priorities and the authority of the high style, while troping accommodates a large array of disparate resources from a potpourri of lower styles.³¹ Given the hierarchical nature of Baroque rhetoric, it is only reasonable to suspect that a single archetype governs the dialectic between the enlargement and the troping archetypes at a higher rhetorical level. That is the elevation archetype, to which I now turn.³²

³⁰The notion of troping plays a major role throughout Hatten 1994. For a valuable treatment, see Monelle 2000.

³¹Because there are many instances in which Handel typically collapses fragments from K. 8 onto fragments from K. 12 and vice versa within the same passage (as early as bars 1-4, where the essential progression derives from K. 8 but the unfolded sixths that modify the progression derive both K. 8 and from K. 12), it would be impracticable to show systematically how the tonal, thematic, and textural tensions between the two styles are expressed and resolved at the measure-to-measure or even at the phrase-to-phrase level. As the Allegro proceeds, its two styles become too closely fused to be taken apart for the purpose of a minutely detailed stylistic parsing (recall my comments on bars 23-28). In the long run, it is through the gradual growth and eventual implosion of the Allegro's periodic design that the effect of the tensions between the two styles is most clearly manifest and can most concretely be traced.

³²Hatten 1994 discusses matters of stylistic elevation in great detail. His observations

The elevation archetype. The two Scarlatti sonatas embrace the peculiarities of Iberian folk idioms in a very artful and intense way, but Handel draws only upon their thematic matter, rounding out their rough edges as best he can. One is consequently not always aware as keenly as one might be that the enlargement and the troping archetypes operate at the service of a still more abstract archetype, the *elevation archetype*. During the Introduction I suggested that when Baroque instrumental works in the high style mix a wide range of lower styles—as well as borrowings, genres, national idioms and the like—they often claim stylistic elevation as one of their principal goals. To set the tone for such elevation, they call upon higher levels of artifice than the levels of their mixed components. Their insistence on a higher level can sometimes be much more explicit than Handel's: Couperin's programmatic union of the French and Italian styles as the basis for music performed at Mount Parnassus in "L'Apothéose de Corelli" is among the most dramatic examples.³³ In Handel's E-minor Allegro, the octave enlargement that spans the entire piece and the troping of styles that makes the enlargement possible combine to create a unified, elevated, and grand manner of expression that is larger than the sum of its parts. It remains an archetype rather than an unicum because it embodies the way in which many of the long movements in Op. 6 are put together.³⁴

The octave enlargement and the phrase rhythm of the E-minor Allegro—its sequential expansions, and the enlargement of its periodic grid—all come about through the need to realize the elevation archetype in tones and in rhythms. That is why I

are foundational to any hierarchic study of style relations.

³³Couperin's invention of the sonade belongs with these examples too.

³⁴Couperin's "Les Nations" and Bach's Brandenburg Concertos also cultivate this archetype. (Awareness of borrowings from Telemann and Vivaldi concertos in the Fourth, Fifth, and Sixth Brandenburg Concertos enhances the projection of the archetype.) Dreyfus 1996 offers many additional examples.

maintained during the Introduction that there is a direct correlation between the simplicity of the rhetorical patterns that mark the entire piece and the complexity of the smallest temporal details that mark the surface. Simple though they are, these rhetorical patterns are not easy to realize in the foreground.

Markedness and stylistic troping. That stylistic confrontation should provide the narrative substance for the Allegro's developmental discourse is hardly surprising when one considers the mixed background of Handel's Op. 6. Composing a set of concerti grossi at the end of the Baroque era, in evocation of Archangelo Corelli's style but without calling upon the idioms of that style directly, posed a major practical challenge: How was Handel to sustain a fresh and original way of writing at a time when the galant style was becoming firmly entrenched on the continent and had begun to displace its forebears, the middle style and the mixed style, even in conservative London?³⁵ Although the galant style did not usurp the high early eighteenth-century style quite yet, the high style's contrapuntal density and seemingly uniform chordal rhythm was fast becoming a formalized cliché, or, more ominously, an emblem of unnatural, learned artifice.³⁶ The task that Handel set for himself involved nothing less than the invention of a marked style that would refresh and rejuvenate the unmarked idioms, turns of phrase, and figural progressions of the older style without altering them beyond recognition. In each concerto and in each movement Handel rose to this challenge in a different way, most often borrowing from more than one piece and from more than one composer at a time in order to create a thematic, textural, and durational mix as intentionally unbalanced as it was attractive and distinct. One might speculate that Handel's solution is borrowed from

³⁵I mentioned during the Introduction that the ten pasticci Handel produced in the 1730's were all culled from Neapolitan operas.

³⁶Yearsley 1994 and 2002 are the foundational studies of changes in attitude towards learned counterpoint during the early eighteenth century.

Couperin's self-conscious mix in "Parnasse" and "Nations."³⁷

The rhetorical and the durational essence of Handel's Op. 6 resides in Handel's endlessly resourceful strategies for reconciling the oppositions that he had built into each movement by choosing seemingly incompatible source materials for it. In the E-minor Allegro, the blunt announcement of the troping archetype, right at the outset, sets up a strong desideratum that the tensions between the high and the low troping ingredients be resolved in the course of the piece. Other movements in Op. 6 proclaim the subject of their discourse less aggressively, and some require close familiarity with their stylistic ambience and with their borrowings for their dialectic to emerge. Most of Op. 6 falls somewhere in between these two extremes. Retracing Handel's elaborate way with troping through durational enlargement is indispensable to understanding the phrase rhythm of the piece.

Tracing the stylistic merger in the E-minor Allegro on a measure-by-measure basis is a tiresome exercise because the Allegro's two styles become so closely joined in the course of the piece. But one can find many movements in Handel's Op. 6 where a more open and more roughly worked-out conflict between the high, the middle, and the low is more easily demonstrable and renders an endeavor of this sort worthwhile. The fourth movement, a bracing Allegro, from the G-minor Concerto Grosso, Op. 6, No. 6, is one such piece.

II. Handel: Concerto Grosso in G Minor, Op. 6, No. 6, IV: Allegro

II. 1. Sources

³⁷Schachter 1994 discusses Schoenberg's notion that tonal compositions center on an attempt to redress a preliminary imbalance which the composer has introduced deliberately. Further study may well disclose that Handel modeled his solution on the mixture of styles and textures in the sonades from Couperin's "Les Nations."

The archetypes. The same troping and elevation archetypes that govern the phrase rhythm of the Allegro from the E-minor Concerto Grosso combine to make up the tonal, durational, and rhetorical backbone of the Allegro from the G-minor Concerto Grosso. The presence of the enlargement archetype here is mute: The two archetypes and Handel's strategies for their articulation stand out in sharper relief here because they don't enlist the help of any third archetype. As things stand, the troping archetype, which pits two incompatible sources of borrowings one against the other, cannot operate on its own, and cannot complete the process of elevation singlehandedly, try though it might. The Allegro therefore eventually halts on an impasse. Paradoxically, Handel's attempt to find a *modus vivendi* for his disparate sources is much more thoroughgoing and methodical here—of necessity, for his sources are still less compatible than the sources for the E-minor Allegro, notwithstanding several fortuitously common motivic elements which again make it possible for the borrowings to interlock at the very surface.³⁸

The Couperin borrowings. The G-minor Allegro's basic materials are drawn from two contrasting keyboard works of François Couperin. The Allegro's principal ritornello theme comes from the now homophonic, now contrapuntal Allemande, "L'Ausoniéne," from the eighth Ordre of Couperin's *Pièces de Clavecin*; the Allemande is a stylized dance movement that belongs to the upper echelons of the middle style. The ritornello's central group of contrasting passages derives from the lighter and more explicitly galant character piece, "L'Évaporée," from the fifteenth Ordre; this is an elfin miniature that embodies Couperin's artful simulation of the low style.³⁹ It is no coincidence that "L'Évaporée"

³⁸These are the thematic common denominators to which I referred in chapter 1. The unfolded sixths in bars 1 and 2 of the E-minor Allegro are good examples; recall Example 1.20.

³⁹Eugene K. Wolf has drawn valuable distinction between *a* galant style, which displays the studied, often precious manner of the French Rococo, and *the* galant style of

also serves as the basis for bars 5-9 of "La Rejouissance" from the Royal Fireworks Music, which numbers among Handel's own rare excursions into the middle and the low styles. The G-minor Allegro is reproduced in Example 5.10, and a summary tonal sketch of the piece appears in Example 5.11; pace reductions follow in Example 5.12. Couperin's "L'Ausoniène" is reproduced in Example 5.13, and the first reprise from his "L'Évaporée," is given in Example 5.14a. For reference (necessary, as we shall see, in order to support my claim for the Concerto Grosso borrowing), I also quote the first reprise from Handel's "La Rejouissance," in Example 5.14b.⁴⁰

"L'Ausoniène." Although it has its share of learned progressions—a central episode of polyphonic play in bars 19-30^a and a closing series of extended, dovetailing suspensions in bars 36-45—"L'Ausoniène" belongs firmly in the middle style. The reasons for this (perhaps surprising) classification include the Allemande's relatively rapid tempo and pithy motives; its blunt 2/4 meter and sparse tonal vocabulary; its compact and closed harmonic progressions (especially the short cadential progression that supports the opening theme in bars 1-4); its spare melody-and-accompaniment setting, which is only occasionally varied by chromaticism, polyphony, and chordal punctuations; and—the tell-tale feature that tips the scales—the Allemande's composite pacing, which promotes many mercurial changes of texture, rhythm, and thematic design within a brief period of time. The composite quality of the opening theme's bass line (to cite but one example) is remarkable: After a measure and a half of tonic pedal, the bass accelerates precipitously

the Mannheim symphonies, which relies on homophony, repetition, and slow harmonic rhythm; see Wolf 1980.

⁴⁰These borrowings—singly and as a group—are rather less obvious than the Scarlatti borrowings in the E-minor Concerto Grosso Allegro. Their authenticity, so to speak, will become clear as we proceed and come across additional parallelisms between the G-minor Allegro and "L'Ausoniène."

to movement in quarter notes (A#, bar 2^b, implicitly sustained through the end of the measure) and to cadential movement in eighths (the entirety of bar 3).⁴¹

In adapting "L'Ausoniéne" to his more rarefied concerto-grosso environment, Handel elevates its style by recasting its lean homophonic textures in the richly polyphonic fabric of Corelli's orchestral sound picture. Comparing just the first four bars of the two pieces, we observe that the dark colors of Couperin's opening theme, which stress the keyboard's austere middle register, acquire a completely different quality when Handel shifts the theme to the two-line octave and couples it with a series of the lower strings' closely spaced chords in the one-line and small octaves. Perhaps on account of the change in medium, Handel's transformation of the Allemande appears to be effortless—it assumes the quality of a generic Italian concerto theme. But its magic ease has a lot to do with *Couperin's* Corellian affiliations, which permeate his Allemande theme. Couperin often made a concerted effort to fuse the Italian master's solemn style with his own folksy manner in the most deliberate and self-conscious way. The fusion is most clearly evident in Couperin's chamber music, but it is quite apparent elsewhere too; the blunt directness of Allemande can, I think, be attributed to Corelli's influence (there is no other Couperin Allemande that resembles it in that sense).⁴² More important, Couperin lends his Allemande a distinctly orchestral quality (of which more presently). It may well be that Handel's Allegro represents an orchestral realization of the textural treasures hidden

⁴¹The dramatic impact of "L'Ausoniéne" is one reason why many composers have borrowed from it; the opportunities it affords for breaking a source up into many small sections and expanding one or more is another. Among those who borrowed from "L'Ausoniéne" are Bach (C-minor Partita, Capriccio), Mendelssohn (Italian Symphony, last movement), Schumann (Davidsbundlertänze, No. 4), and Brahms (Clarinet Quintet, last movement). I discuss the Couperin legacy and its reception history in Willner 2004.

⁴²Couperin renders his indebtedness to Corelli explicit when he welds the French and the Italian styles together in "Les Nations," "L'Apothéose de Lully," and "Le Parnasse, ou L'Apothéose de Corelli." Dreyfus 1996 casts some doubts about Couperin's sincerity in professing admiration for the Italian style, but he puts Couperin's Italocentric preferences to good use all the same.

in Couperin's suggestive but sparing counterpoint.⁴³

"L'Évaporée." If the headlong energy of *"L'Ausoniéne"* and the ritornello structure of its opening twelve measures evoke an Italianate concerto, the airy two-part texture of *"L'Évaporée"* captures all the effervescence of the French keyboard vignette. Yet at the same time, its markers—the insistent figural repetitions, the static pace, and the bare textures—also capture the folksy wit of the low French style. Just as Handel elevates the middle style of *"L'Ausoniéne,"* he also transforms the homey and unpretentious setting of *"L'Évaporée"* into something more substantial and more consistently galant, reinventing them as wildly ornamental, cadenza-like outbursts whose arpeggiations mimic and perhaps also mock the emerging periodicity of the pre-Classical style. A quick glance at the opening measures of *"L'Évaporée"* and at bars 7-12 of Handel's *Allegro* will illustrate what I mean. Handel's extravagant amplification of Couperin's modest arpeggios—the ever-rising arpeggiated excursion to the three-line octave—could be regarded as a parody on the vocal pyrotechnics of those ten Neapolitan pasticci Handel produced during the 1730s.

⁴³The hidden orchestral quality of Couperin's music, to which I referred earlier, must have been an equally strong reason for Handel's choice of *"L'Ausoniéne"* as a source for borrowing, even though *"L'Ausoniéne"* never announces its potential orchestration very loudly. Couperin conjures up a rich array of sonorities through suggestion and insinuation—by means of aural metonymy and synecdoche—and he relies on the cumulative effect of embellishments and sustained inner-voice tones in the central register of the keyboard to generate and sustain a wide spectrum of instrumental colors. Bars 1-4 of *"L'Ausoniéne"* are particularly rich in examples: Their low-lying yet crystalline succession of sonorities leaves Handel with plenty of room in which to add several strands above.

For many vivid observations on the orchestral qualities of keyboard music and their implications for performance, see Schenker 2000.

Couperin's keyboard works lend themselves well to orchestral transcription (for instance, Richard Strauss's), and many of his chamber works have been recorded by orchestral ensembles quite successfully. Handel's and Bach's "orchestration" of Couperin's keyboard and chamber works is a phenomenon that deserves further study.

Unlike the stylistic conflicts in the E-minor Allegro, the confrontations Handel sets up here turn out in prospect to be irreconcilable. Despite the elevation of both sources the differences between them remain fundamental at the level of the basic premise. Not even the motive they share—the figure straddling the opening upbeat and downbeat of "L'Évaporée," which Handel merges with two similar figures that appear right at the beginning of "L'Ausoniène" (Example 5.10a)—can conceal the essential incompatibility of the two sources. As Handel's Allegro evolves, it borrows more and more from "L'Ausoniène," but it moves no closer to a union with "L'Évaporée"; the borrowings from "L'Évaporée" remain a self-enclosed, nearly parenthetical intrusion through to the end of the Allegro. Handel's attempt at stylistic fusion ultimately becomes an allegory in tones, a programmatic depiction of the difficulties that stylistic growth entails. In the absence of the enlargement archetype, Handel presses the troping and elevation archetypes onto limits beyond which they cannot be pushed.

(Owing to Handel's radical transformation of "L'Évaporée" there may be scholars who will doubt the plausibility of my claim to a borrowing in this instance. Though it offers no confirmation as such, Handel's more direct use of the same material in "La Rejouissance"—observe how Handel's festive fanfares in bars 4-8 magnify Couperin's mildly rustic gestures in bars 1-8—does help establish Handel's vested interest in Couperin's short piece.⁴⁴ The Fireworks connection confirms, circumstantially but in an important way, that "L'Évaporée" served as a source for Handelian borrowings in general, and that ties in with Handel's and other composers' tendency to borrow from the same piece and the same set of pieces more than once. However roundabout it may appear to be, support of this type is essential to the convincing portrayal of any Handelian borrowing even in the absence of uncertainties: few borrowings in the literature exist in

⁴⁴Note the similarity here between the two composers' treatment of #4 as a feigned afterthought that is tacked on to the first period, just before the double bar.

isolation.)⁴⁵

Handel's stylistic fusion. Handel sets the contrapuntally elevated tone of the G-minor Allegro in bars 1-6, appropriated from "L'Ausoniéne, and then contradicts it with the galant, homophonic tone of bars 7-12, appropriated from "L'Évaporée." The upbeat figure common to the two borrowings serves as a kind of motivic pivot between them in bars 7-8 and allows them to interlock (see again Example 5.15b).

Although bars 5-6 repeat bars 1-2 on the mediant and would therefore appear to rank with the high materials in bars 1-4, they actually belong with the galant materials in bars 7-12 because they unfold together with bars 7-12 under the auspices of a single phrase—bars 5-12—which extends the mediant as one harmonic entity. The bluntly transposed reappearance of bars 1-2 in bars 5-6^a, so soon after the beginning of the piece, is uncommon, but at least in this instance that is precisely the point: The drastic alteration in the generic character of the thematic incipit that we encounter in bars 5 and 6 aligns the two measures durationally with the lower materials of bars 7-12. It also offers immediate premonition of the Allegro's impending stylistic crisis. Further, it underlines the improvisatory nature of the Allegro by changing its style in a drastic and foundational way during its formative, expository stages.⁴⁶

II. 2. Tonal Overview

⁴⁵The bigger picture and wider perspective give greater substance and credence to each borrowing. I thank John H. Roberts for emphasizing the importance of this tenet in a private communication.

Handel's orchestral transformation of Couperin's battle pieces in the Royal Fireworks Music is a subject that deserves a full-length study.

⁴⁶This is yet another instance of Handel changing his source of borrowing to feign improvisation.

Handel's Allegro consists of five large periods: An opening twenty-bar ritornello (bars 1-20), three sets of exchanges between the solo concertino violin and the tutti (bars 21-42, 43-56, and 57-76) in which the solo violin, so unlike its Vivaldian counterpart, plays a role of ever-diminishing importance, and an apparent sixteen-bar orchestral coda (bars 77-92). The Allegro's upper-voice structure is of particular concern to us because its registral disposition, which spans both the one-line and the two-line octaves, calls for a good deal of literal repetition. In fact, the structural significance of the Allegro's figural repetitions gives us a clue to the meaning of the many figural repetitions throughout Handel's Op. 6.

The first period: Bars 1-20. Like most Handelian ritornellos, the Allegro's ritornello comprises three parts, but unlike most of them it is expanded by material whose durational status is open to question. The three parts are: a brief *Vordersatz* (bars 1-2); a fundamentally brief two-bar *Fortspinnung* (bars 3-4) that is unexpectedly extended by a quasi-independent, eight-bar phrase in the key of the mediant (bars 5-12); and an *Epilog* (bars 13-20) whose extensive cadential repetitions procure eight bars in order to complement the eight-bar extension of the *Fortspinnung*. Later on, I shall deal with the durational and harmonic repercussions of this elaborate division, and with the further division of the ritornello's three parts into two or three smaller ritornello parts each; for now I should like to concentrate on the ritornello's upper-voice structure.

The upper voice of the ritornello outlines the three-part *Ursatz* in its locally applied form, with a descent from 5 that takes place largely in the one-line octave and a descent from 3 that shifts gradually from the one-line to the two-line octave. The tonal reduction in Example 5.11 shows how the *Vordersatz* and the *Fortspinnung* in bars 1-4 center on a polyphonic movement between the structural $\hat{5}$ and the structural $\hat{3}$ below (d^2 and bb^1), and how this polyphonic core is framed by a descent from a covering $\hat{8}$ above and by a complementary descent to an embellishing $\hat{1}$ below. As it often does, $\hat{3}$ swings

away from its submerged location in the inner voice and rises on to the top of the tessitura, over $\hat{5}$ and $\hat{8}$; its ascent takes place developmentally, during the extension of the *Fortspinnung* in bars 5-12. (Recall Handel's similar superimposition at the beginning of the D-minor Allemande).

Despite the ancillary outline of a descent from $\hat{5}$ to $\hat{1}$ in the key of the mediant (f^2 to bb^1), which spans the entire *Fortspinnung*, the chief mission of bars 5-12 is to establish the $\hat{3}$ of the tonic (bb^2) in its new register as the more prominent (if not necessarily the more substantial) of the two principal melodic tones of the *Ursatz*. The superimposition takes place concurrently in the ritornello's *Ursatz* and in the *Ursatz* of the complete movement. (The brief but conspicuous d^3 over bb^2 also suggests the presence of an applied three-part *Ursatz* in the key of the mediant.) The passage contains several surprises: The bluntly transposed repetition of bars 1 and 2 over the mediant in bars 5 and 6; the extension of the *Fortspinnung* just when the *Epilog* is expected; and, above all, the lightly homophonic and prolongational quality of bars 7-12, which contradicts the basic contrapuntal setting of bars 1-4 and pulls the ritornello in a different stylistic direction. Much of what takes place later on, in particular durationally, stems from the need to address this stylistic imbalance.

The *Epilog* in bars 12-20, after recapitulating bars 1 and 2 over an apparent tonic, leads to $\hat{2}$ over the dominant in both the two-line and the one-line octaves (a^2 and a^1) and to $\hat{1}$ in the one-line octave (g^1).⁴⁷ The implicit conclusion of the upper descent in the two-line octave is not hard to imagine—the line is picked up as soon as the solo violin enters at the end of bar 20—nor is it difficult to spot the descent of the lower line, since much of it (5-4-3, d^2 - c^2 - bb^1) is carried out on behalf of the ritornello's applied three-part *Ursatz* by the descent in the key of the mediant during the *Fortspinnung*. The most

⁴⁷The apparent tonic in bar 15 is a contrapuntal sonority that comes about through a 5-6 exchange over the mediant of bars 5-12.

challenging—and durationally the most significant—part of each descent centers on the continual interplay between $\hat{2}$ and $\hat{1}$ in the two-line and in the one-line octaves. Owing to the structural status of each tone in each register, the nearly exact repetition of bar 15 in bar 16 at the lower octave can probably not be regarded as a durational expansion, or even as an idiomatic echo of bar 15. Each of the two measures presents different tones of the applied three-part *Ursatz*: Bar 15 introduces the a^2 of the upper descent, and bar 16 brings in the a^1 of the lower descent. Observe how this profoundly compound melodic line continues to shift repeatedly from the upper to the lower descent in bars 17-18 and then in bars 19-20, until the ritornello comes to a close.

Passages that activate both the one-line and the two-line octaves in the way the stretch in bars 15-20 does are common throughout the orchestral repertoire of the high Baroque. Among the principal difficulties of weighing the tonal—and consequently also the durational—significance of the turbulent registral activity during such passages is the absence of any real long-range patterning in the prominent registral shifts they contain. Sometimes the melodic line will activate the upper or the lower descent exclusively for a substantial stretch, and sometimes it will hop restlessly (as it does here) from one descent to the other. To be sure, both the *Fortspinnung*'s repetitions and the *Epilog*'s are durationally significant, but not in the ancillary, extending manner that one tends to ascribe to them offhand.

The second period: Bars 21-42. Much of the Allegro's second period is taken up by a long violin solo, which leads to the major supertonic (bar 35); a brief orchestral *Epilog* completes the tonicization of the dominant, for which the major supertonic lays the ground. Example 5.11 traces the complex path of the violin's polyphonic figurations and the slower polyphonic melody that underlies these figurations: The violin's compound trajectory falls essentially from the upper descent's $\hat{3}$ (bb^2) to its $\hat{2}$ (a^2), but it dips briefly to the $\hat{6}$ (eb^2) below—that is, to the upper neighbor of the lower descent's $\hat{5}$ (d^2).

The most remarkable feature of this solo line is its preoccupation with basic structural matters: its nearly exclusive engagement of the Allegro's primary melodic tones and their neighbors, and its improvisatory, seemingly incidental enlargements of the tonal space enclosed by the Allegro's preliminary descents from g^2 to eb^2 in bar 1 and in bars 2-3 (see Example 5.17).⁴⁸ The orchestral *Epilog* in bars 35-42 adds a brief descent from $\hat{5}$ to $\hat{1}$ (a^2 to d^2) in the key of the dominant.

The third period: Bars 43-56. Handel begins the Allegro's third period with a solemn quotation of the opening ritornello's incipit over the dominant in the one-line octave, and he follows it up immediately with a semi-humorous, mock-improvisatory repetition of the incipit in the two-line octave, as if he were trying to rectify a registral error (bars 43-44 and 45-46).⁴⁹ But the display of humor and thematic redundancy is misleading: Like the registrally modified repetitions in the opposite direction in bars 15-16 and bars 17-20, Handel's repetition here is structural rather than ancillary. The first, lower incipit activates the $\hat{5}$ (d^2) of the Allegro's lower descent, which is held over from the opening of the piece; the second, upper incipit activates the $\hat{2}$ (a^2) of the Allegro's upper descent, which was established in the course of the preceding period (see again Example 5.11). The two incipits, although they are identical in appearance, operate along quite different structural strands. Since the strands are more or less equal in significance tonally, the incipits remain to all intents and purposes equally significant durationally. The same tonal principle applies when we gauge the durational significance of the echo-like repetition of

⁴⁸The violin solo is a gloss over the sequences that follow "L'Ausoniène"'s double bar; I'll discuss the borrowing briefly later.

⁴⁹Improvisatory and humorous though it sounds, the repetition at the higher octave is not entirely unusual: A similar repetition occurs, for instance, in the analogous spot during the closing Allegro from Vivaldi's G-minor Violin Concerto, Op. 12, No. 1. The points of contact between Handel and Vivaldi are few in number, so it's hard to say whether a borrowing is involved.

bar 49 at the lower octave in bar 50, which follows in short order.⁵⁰

Despite the reassertion of the high register, it is to the lower descent that the third period now turns its attention, leading as it does to the implicit establishment of $\hat{4}$ (c^2) over the subtonic, F major.⁵¹ The subtonic, in turn, represents the dominant's upper third: Its tonicization is part of a large-scale neighbor-note motion, V-IV-V#, which is prolonged by the unfolding, V-VII, IV-"I", V#. The progression extends to the fourth period and transforms the dominant from a minor to a major sonority by departing away from its orbit harmonically and yet remaining in its vicinity contrapuntally. Its principal difficulty, analytically, resides in its reversal of the order in which it presents its bass tones and the harmonies on top: Instead of proceeding through the customary $\hat{5}$ -natural $\hat{4}$, $\hat{8}$ - $\hat{4}$, $\hat{5}$, it moves via $\hat{5}$ -b $\hat{4}$, $\hat{4}$ - $\hat{8}$, $\hat{5}$.⁵² The colorful subtonic—a bright major-key oasis within an environment of darker, minor-key sonorities—is the contrapuntal agent that transforms the essentially dissonant upper-voice $\hat{4}$ into an extended consonance at levels closer to the surface.⁵³

The upper voice of the third period poses a more familiar problem. Throughout the tonal repertoire but particularly in Baroque style, the point of arrival of a structural tone that is supported by the local tonicization of a key area often remains implicit during

⁵⁰Inasmuch as the two lines of the three-part *Ursatz* do not operate at quite the same level, one incipit resides more deeply in the background than the other. But in what concerns the durational weight they maintain at the surface, I would say that they unfold on more or less equal terms.

⁵¹As the subtonic undergoes tonicization, $\hat{4}$ acquires the status of $\hat{5}$ in the key of F.

⁵²Though not exactly common, the progression is not entirely unusual, especially within the confines of G minor. Couperin's "La Milordine," the basis for some of the sequential transformations in Handel's F-minor Allemande, emphasizes a similar sequence of keys; so do the Andante from Handel's G-minor Suite (1720), and the Courante from Bach's G-minor English Suite.

⁵³The oasis mirrors the mirage that the tonicization of Bb depicts during the opening ritornello.

the confirming cadential statement of the new, temporary tonic. The explicit statement of the structural tone is replaced at the surface by an altogether different event—by the conclusion of the locally applied upper-voice descent in the tonicized key.⁵⁴ Even though the statement of the structural tone remains the *raison d'être* of the passage at a deeper level, the tone is left for us to supply aurally at the moment of the new tonic's confirmation. Chances are, though, that the tone has already been prominent in the preceding measures and that it can therefore be easily imagined. And if that is not the case, the tone and the linear progressions associated with it are most likely to become prominent soon afterwards. This is what happens here.⁵⁵

The lower descent's $\hat{4}$ (c^2) enters at the beginning of the fourth period, which follows immediately (bars 57ff.), and it is echoed at the beginning of the fifth period (bars 77ff.). (That the two periods' presentation of $\hat{4}$ is not as straightforward as it might be need not concern us now.) For its part, the upper descent's $\hat{2}$ (a^2) is similarly sustained—implicitly, that is—through the subtonic's tonicization. In the foreground, the upper voice of the subtonic's tonicization is taken by a widely composed-out descent from $\hat{5}$ to $\hat{1}$ (c^2 to f^1) and by an overarching rising *Urlinie* $\hat{5}$ -natural $\hat{6}$ -natural $\hat{7}$ - $\hat{8}$ (c^2 -d natural²-e natural²-f²) in the key of the subtonic transferred idiomatically from the background level to the surface.⁵⁶

The fourth period: Bars 57-76. The Allegro's fourth period opens with an eight-bar progression from the subdominant, C minor, to the dominant, D, via an illusory tonic.

⁵⁴The implicit structural tone in question could be any scale degree in the composition's home key, but it is usually represented by $\hat{3}$ or $\hat{5}$ in the local, tonicized key; it is replaced at the cadence by the local key's $\hat{1}$.

⁵⁵Rothstein 1991 provides a thoroughgoing introduction to the notion of implicit tones.

⁵⁶Neumeyer 1987a is the standard account of the rising *Urlinie*.

The progression completes the unfolding V-VII, IV-"I", V natural and it brings the Allegro back to reality as it were by turning from the bright, otherworldly major sound of the subtonic to the darker orbit of the home key and its dominant. Both the subdominant, C, and its upper fifth, the contrapuntal G-minor chord (which follows and reduplicates the sonority of the tonic), serve to support a structurally important but thematically inconspicuous inner-voice tone, G. The significance of this G resides in its role as the upper neighbor that separates the diatonic and chromatic forms of the leading tone, F: It prevents the direct chromatic succession F-F# from taking place in the middleground.⁵⁷

The brief subdominant (bars 57-58) takes up the previously implicit⁴ and renders it explicit in two registers—as c^1 in the bass and, within the polyphonic framework of the compound upper voice, as the apparent inner-voice tone, c^2 , which operates under the more immediately prominent eb^2 above.⁵⁸ The subsequent two-bar traversal through the tonic area (which then extends, in a different capacity, for three additional measures, to bar 63) presents the consonant passing tone $\hat{3}$ (bb^1) in similar fashion, under a more prominent but ornamentally covering $\hat{5}$ (d^2). The tonic, acting as a contrapuntal rather than as a harmonic agent, transforms the passing $\hat{3}$ into a consonance (in addition to supporting the aforementioned inner-voice G). Because everything above the bass moves so openly down by step as the bass falls a fourth from C to G during bar 60, one clearly hears $\hat{6}$ and $\hat{4}$ giving way to $\hat{5}$ and $\hat{3}$. And when the dominant takes over in bar 64, it is not too difficult to hear $\hat{3}$ (bb^1) gravitate a step further down to $\hat{2}$ (a^1), which enters as an inner-voice tone in the violas just as the upper descent's sustained a^2 reappears in the

⁵⁷Baroque composers avoid such successions at the deeper levels but not in the foreground; compare Schenker's comments on the C-minor Fugue from Bach's Well-Tempered Clavier in Schenker 1935/1979/2001 (paragraph 233) with the Fugue's foreground chromaticism (Example 105⁵).

⁵⁸Example 5.11 shows how c^2 assumes greater structural significance than eb^2 : In its archetypal way, $\hat{6}$ (eb^2) upstages $\hat{4}$ (c^2) for the sake of the thematic design.

two-line octave above.⁵⁹

The importance of tracing the submerged and frequently implicit lower descent in such precise fashion resides in the need to keep track of the continual interplay between the Allegro's two obligatory registers. The obligatory status of each descent's register is confirmed by the length at which the descent's closing stretch is worked out: The two closing stretches occasion a number of very substantial and very similar cadential progressions. Without an awareness of these cadential chains' precise tonal and registral disposition within the larger structure of the piece, one could easily mistake many of the restated progressions for plain cadential repetitions, extensions, or expansions, and consequently assign them far too little durational significance. The remaining 12 measures of the fourth period (bars 65-76) present the first chain of extended cadences. These carry the upper descent to a close on $\hat{1}$ (g^2), the descent's $\hat{2}$ having been held over all the way from the dominant tonicization in the second period. The second chain of cadences and the conclusion of the lower descent take place during the fifth period.⁶⁰

The fifth period: Bars 77-92. The Allegro's fifth and last period consists of nothing but large cadential progressions that retrace and summarize the path of the lower descent. It is by no means unusual for the higher and the lower descents to be staggered across two periods in this fashion. The upper descent often takes place first and closes somewhat

⁵⁹The prominence of g^2 and f^2 during the tonicization of the subtonic in the third period, coupled with the prominence of f^2 - eb^2 - d^2 in the present period, suggests another opportune enlargement of the descents from g^2 in the Allegro's opening measures (bar 1 and then bars 2-4), but again the connection does not appear to be particularly significant. The tonal reductions show how IV and V natural connect locally through the characteristic prefix $IV(I^{(6)}-IV)-V$.

⁶⁰For the sake of procuring length on a large orchestral scale, Handel problematizes the registral properties of the descents. Bach, under similar circumstances, is more likely to thematize the passage from a descent's $\hat{4}$ its $\hat{3}$ by embellishing $\hat{4}$ with a neighboring $\hat{5}$. See, for instance, the long Preambulum from the G-major Partita for Clavier.

tentatively, and the lower descent then provides the more elaborate and definitive cadential seal.⁶¹ During the extended closing progressions of the fifth period, a fully explicit if substantially delayed (and therefore not quite structurally supported) statement of the lower descent's $\hat{4}$ and $\hat{3}$ (c^2 and bb^1) at last appears at the proper register, in bars 77-80.

* * *

The ceaseless repetitions to which I referred again and again during the foregoing paragraphs emerged quite systematically as tonally exigent gambits. One could hardly deny, though, that these repetitions are also charged with carrying out specific durational tasks. To what extent, and at what level, do they embody expansions? Only a close durational reading of the Allegro can disclose the answer. I must therefore ask the reader to bear with me a little longer as I navigate my way through these treacherous metrical waters.

II. 3. Durational Analysis

II. 3. 1. The opening ritornello (bars 1-20)

The opening ritornello, to summarize my earlier observations, divides into three phrases: bars 1-4, containing the *Vordersatz* and the *Fortspinnung*; bars 5-12, expanding the *Fortspinnung* at the point where the *Epilog* is expected; and bars 13-20, concluding the expansion of the *Fortspinnung* and presenting the delayed *Epilog*. Each of the two longer and more expansive phrases, bars 5-12 and 13-20, is constructed like a miniature, self-contained ritornello nested within the larger ritornello, and each begins with a restatement of bars 1-2 (transposed to the mediant in bars 5-6, largely unaltered in bars

⁶¹The upper descent's perfect authentic cadence is in fact frequently elided.

13-14). It seems at first that the major-key transformation of bars 1-2 in bars 5-6 may only be a local developmental ploy, however unexpected and disruptive; but as bars 7-12 and the extended homophonic repetitions based on Couperin's "L'Évaporée" get underway one becomes increasingly aware that the progress of bars 1-4 has indeed been cut short either by an interpolation or by an artful intrusion of foreign, galant materials. Once the intrusion of these foreign elements has taken hold and has described a complete cadential progression (bar 12), there is little Handel can do but restart the ritornello yet again (bars 13-14). Let us see what the durational consequences of the galant intrusion are.

Bars 1-4. To signal at once the high style it embodies, the *Vordersatz* in bars 1-2 displays the compound 4/4 and establishes a basic pace of four-to-the-bar; unlike other themes in the compound 4/4 we have encountered so far, though, the *Vordersatz* shows not a one-bar but a two-bar grouping pace. The adoption of a comparatively large grouping pace at the outset steers the Allegro's stylistic conflict away from matters of grouping structure and toward tonal issues instead. Because the *Vordersatz* reaches only as far as a local back-relating dominant, it is up to the ensuing *Fortspinnung* to find and establish a stable mediant (see again Example 5.11). As it ascends to the mediant—the midpoint of a large I-III-V-I arpeggiation spanning the entire ritornello—the *Fortspinnung* in bars 3-4 expands the basic pace sequentially to movement in half notes (Example 5.12). The sequential expansion assists in procuring the essential two-bar length of the *Fortspinnung* and in so doing it substantiates the ritornello's two-bar grouping pace.

A short two-bar or four-bar *Epilog*—one that would complete the large tonic arpeggiation, restore the four-to-the-bar basic pace, and perhaps introduce some cadential acceleration—could reasonably be expected here by a listener familiar with the style of the piece: See my hypothetical realization of Handel's "proper" conclusion in Example 5.16. Couperin, in his Allemande, offers just such an *Epilog*, but he allows it to close in the mediant (bars 5-12 in Example 5.13). It is Handel's surprising extension of the

Fortspinnung at this point that sets the tone—and provides the substance—for the Allegro's stylistic and durational confrontations.⁶²

Bars 5-12. Adhering to his strategy of embedding smaller ritornellos within larger ones, Handel expands the *Fortspinnung* by introducing a ritornello-within-a-ritornello. The *Vordersatz* of this embedded ritornello, bars 5-6, coincides with the aforementioned transposition to the mediant of bars 1-2, the *Fortspinnung* and the *Epilog* fuse into an unbroken six-bar stretch in bars 7-12 (= 2 + 1/2 + 2 + 1 1/2 measures). The fused stretch brings in an extravagant series of repetitions, extensions, and arpeggiations—the galant intrusion based on Couperin's "L'Évaporée"—that generates an effect of expansion and at the same time an effect of disruption and discontinuity. The ensuing disjunction calls in turn for some sort of complementary synthesis and rapprochement which might, in prospect, resolve these tensions.⁶³

Bars 5-12 as interpolation or expansion. At the deepest level, the entirety of bars 5-12 embodies an optional, nonessential interpolation. As far as voice leading and texture are concerned, the ritornello could continue directly from the mediant of bar 4 to the apparent first-inversion tonic of bar 13 through a 5-6 motion over the mediant. And the underlying presence of a shorter, relatively predictable model for the entire twenty-bar ritornello (Example 5.16) suggests that the passage could be thought of as a kind of *Dehnung* in

⁶²The emphatic conclusion of Couperin's ritornello theme on the mediant seems to have prompted Handel to emphasize his own mediant as much as he does.

⁶³Disjunction of this sort is fairly rare in Handel's instrumental music, even in Op. 6; it is, however, quite common in the Scarlatti *Essercizi*, including those—like K. 16, in Bb—from which Handel borrowed profusely. But, along Bloomian lines, the movements that rely most heavily on the disruptive K. 16—the opening *Larghetto affetuoso* of Op. 6, No. 4, in A minor, and the fourth movement, the *Andante*, of Op. 6, No. 7, in Bb—are among those that emphasize perpetual motion most insistently. (These borrowings were first noted in Derr 1989.)

Schenker's sense even though, as I pointed out earlier, bars 5-12 are charged with the tonal task of establishing $\hat{3}$ (bb^2) in the two-line octave.⁶⁴ One might even say that at this deepest level the basic pace stays put between bar 5 and bar 12, and that its inactivity opens a door through which an autonomous prolongation in the guise of a durationally insinuating eight-bar phrase can invade the piece in the manner of a stylistic Trojan horse.⁶⁵

At levels closer to the foreground, though, reading bars 5-12 wholesale as an expansion tells us little about the durational or the rhetorical significance of the events they enact. At the surface, in fact, many of these events are so firmly embedded in the tonal and the durational fabric of the piece that it becomes necessary to examine the passage as if it were an essential durational entity at all levels, namely as if the larger interpolation or expansion it carried out did not really take place. What this closer and more conservative look might reveal is a different and much more modest set of expansions, one that takes place closer to the foreground and relates more directly to the measure-to-measure progress of the surface. From this relatively narrow perspective the basic pace halts only when the small-scale foreground expansions take place, not during the entirety of bars 5-12.⁶⁶

It would be helpful (and, from an organicist point of view, reassuring) if before proceeding to a detailed account of bars 5-12 we could formulate some sort of synthesis between the two views of these measures—between their interpretation as an

⁶⁴A detailed analysis of the closing Allegro from the A-minor Concerto Grosso will demonstrate that $\hat{3}$ can be effectively introduced as a high suspension over the dominant much later; $\hat{3}$ does not absolutely require its own supporting chord.

⁶⁵I discuss the durational consequences of such invasions in general terms in Willner 1999, pp. 216-221.

⁶⁶Rothstein 1989 and Braunschweig 1997 contain particularly good discussions of the different levels at which expansions can take place concurrently.

interpolation on one level and their interpretation as an essential member of the design on another. But I believe Handel did intend the passage to be heard on two separate levels simultaneously, namely as a stylistic intruder that was—and at the same time was not quite—part and parcel of the piece. I can only hope that my analysis of the entire movement and my pursuit of related multiple meanings in the later stages of the Allegro will bear this observation out.⁶⁷

Expansion at the four-bar and eight-bar levels. When parsing the intrusion depicted in bars 5-12 as a more or less full-fledged member of the ritornello's durational design, one must exercise great caution in defining the components that carry out expansion relative to the foreground, and in deciding what sort of expansion it is. Paradoxically, parsing the passage from the larger perspective of the four-bar subphrase and the eight-bar phrase presents few difficulties: In order to gauge the larger durational significance of each measure at those higher levels it is simply necessary to examine the relative length of the passage as a whole within the still larger framework of the ritornello and that of the entire Allegro. In this instance one learns that the eight measures of the passage are preceded by a four-bar phrase and are followed by an eight-bar phrase, by a fourteen-bar solo episode, and by an eight-bar orchestral *Epilog*. One concludes, quite logically, that whatever expansions bars 5-12 do contain, they serve the purpose of bringing the length of the phrase up to eight bars. At the level of the eight-bar phrase (at least in this instance), any expansion remains essential and does not count as an optional or ancillary addition to the basic length of the piece. One might say that it is an *apparent expansion*.

Parsing the very same progression at the two-bar level of the segment and trying

⁶⁷The multiplicity of meanings is possible because each meaning emerges at a slightly different level. Several of the analyses in Laufer 1999 follow a similar route; so does the analysis of the opening movement from Beethoven's Piano Sonata, Op. 109, in Samarotto 1999b.

to determine whether it embodies expansion at that level is a different matter, and it is a much more difficult task. It requires us to ask what precisely does constitute an expansion at that level—what is ancillary, and what is not. Answering this question will require a brief digression to explore the minimum requirements for expansion within a moderately periodic framework. (The expansions and extensions that William Rothstein calls prefixes and suffixes need not concern us here because they are fairly rare in Baroque instrumental music. Even Scarlatti's extraordinary cadential repetitions usually occur within the framework of the tonal structure's basic length.)⁶⁸

Apparent expansion at the two-bar level. As long as a two-bar grouping pace—and, consequently, a modest periodic grid—prevail strictly, it is necessary for an expansion to be longer than two measures to qualify as a genuine durational expansion. While the grid remains in force, the addition or repetition of material within any of its smallest, most basic two-measure units does not qualify as a genuine expansion because these units have already been prefabricated, as it were, by the durational design: The addition or repetition inside the two-measure unit serves only to fill in the prefabricated slot. It would be impracticable to regard the smaller one-bar or half-bar core units that the addition or repetition enlarges as the bases for durational expansion.

One might offhand argue, along similar lines, that it would be equally impracticable to regard addition or repetition of a discrete two-bar group as an expansion: Reducing out a minor periodic addition or repetition just for the sake of normalizing all the nonperiodic core elements that are not repeated or extended will only reveal an ad hoc and abstract basic length that does not possess any remarkable compositional or analytical significance. As we go along, though, we shall find that in Handel's Op. 6 (and, by

⁶⁸On prefix and suffix see Rothstein 1989; I discuss the tonal nature of Scarlatti's apparent expansions in Willner 2000. The systematic and idiomatic quality of Handel's many repetitions and extensions precludes their interpretation as ad-hoc elongations.

extension, throughout the high Baroque) the lines are more blurred than that. There are many circumstances under which the addition or repetition of a two-bar group may count at least as an apparent expansion at the two-bar level. And it is possible, too, that Handel and other composers used an abstractly unclear basic length as a sort of mnemonic device when putting together an extended movement that was about twice as long; I shall deal with this issue later on.)⁶⁹

All things considered, one cannot deny that short repetitions, extensions, or additions—even within two-bar groups—possess a decidedly transient quality: they *sound* ancillary, and they display the quality of an expansion. It is only because they remain essential at *all* levels of the durational design that I stop short of calling them expansions or and have mixed feelings even about calling them apparent expansions. (Despite the appearance of complexity and redundancy, it is necessary to retain the distinction between apparent expansion and essential expansion, for an apparent expansion that is essential at one level often turns out to be a genuine, nonessential expansion of another level. Adding the descriptors essential and nonessential and specifying the durational level of the expansion in question immediately clarifies the significance of the expansion within the larger durational context in a way that a simpler designation like elongation could not do on its own.)

Genuine expansion at the two-bar level. As for additions or repetitions that add up to nonperiodic segments longer than two measures these by contrast usually do qualify as full-fledged expansion at the two-bar level and occasionally also at the four-bar level, for they throw the grid off at least temporarily at that level and they obliterate the prevailing two-bar grouping pace. In most cases such expansions will still fit in comfortably within the larger confines of eight-bar grouping, at which level they will remain essential. Only at

⁶⁹ Compare, in this connection, Roland Barthes's notion of the nucleus in literary criticism (1988/1994).

the lower two-bar level and perhaps at the four-bar levels will they emerge as genuine, nonessential expansions. The analytical value of these rather fine and paradoxical distinctions resides in the precision they bring to our contemplation of temporal plasticity, and in the rigor with which they define the durational give-and-take of the foreground. If they appear to be fussy at times, they do possess the advantage of pointing to metrical shadings that might help the performer grapple with the mysterious repetitions in Op. 6 and with the oscillating diminutions in the organ concertos.⁷⁰

Expansion in bars 5-12. Putting these observations and their implications together, we may conclude that the durational hallmark of a genuine expansion at the two-bar level and at the four-bar level is the brief interruption it occasions in the even pacing and even articulation of the periodic grid. I shall now illustrate the practical application of this principle as I return to bars 5-12 of the G-minor Allegro and to their expansions (see again Example 5.12). In light of the foregoing remarks it should now be apparent why, even though bars 7 and 8 clearly complement bars 5 and 6, the extension of bar 7 in bar 8 for the duration of just one measure through a series of repetitions remains essential at all levels, from the two-bar segment level to the eight-bar phrase level. Only one bar long, the extension is necessary for the procurement of the two-bar segment in bars 7 and 8, notwithstanding the closure of the group into the downbeat of bar 9. At the same time, the extension is also necessary for the procurement of the eight-bar phrase encompassing the entirety of bars 5-12. Nowhere does the extension disturb the periodic grid or the two-bar grouping pace.⁷¹

⁷⁰I discuss the minimal requirements for sequential expansion (two basic paces and two expanding ancillary chords) in Willner 1999.

⁷¹It would be a little specious to claim that the extension is necessary for the procurement of the fused six-bar stretch in bars 7-12, or its four-and-a-half bar internal *Fortspinnung* (bars 7-11^a = 2 + 1/2 + 2), since these, at their level, are not exactly periodic.

Only the two-bar, cadenza-like arpeggiation that extends in the upper voice from the middle of bar 9 to the middle of bar 11 represents a true expansion of the foreground at the two-bar level. Note how the expansion splits and converts a two-bar group (bars 9^a and 11^b-12 = 1/2 + 1 1/2) into a four-bar group, and how it obliterates the two-bar grouping pace of the ritornello. The expansion comes into its own as the bass and the accompanying inner parts drop out on the second beat of bar 9 and reenter on the second beat of bar 11: The upper voice could easily continue directly from the second beat of bar 9 to the third beat of bar 11. It is hardly a coincidence that the material introduced by the expansion—the dramatic fall into the bass register and the subsequent return to the upper voice—is also the material that Handel adds to the more modest falling and rising arpeggios in bars 13-15^a of Couperin's "L'Évaporée" (see again Example 5.14a, bars 9-10 and 13-14).

Though nonessential at the two-bar level, the expansion remains essential at the higher eight-bar level, for it enlarges the six-bar basic length of the entire phrase (bars 5-12) by two bars to the eight-bar length required by the larger periodic design of the ritornello. (It seems that the expansion is also nonessential at the four-bar level, but the issue is moot because four-bar groups don't play an important role in the ritornello's durational scheme.)

Stylistic repercussions. Now the effects of the expansion in bars 9^b-11^a are more substantial and more far-reaching than they appear at first to be. As the expansion enters in bar 9, the quarter-note progress of the basic pace is suspended: Its suspension, combined with the temporary suspension of the two-bar grouping, brings the ritornello's phrase rhythm to a kind of dead end, a durational cul-de-sac, which is signaled by the unusual and unusually conclusive authentic cadence in the key of the mediant in bar 12 (unusual because the larger 20-bar ritornello has not yet come to an end). It is this impasse that prompts the return, quite unusual too, of the original *Vordersatz* at the

beginning of the larger ritornello's third and last phrase.

Looking at the impasse at bar 12 from the larger stylistic perspective of bars 1-12, one must try above all to understand and to hear it in terms of the way it originates in the stylistic differences between bars 1-4 and 5-12: in terms, that is, of the contrast between the rich, fast-moving counterpoint of bars 1-4 and the lightly textured, expansive homophony of bars 5-12. It is as if Handel were trying to refashion the temporality of the opening *Vordersatz* of bars 1-2 in a different, more contemporary and more expansive style during the ensuing, extended *Fortspinnung*, but for all his efforts soon came to a dead end and had to start all over again. Accordingly, Handel now devotes the remaining measures of the large 20-bar ritornello—and, for that matter, the rest of the Allegro—to the realization of a less confrontational ritornello scheme and to the search for a more conciliatory rapprochement between the two starkly contrasting manners of composing. Along the way to the coda, he also dissolves the discrepancy between the four-bar and eight-bar lengths of the two opening phrases by increasing gradually the emphasis on the alternation of six-bar and eight-bar groups.

Bars 13-20. I already observed that there is more to the quasi-parenthetical reprise of bars 1 and 2 in bars 13 and 14 than meets the eye: Handel tries to pick up at the downbeat of bar 13 what he left incomplete at the fourth beat of bar 4, and to conclude his ritornello under the premises he established in bars 1-4. The most expedient way to recapture the contrapuntal setting of these measures is to repeat the *Vordersatz* of bars 1 and 2, and to reassert its basic durational premise (along with that of the Allegro's high style) by starting a third ritornello-within-a-ritornello. But things are no longer quite the same: The extensive repetitions and the general tonal inactivity in bars 5-12 have irrevocably altered the nature of the piece. The six bars that now follow, bars 15-20, do complete the embedded ritornello, but they seem to extend just a single chord—the dominant—for almost their entire run. Not that the extension is the continuous

prolongation it appears to be: The tonal reduction in Example 5.11 shows that the meaning of the dominant changes with the progress of the passage. The extension certainly emphasizes the static quality of "standing on the dominant," but it masks an underlying neighbor-note progression, D-C-D, and a more elaborate cadential unfolding D-F#-D, G-C, D in the bass. It also adds an incidental tonic and a more substantial IV/II⁶ to the seemingly endless repetitions of the D major seventh chord. To underscore these tonal adjustments, without which the extension would probably not be tolerable aurally, Handel allows the thematic material which the *Fortspinnung* brings in at bar 15 to recompose, over the dominant, the B $\flat$ extension of bar 7, Handel then repeats the transformation in bar 16 and, varied, in bar 18. Finally, Handel has the figurations he introduces on the first two beats of bar 19 reappear two more times within bars 19 and 20. In all, bars 15-20 present a bewildering mix of the old, the new, and the varied. What is one to make of it?⁷²

Repetition and expansion in bars 15-20. From an abstractly durational perspective, the expansions in this passage and in several similar cadential passages later on are very difficult to parse because in the absence of drastic harmonic changes it is not always clear what is being expanded, and for how long. Quite aside from the assignment of structural significance to what appears to be a group of echo repetitions (recall my earlier comments), one cannot even be entirely sure that an apparent expansion is under way. To sort out the larger durational meaning of the transformations in bars 15-20 one must, after weighing the *tonal* significance of each segment and each phrase, determine whether the tonal and the thematic contribution of the proposed expansion is indeed sufficiently redundant to justify its interpretation as an ancillary durational addition. There is always

⁷²The violins' busy sixteenth-note figures in bars 15-20 derive from the closing, coda-like stretch of Couperin's "L'Ausoniéne," bars 44 and 46.

a chance that its contribution might be substantial enough to preclude such an interpretation under any circumstances.

Now in my earlier remarks on the ritornello's tonal design I pointed to the structural substance that accrues to the registrally displaced repetition of bar 15 in bar 16: Strictly speaking, the repetition constitutes neither an echo nor an expansion. I later established that the repetitions we have here are too short to qualify as expansions in any case. All the same, it would be unfortunate were one to dismiss categorically the possibility that the repetition does have a genuine durational role to play, since along with the repetitions in bars 19-20^a it facilitates the establishment of the phrase's eight-bar length. *There is no way out of the quandary beyond the realization that literal or semi-literal repetitions sometimes replace the addition of brand-new material without undertaking any durational task of their own.* That does not exclude the possibility that the same material, when it reappears in longer form later on, might still undertake just such a task: If we didn't hear it as an expansion the first time around—and in this instance I daresay we don't—we may still hear it as an expansion in its later transformations.⁷³

II. 3. 2. The second period (bars 21-42)

The violin solo: Bars 21-35. The conflict between the Allegro's two styles affects the

⁷³With a rich contrapuntal texture but a homophonic chordal environment, the repetitions in bars 16 and 19^b-20^a seem to reconcile the two styles of the Allegro. Like similar repetitions in other concerto-grosso movements, they signal a radical departure from the fast changing contrapuntal milieu of Op. 6 but at the same time they allow the surface to hang on to and even to emphasize the linear qualities of that very same milieu. They embody, in other words, Handel's decidedly ambivalent flirtation with the galant style. As for larger harmonic rhythm and pacing, the repetitions show discrete chordal extension rather than patterned obbligato pacing since each set of repetitions maintains its own distinct durational profile and does not mold a patterned or predictable harmonic entity.

remaining four periods of the Allegro quite profoundly, but each period responds to the conflict in a somewhat different way even though each period shows the similar outlines of a large ritornello. The opening three measures of the fourteen-bar solo episode (bars 21-35^a) that begins the second period suggest a presentational *Vordersatz*; the remaining eleven measures of the solo passage outline a developmental *Fortspinnung*. The period then closes with an overlapping orchestral *Epilog*, which restores the larger eight-bar grouping established during the opening ritornello (bars 35-42). The central solo's *Fortspinnung* consists effectively of twelve bars divisible into 6 + 6, but it appears to be abbreviated to 11 = 6 + 5 by the overlapping entrance of the *Epilog*. As extended solos in Baroque concertos often do, the violin solo here replaces the Allegro's compound 4/4 with the simple 4/4: Its slower two-to-the-bar basic pace is due to this replacement rather than to a direct expansion of the orchestral ritornello's more rapid four-to-the-bar pace (though the effect, on the face of it, is largely the same).⁷⁴ Despite the deceleration, the episode preserves the old-style intensity generated during the early stages of the opening ritornello since it retains the contrapuntal milieu of bars 1-4 and, further, since it contracts the ritornello's two-bar grouping pace to a one-bar pace.⁷⁵ The Allegro's original pacing patterns resume at the entrance of the tutti in bar 35.

Group-by-group account. Because the solo passage is rather more complex than its spacious appearance would seem to suggest, it requires a formal parsing for its essence is to crystallize. Including both the *Vordersatz* and the *Fortspinnung*, the passage comprises

⁷⁴This is a good example of a phenomenon I described but did not exemplify abundantly earlier, namely the change in meter that is likely to accompany changes in pacing, grouping, texture, and thematic design when a concerto's soloist enters.

⁷⁵This is a good example of another phenomenon I described but did not exemplify abundantly earlier—the coincidence of expansion in one sphere and contraction in another.

three groups of measures which, step by step, move towards the major supertonic: bars 21-23, 24-29, and 30-35 (= 3 + 6 + 6). Even though the half-note basic pace of the passage does not expand the quarter-note pace of bars 1 and 2 directly, there is a close expansive and spatial link between the Allegro's opening measures and the entire episode (see the brackets in Example 5.17a): The figurations of the upper voice in the *Vordersatz* of bars 21-35 are based on a conjunct and disjunct movement in quarter notes that in a very free way widens the tonal space encompassed by the disjunct eighth-note figures introduced in bar 1. The pace reductions in Example 5.12 show how stepwise motion by two underlying voices, each progressing in half notes, underlies the essential polyphonic movement in quarter notes. The enlargement is borrowed from Couperin's less ornate but similarly developmental and polyphonic elaboration of his Allemande's opening four-bar theme, just after the Allemande's double bar (see the brackets in Example 5.17b).⁷⁶

The first of the solo violin's two six-bar groups (bars 24-29) simplifies the long-range design of the violin's diminutions by stating the same figure four times in each measure. Unlike the short repetitions in bars 5-12 of the E-minor Concerto Grosso Allegro, which kept the basic pace going because they reemphasized the same structural chords at the quarter-note basic pace, the more extended and more ornamental repetitions here slow the solo passagework's widened half-note basic pace down still further, to movement in whole notes. Once the repeated-sixteenths figure has been reduced out, it becomes apparent that the polyphonic progress of the solo upper voice has decelerated to movement in half notes, and that this compound movement now stands for a still slower and more fundamental motion, in whole notes, by each of the two underlying polyphonic voices (see again the reductions in Example 5.12). The basic pace of the six measures, then, is a one-bar pace; it is twice as slow as the pace of the preceding three measures. For

⁷⁶Handel in this instance takes over Couperin's expanded tonal and durational setting but not his characteristic shape enlargements, of which the Allemande has many.

better or for worse, its enlargement brings us face to face with the uneasy notion of a basic length, since in a fairly obvious way it expands the three-bar basic length of the group to six bars. (It also brings to mind the contrast between the four-bar length of bars 1-4 and the eight-bar length of bars 5-12 and 13-20.) I shall comment on the basic length of each period in passing as I go along, and provide a more concrete theoretical account of it—to the extent that it is possible to do so—after completing the durational analysis of the entire Allegro. The reader can glance ahead at the diagrams in Example 5.20 to assess the difficulties the task involves.⁷⁷

Handel's second six-bar solo group (bars 30-35) maintains the expanded one-bar basic pace of the preceding six-bar group but does so through a sequential expansion that closes into the following orchestral *Epilog*. In light of my earlier remarks regarding genuine and apparent expansion, the question inevitably arises whether sequential expansion as a rule remains consistently genuine or turns out to be only apparent under certain circumstances. Because sequential expansion embodies a tonal and durational idiom that is based on an unexpanded tonal and durational model—a pair of linear progressions in the outer voices, to which ancillary chords are added—it usually does offer genuine expansion, at least at the deeper levels. Exceptions confine themselves to settings that are strictly periodic, but even then one might say that they are "expansion-based." The reason has to do with the expansions' generic status: In the music of the high Baroque, sequence and sequential expansion take precedence, as an idiom, over periodicity and the periodic grid.

The sequential expansion in bars 30-35, then, enlarges the three-bar basic length of the group (established by the expanded half-note movement of the basic pace) to a six-bar stretch, just as the figural repetitions in bars 24-29 did, although that is not immediately

⁷⁷In the absence of a large periodic framework or the entire Allegro, the basic length acquires the status of an interesting—rather than an analytically significant—phenomenon.

obvious for the expansion shows considerable irregularity in its opening two measures and also gives up its last measure when it overlaps with the ensuing *Epilog*. On account of the sequential expansion's ancillary voice leading (indicated by parentheses in Example 5.12), the solo upper voice accelerates its characteristically polyphonic figural movement from half notes to quarter notes even as the deliberate underlying motion in whole notes remains unchanged. One could say that the expansion is essential at the six-bar level of the subphrase but nonessential at other levels. More important is the stylistic and rhetorical significance of the six-bar length as such: It allows the solo episode and the later passages deriving from it to stand out in relief against their foursquare orchestral surroundings.

The tutti: Bars 35-42. The overlapping orchestral *Epilog*, which enters in bar 35, restores the larger eight-bar grouping that prevailed in bars 5-20 but not its two-bar grouping pace or its small-scale, internal periodicity. It is as if the intervention of the solo violin's polyphony had stripped the later stages of the ritornello of their galant trappings. The two-bar group with which one might have expected the *Epilog* to begin is replaced by a two-and-a-half-measure extension of the major supertonic seventh (the dominant in the key of the dominant) that is based on the dominant extension in bars 19-20^a. Since the supertonic extension mirrors the earlier, periodic dominant extension one is justified in expecting the resumption of two-bar grouping. But because the supertonic extends for two and a half bars, one hears its extension as a genuine expansion at two levels: at the level of the one-bar segment that prevailed during the preceding violin solo, and at the level of the two-bar segment that was established during the opening ritornello. Against the lingering aural perspective of the violin's one-bar grouping pace, the expansion enlarges one measure—bar 35—into a two-and-a-half-measure segment, bars 35-37^a.

Along the same lines, one hears the three-measure segment that follows—from the middle of bar 37 to the middle of bar 40—as a single measure, namely bar 37^b-38^a, that has been expanded by two measures (bars 38^b-40^a); this expansion, which continues the

temporary suspension of the two-bar grouping pace, is based on a transposed adaptation in the key of the dominant, D minor, of the opening ritornello's B $\flat$ arpeggio expansion (bars 9^b-11^a). The arpeggios' transformation attenuates the galant quality of the passage by laminating its earlier bright sonorities with the darker shades of D minor. The transposition signifies the reverse encroachment of the Allegro's conservative Baroque discourse into the space previously reserved for the Allegro's galant fioriture.

The genuine, nonessential durational enlargement occasioned by the supertonic extension and by the D-minor arpeggios operates, admittedly, only at the local levels of the one-bar and the two-bar segments. At the larger level of the eight-bar phrase, the extension and the transposition again present the paradox of essential enlargement inasmuch as they help substantiate the *Epilog*'s characteristic eight-bar length.

Notwithstanding the chordal extensions that underlie bars 35-37^a, the elaborate contrapuntal and thematic activity within these extensions—their dogged reiteration of the supertonic on each beat—restores the opening ritornello's quarter-note basic pace. The remaining two and a half measures of the *Epilog* (bars 40^b-42), which follow the two expansions just described, conclude the anticipation of the approaching minor dominant with a set of elaborate cadential progressions. The two-and-a-half-bar length of the progressions again prevents the periodic grid from reformatting internally within the *Epilog*'s eight bars (see the reductions in Example 5.12).

Put together now, the pace enlargements of the earlier violin solo and the chordal enlargements of the *Epilog* almost double the basic length of the entire second period (consult the diagrams in Example 5.20). Although it is abstract and perhaps not very important on a moment-to-moment basis, the augmentation of the basic pace gains in significance when it is weighed along similar augmentations that span the Allegro's other periods.

Figural repetition. This is perhaps the proper moment at which to mention that Handel's

very extensive use of chordally sustained figural repetition during the opening ritornello (bars 19-20^a) and during the second period (bars 35-37^a) is a highly characteristic feature of the thematic design throughout Op. 6. Although it appears to be strongly influenced by the prevalence of similar idioms in Domenico Scarlatti's *Essercizi*, a major source for borrowings in Op. 6 (recall especially Example 1.19), such repetition can be found on a somewhat smaller scale in many of Handel's earlier instrumental works as well. In these earlier works it probably derives from the very same sources that inspired Scarlatti's: the Venetian and the Corellian repertoires, where equally insistent and only slightly less persistent repetitions serve much the same purpose of "buying time"—of building a phrase up to its requisite length. The influential but tonally oriented repetitions in Scarlatti's *Essercizi* therefore only lead Handel to enhance an earlier idiom of his own, and to lend it greater substance, rather than to fashion a new one.⁷⁸

It is instructive to compare the behavior of the basic pace during these idiomatic figural repetitions with its disposition, at a deeper level, during large-scale expansions such as the enlargement of the mediant, Bb, in bars 9^b-11^a. Simple foreground repetitions typically maintain a fast harmonic rhythm and show only a very short, apparent expansion at the two-bar segment level, if that; even extensive series of figural repetitions, despite their long-range harmonic stasis and their reluctance to introduce new material, will not usually stop the foreground or the basic pace from going on. Only genuine expansions that are based on some sort of a model—like the expansion in bars 9-11^b—will retain the quality of nonessential interpolations, bring the basic pace to a temporary halt at the deeper levels, and suspend it until the expansion has run its course.

In later, periodic styles, the temporary fermata-like interruption of an established pace occasioned by a genuine expansion offers, within limits, an opportunity for a relatively ad-hoc and improvisatory passagework on account of the opportunities it

⁷⁸I discuss the touch rhythm that underlies Scarlatti's repetitions in Willner 2000.

presents for the temporary suspension of the periodic grid. In the fundamentally aperiodic style of the high Baroque, on the other hand, the temporary addition or interpolation of new paces and new patterns of grouping over a set of detained structures, which takes place during genuine expansion, requires, paradoxically, a more stringent—not a looser—sense of durational order. It therefore usually calls for precisely the opposite arrangement: The introduction of a short-lived but substantial hierarchy of paces and durations that is likely to be more periodic than its surroundings. It is for that reason that genuine Handelian expansions, within their unmarked Baroque surroundings, tend to assume a distinctly marked, even foreign quality.⁷⁹ On account of their internal periodic order, these expansions often open the door for the temporary introduction of full-blown periodicity, a periodicity that can be quite explicit even when the composition, in the long run, remains decidedly aperiodic. The Bb arpeggios in bars 9-11^b and their D-minor transformation in bars 37^b-40^a have it both ways: They suggest a galant framework, but they avoid its grid. The periodic vision that their foreign-sounding quality evokes does emerge though—through the eight-bar length of the phrase by which they are framed.

II. 3. 3. The third period (bars 43-56)

Bars 43-56. I described earlier how the Allegro's third period begins with two statements of the opening ritornello's two-bar *Vordersatz*, transposed to the dominant—first in the one-line octave and the second, as if to adjust a registral misstep, in the two-line octave (bars 43-46). Since the repetition belongs to a different structural voice-leading strand, it must not be read as an ancillary durational expansion or addition, despite its evidently

⁷⁹I discuss the seeming anomalies of this scenario in my analysis of the Royal Fireworks Overture in Willner 1999.

expansive qualities. Furthermore, like the upcoming repetition of bar 49 in bar 50 (which is also registrally displaced), it contributes in an essential way, at the eight-bar level, to the procurement of the eight bars that make up the period's opening phrase and extend to the entrance of the solo violin in bar 51. Most important, the gestural *Vordersatz* repetition shows a distinctly narrative and rhetorical quality: One might say that it portrays the registrally hesitant progress of the ritornello's Baroque incipit in the face of dramatic competition from the wide-open tessitura of the galant arpeggio stretches (which, we recall, appeared just before the entrance of the present *Vordersatz*). For all these reasons put together I would be inclined to let these repetitions retain their full structural value, and I would forgo their interpretation as durational expansions at any level, even at the level of the apparent expansion (where one might certainly be tempted to reduce them out in order to uncover a shorter basic length).

The Vordersatz: Bars 43-50. Despite its brevity—14 measures—the third period recounts and summarizes all of the opening ritornello's narrative conflicts and even adds several new turns of phrase to the ritornello's three divisions. The opening eight-bar phrase that makes up the period's *Vordersatz* displays the outlines of a smaller three-part ritornello: Its registrally uncertain two-bar *Vordersatz* (bars 43-44 and 45-46) matches the beginning of the Allegro and leads to a transposition to the dominant of the original two-bar *Fortspinnung* (bars 47-48). These are followed by an inconclusive two-bar *Epilog* (bars 49-50) whose open-endedness allows the voice leading and the design to continue without cadencing. The absence of cadential articulation, to which I called attention during the Introduction, emphasizes the nested quality of the smaller, eight-bar ritornello. The brief three-bar violin solo in bars 51-53 serves as the *Fortspinnung* of the period's encompassing 14-bar ritornello. In its developmental way, it expands the solo setting's generically broad half-bar basic pace to movement in whole notes. But although the design of the solo passage recalls the old-style polyphonic play of the second period's 14-bar

solo episode, its greatly diminished length signifies an additional "progressive" compromise the Baroque materials must accept in order to accommodate the growing intrusion of the galant passagework. The drastic shrinkage in the episode's length confirms the suspicion, raised during the second period's *Epilog*, that material influenced by the galant passagework has now begun to take up as much by way of durational space as it already has by way of registral space. An expansively cadential three-bar *Epilog* (bars 55-57) based on the short *Epilog* in bars 19-20^a closes the period in the subtonic.

The Epilog: Bars 51-56. A conflation of sequential expansions and apparent expansions that straddle the *Fortspinnung* and the *Epilog* helps achieve the combined six-bar length of the two groups (bars 51-56). The sequential expansion with which the three-bar solo in bars 51-53 is occupied (consult again the pace reductions in Example 5.12) augments the progression's one-and-a-half-measure basic length to three bars, and it suggests that the ritornello's two-bar grouping pace has been replaced by a three-bar pace, however tentatively. The orchestral *Epilog* in bars 54-56 extends the subtonic's dominant by one measure, thereby converting the length of the *Epilog* from two to three measures and confirming the temporary three-bar grouping pace. Splitting hairs, one might say that the extension—in light of the three-bar grouping pace, which the extension procures—now qualifies only as an apparent expansion. Important or not, this interesting anomaly points to the different standards that prevail for the parsing of sequential expansions and the parsing of chordal extensions. The casually periodic phrase rhythm established by these informal enlargements makes it possible for the resulting six-bar phrase to match approximately (however imprecisely) the eight-bar length of the preceding orchestral phrase. Such *approximate periodicity* is one of Handel's signature durational procedures in Op. 6.⁸⁰

⁸⁰I doubt that Handel meant for the six measures in bars 51-56 to be heard as subliminally dissonant in relation to the preceding eight measures (bars 43-50) in Harald

All in all, the third period shows a heavy concentration of Baroque materials, including an eight-bar ritornello that ignores or avoids the opening ritornello's galant passages and a solo stretch that harks back to the solo violin's earlier Vivaldian episode. Yet although the galant arpeggios are largely absent, their influence can be detected readily in the period's registral uncertainty, its sharply diminished scale, and in its relatively incomplete thematic design and cadential articulation.

II. 3. 4. The fourth period (bars 57-76)

Bars 57-76. At the beginning of the fourth, penultimate period the conflict between the Allegro's Baroque and galant materials picks up with renewed vigor. This period, too, shows the outlines of a large-scale three-part ritornello and the conflation of six-bar and eight-bar phrases: It comprises a substantial eight-bar *Vordersatz*, a somewhat shorter six-bar *Fortspinnung*, and a similarly scaled six-bar *Epilog*. The change in internal proportions, like the corresponding changes during the preceding periods, is significant in that it again prevents the more precise periodicity of the galant passages from taking over the entire piece (still a viable possibility, even at this late point). More important, it allows the new *Vordersatz*—which begins not with the germinal incipit of bars 1-2 but with a new and weighty sequential theme—to maintain greater durational weight than the *Vordersatz* groups of the first two periods did. The large eight-bar *Vordersatz* introduces several new and distinctly Baroque motives (borrowed, we shall see, from Couperin's Allemande) during its first three and a half measures, and it recomposes the B⁼ arpeggios of bars 9-11^a in the darker tones of the home key, G minor, during the remaining four and a half bars. The reappearance of the arpeggios within the *Vordersatz* rather than within

Krebs's sense of subliminal dissonance (Krebs 1999), but I would not want to exclude that possibility entirely.

the ensuing *Fortspinnung* or within the *Epilog* (where one would expect them to appear) provides the arpeggios with even greater thematic weight and continues their step-by-step elevation to the more severe and more formal setting to the Allegro's high Baroque style.

The Vordersatz: Bars 57-64. The new Baroque theme introduced in bars 57-60 restores the Allegro's perennial two-bar grouping pace and builds up the four-bar length of the subphrase it occupies through a pair of expansions. (Despite the overlapping entrance of the transposed Bb passages in the middle of bar 60 one still hears bars 57-60 as a four-bar group.) The new theme transforms the length of the group from two measures to four by adding orchestral echoes and elaborations to the solo concertino violin's brief motivic fragments. The fragments appear in bars 57 and 59, the echoes and elaborations in bars 58 and 60. (Note the contrast between the violin's characteristically slow half-note basic pace and the tutti's figural quarter-note pace.) Without calling upon sequential expansion as such, the resonant orchestral echoes simulate its idioms and take advantage of its durational properties. The new theme hinges on the entrance of the Allegro's first thematically conspicuous set of suspensions (Example 5.18a), which assists the passage in preserving the Allegro's older, more contrapuntal style. The decidedly Baroque quality of the suspensions crystallizes rapidly if one becomes aware of their source, a similarly conspicuous and thematized chain of suspensions in Couperin's Allemande (Example 5.18b).⁸¹

Owing to the sequential nature of the new theme and the highly repetitive, ancillary quality of the orchestral additions to its solo violin fragments, one may well be tempted to regard the theme's enlargements as genuine, quasi-sequential expansions. But the theme's restoration of the Allegro's two-bar grouping pace, however, and the absence

⁸¹This is also the source for the fugal subject of the Capriccio from Bach's C-minor Partita.

of a conventionally patterned sequential model for the enlargements, weigh in favor of the enlargements as apparent expansions. This is clearly a borderline case, one that fuses the idioms of genuine and apparent expansion into an analytically impenetrable whole.⁸²

The second part of the *Vordersatz* acquires its four-bars-plus length by bringing in the aforementioned Baroque G-minor transformation of the galant B= arpeggios. These enter prematurely in the middle of bar 60, and just as they have done earlier, they add a full two bars to the basic length of the passage. Since the addition of the arpeggios once again suspends the two-bar grouping pace reestablished during the first half of the *Vordersatz*, it embodies genuine expansion at the two-bar level of the segment. The addition of the arpeggios also accounts for the extension of the contrapuntal G-minor chord of bars 59-60 through to bar 63.

The Fortspinnung: Bars 65-70. The fourth period's *Fortspinnung* contains the Allegro's last violin solo and proceeds at the solo episode's characteristically slow half-note basic pace. It retains the old-style polyphonic setting of the earlier solo passages, but instead of pursuing a developmental line it repeats the same two-bar progression three times, with some important modifications during the last repetition. Because the *Fortspinnung* restores the Allegro's two-bar grouping pace, it is difficult to determine whether one might add at least the first, if not the second, of its two repetitions to the Allegro's short list of genuine expansions; the second repetition is too drastically modified (as we shall soon see) to be included in the list. Now the first repetition offers a good example of a potential expansion of the type I mentioned in my comments on the minimal length of expansion at the two-bar level. Since the minimum is two bars, it raises the following

⁸²A devil's advocate might of course ask why bother to find out what the parts of the whole are. As long as such an attempt does not fall into the trap of note-to-note fussiness, the more we try, the better our shadings and those of analytically aware players will be in performance.

question: When a grouping pace of two bars prevails and the repeated segment extends for precisely two bars, can one read the repetition as a genuine expansion? If pressed, I would say no: The expansion ultimately remains more apparent than real, for it is essential—in this instance, at the six-bar phrase level—to the procurement of the *Fortspinnung*'s six bars. When push comes to shove in the case of two-bar additions, the level that sets the criteria for the expansion is the larger of the two levels involved, here the six-bar level. The role the repetition plays at the six-bar level of the phrase supersedes in significance the role it plays at the two-bar level of the segment.⁸³

The durational meaning of the solo violin's second repetition can only be gauged with the help of a closer look at the voice leading of the passage and at the structure of the remaining measures of the Allegro. Beyond a hint at the impending cadential closure, the solo repetitions in the *Fortspinnung* bring in a harmonically tinged Phrygian inflection, changing the expected a natural² to ab² in bar 69 through the seemingly incomplete neighbor-note motion g²-ab². (The ornamental ab²-g² is in fact completed in bar 70 when g² is reasserted by the second concertino violin and by the tutti's first violins.) Although contrapuntal rather than harmonic in both origin and resolution (see Example 5.11), the Phrygian complex begets a conspicuous Neapolitan sixth chord that requires some sort of harmonic resolution, however delayed such resolution might be on account of the prominence of ab² at the head of a second thematic repetition in the two-line octave. The *Epilog*, which follows, does of course provide a complete return to the tonic, but a sufficient residue of Neapolitan tension remains to occasion the addition of yet another, coda-like period (an addition that we know to be necessary for registral reasons as well). An extended and genuinely harmonic Neapolitan sixth chord assumes a central role in articulating this last, highly gestural period, which is also charged with dissipating the

⁸³But that does not contradict or rule out the repetition's participation in an expansion at the two-bar level. Whether the expansion at the two-bar level is of any significance depends on the circumstances at hand.

figural energy of the Allegro and with bringing the narrative conflict between the Allegro's two styles to some sort of conclusion.

The reason the solo violin's Neapolitan repetition in bars 69-70 hardly qualifies as a durational expansion, then, has to do with its tonal duties. The repetition realizes a progression so substantial that it cannot be reduced out even in an abstract parsing of the Allegro's basic length. It does not qualify, not even ambivalently, as an apparent expansion.

The Epilog: Bars 71-76. The fourth period's *Epilog* continues to maintain the period's distinctly Baroque cast. The new material that the *Epilog* introduces in its opening two and a half measures shows a highly intensified elaboration, in chromaticized contrary motion, of the diatonic *Epilog* in Couperin's Allemande (Example 5.19).⁸⁴ Because the chromaticism in Handel's *Epilog* and its half-measure continuation enlarge the Allegro's two-bar grouping pace, and because the two-and-a-half measure dominant extension that follows in bars 73^b-75 exceeds the two-bar grouping pattern in the same way, we tend to hear a temporary two-and-a-half bar grouping pace rather than a pair of durational expansions. The one-bar cadential tag that follows closes the fourth period on a durationally inconclusive note; this is an effective strategy considering that a full-blown coda awaits right ahead.

Bars 57-58: Basic length. In what concerns length as such, the durational design of the

⁸⁴Handel's chromaticism also takes in Couperin's developmental spinning of the *Epilog* in the later passages of his Allemande (bars 32^b-36^a), as well as the chromaticism that pervades the entirety of Scarlatti's D-minor Sonata, K. 18. I believe these connections obtain despite the familiarity of Handel's chromatic progression: Throughout the tonal literature, the use of distinctive borrowings from a distinctive source will lead the composer to borrow also more common stock progressions and thematic patterns from the same source. The two kinds of borrowing work side by side.

fourth period resembles that of the third period, but it extends for six additional measures: Instead of collapsing the large-scale ritornello onto two phrases eight- and six-bars long, it allows each of the ritornello's three parts to occupy a full phrase. And so it is that its three phrases are eight, six, and again six bars long, reinforcing in a thematic way the alternation of six- and eight-bar grouping that has been building up for some time.⁸⁵ Like the second and third periods, the fourth period augments its basic length; and again, the significance, if any, of the augmentation will emerge only later on. Here I should like just to complete my basic account of it by comparing its articulation with that of the third period's basic length. Let me then explain what the diagrams in Example 5.20 mean.

The three diagrams depict the fully expanded foreground of the piece below two reductive layers. The uppermost, "background" layer reduces out every possible expansion, including the apparent as well as the ambivalent borderline expansions, in order to arrive at the most skeletal (or nuclear) basic length possible. The "middleground" layer below excludes only the expansions that have been certified as such in the text. It is the middle, not the upper layer that matches the rhythms of the Allegro most closely. The middle layer aims to exclude only the expansions that we hear as genuine expansions at *some* level, be it the level of the two-bar segment, the four-bar subphrase, or the eight-bar phrase. The exclusions in the upper layer take place on a mechanical and rather speculative "see what happens" basis.

Returning briefly to the basic length of the third period, we observe that the *Vordersatz* (bars 57-64) doubles its basic length of four bars through the introduction of the orchestral interjections in bars 58 and 60 and through the repetition of the B= arpeggios in their G-minor reincarnation (bars 61^b-63^a).⁸⁶ The *Fortspinnung* and the

⁸⁵Recall the thematic alternation of three-bar and two-bar segments in the Largo from the D-major Concerto Grosso, Op. 6, No. 5 (Examples 3.40-3.41).

⁸⁶The augmentation comes through despite the irregular division of the eight measures (bars 57-64) into $3 \frac{1}{2} + 4 \frac{1}{2}$.

Epilog, symmetrically balanced in both the foreground and the middleground, add two measures each to their four-bar stretches—the *Fortspinnung* (bars 65-70) through the repetition of bars 65-66 in bars 67-68, and the *Epilog* (bars 71-76) through the familiar extension of the running-sixteenths over the dominant (bars 73^b-75), which begins here in the middle of the measure. Bars 69-70, on account of their dramatic Neapolitan inflection, remain within the basic length of the *Fortspinnung* despite their similarity to bars 67-68. In all, one might indeed say that the length of the period has approximately—but not precisely—doubled. A quick glance at Example 5.20 and at the fourth period discloses that despite their different lengths at the surface the two periods augment their basic length in much the same way, and to the same extent.

II. 3. 5. The fifth period (bars 77-92)

Bars 77-92. The Allegro's last period, above and beyond performing its assigned registral and tonal tasks, also serves as the Allegro's coda; that is probably the reason why it is marked by a particularly high degree of repetition. In any case, since the Allegro as a whole highlights repetition as a major compositional and stylistic issue, it is only proper for its coda to focus on repetition in a very prominent way. The period divides into three parts: a four-bar *Vordersatz* (bars 77-80) that echoes the first four bars of the previous period, if without either solo-tutti contrasts or suspension figures; a more extended and more weighty six-bar *Fortspinnung* (bars 81-86^a) that reintroduces and resolves the previous period's Neapolitan tensions; and a matching six-bar *Epilog* (bars 86^b-92, beginning in the middle of bar 86 and therefore appearing to extend for seven measures) that recasts the galant B= arpeggios emphatically in the tonic for the second and last time.⁸⁷ The proportions of the three parts again differ from those in the preceding

⁸⁷For the third time in a minor key, if one counts the arpeggios' transposition to the dominant at the end of the second period, bars 39-40.

periods, but this time they seem to favor the weighty *Fortspinnung* rather than the short *Vordersatz*. All the same, the period's division into $4 + 6 + 6$ echoes the now-familiar division of the previous two periods into $8 + 6$ and $8 + 6 + 6$.⁸⁸

Each of the coda's three parts performs a variety of thematic and durational duties and perorates different elements of the design. While the *Vordersatz* sublimates the notion of repetition, presenting variants of the repetitions introduced during the previous *Vordersatz*, it also perorates the rising-sixteenths figure that preceded the original Bb expansion in bars 7-8, that by repeating it numerous times over a seemingly inactive bass.⁸⁹ And while the *Fortspinnung* occupies itself with reemphasizing the quarter-note basic pace, it also takes time out to dissipate the momentum of the Allegro's one-bar *Vordersatz* incipit by repeating it several times over the first-inversion tonic and by leading it to the very same Neapolitan sixth chord that was so prominent in the previous period. The *Epilog* finally brings the Allegro to a close with the aforementioned transposition to the tonic of the galant Bb stretch.

Bars 77-92: Basic length. Since the coda unfolds within the single registral orbit of the lower descent from 5 (the upper $\hat{3}-\hat{2}-\hat{1}$ descent having closed at the end of the previous period), its durational outlines are somewhat easier to parse than are the outlines of the four earlier periods. Much like the length of the preceding period, the coda's actual length at the surface is far greater than its basic length, but most of its expansions are more apparent than real. Unlike the fourth period, the coda allows its two-bar grouping pace to

⁸⁸Codas in Handel's instrumental music are fairly rare but not entirely exceptional. They are rather more common in Couperin's music, where the *petite reprise*—the extra repetition of the last few measures before or after the last repeat sign—paves the way for the occasional appearance of genuine codas.

⁸⁹When one normalizes the voice leading that underlies the repetitions one realizes that the repetitions restore the Allegro's quarter-note basic pace.

prevail (at least for a while) and to set up a genuine periodic grid. The *Vordersatz*, though similar to that of the fourth period, expands its basic length much more drastically, through idiomatic repetitions that resemble a double sequential expansion (consult again Example 5.12). The repetitions augment the length of each of the two principal chords of the progression from one half to two bars. The *Fortspinnung*, in much the same way, repeats its opening measure and adds one measure to the Neapolitan sixth chord's extension, thereby transforming four measures into six, but again as essential additions within the framework of the prevailing two-bar grouping units (see Example 5.20). Only the *Epilog* shows genuine enlargement: It breaks the two-bar grouping pace and adds three measures of transposed Bb arpeggios (bars 87^b-90^a), converting three and a half measures into six and a half.

The very slow underlying pace of the *Vordersatz* in the coda (bars 77-80), and the similarly slow pace of the corresponding measures at the beginning of the fourth period (bars 57-60) mirror each other as they present the Allegro's two isolated instances of a genuine obbligato pace, a two-bar pace established by the two-bar extensions and the repetitions in each *Vordersatz*. In the coda the obbligato pace is realized by the opening C-minor sixth chord (bars 77-78) and by the ensuing Bb-major sixth chord (bars 79-80); in the fourth period, the obbligato pace is realized by the similarly sustained C-minor chord (bars 57-58) and the sustained G-minor chord (bars 59-60). The newly found sense of order that the obbligato pace brings about, punctuated as it is by the closing tonic transposition of the Bb arpeggios, concedes that the galant affiliations of the homophonic Bb expansion have more or less taken over the piece. But it also signals that their success has been achieved at substantial cost, namely at the cost of submission to the Allegro's Baroque home key and surrender of the arpeggios' bright tonal color and light figural touch. For their part, the coda's extensive repetitions and its underlying harmonic stasis indicate that the homophonic setting and the prolongational design of the Bb materials have irrevocably modified the Allegro's fundamentally contrapuntal fabric.

Between dénouement and impasse. Looking back through the Allegro, we recall that the uneasy rapprochement between its two styles was set in motion already by the dominant extension and the running sixteenths figures in bars 19-20^a, and that it was followed up and intensified by the appearance of many similar but more extended idioms throughout the piece. Now that the Allegro is complete, we can assess the concessions each style has made in order to sustain the presence of the other. We soon realize that for the two styles to coexist and to operate on equal footing in the long run, each has had to give up simply too many of its salient features to survive intact. That is perhaps why the Allegro must end on a note of impasse: On the one hand, the vigorous Neapolitan sixth chord extension in bars 83^b-85^a suggest that the Allegro's Baroque materials are in charge; on the other, the transposed Bb arpeggios appear to have the last say because they close the piece. Ultimately, the Baroque affiliations of the Neapolitan progression seem to win out since they ensure that the galant passages in the coda conform strictly to the cultural requirements, as it were, of G minor. But it is a very close call.

Adding to the complexity of the situation is one's nagging suspicion that at some level the energetically repetitive extension of the tonic in bars 81-82, which leads up to the extension of the Neapolitan sixth chord in bars 83^b-85^a, also displays a tired, stop-go quality, and that the transposed Bb arpeggios, notwithstanding their ubiquitous presence, never really develop in any direction at all. It is possible that Handel, whose capacity for mixing styles without losing sight of their origins was matched only by Bach's and Scarlatti's, intended to suggest in a programmatic, allegorical way that the Allegro's two styles were in the end incompatible, and that their deliberate yet awkward mix worked on some rhetorical levels but not on others. On a large scale this Janus-faced premise is a worthy match to the seeming contradiction in bars 5-12, where Handel succeeds in suggesting an ancillary interpolation on one level and a structural addition to the piece on another.

II. 4. Phrase rhythm and rhetorical structure

Plot archetypes. The Allegro's strategic scheme—its early suggestion and subsequent realization of a dialectical exchange between two competing musical styles—realizes a conflict between two plot archetypes, a conflict whose identity becomes increasingly clear in the later pages of the piece, when the materials that derive from the early Bb expansion begin to appear repeatedly in the minor keys of the dominant and the tonic. As I mentioned at the outset, these archetypes are the familiar *troping archetype*, and *elevation archetype*: the same archetypes that helped chart the general course of action in the Allegro from the E-minor Concerto Grosso. We must keep in mind that each Allegro articulates the dialectic between its archetypes in a different way. With the help of enlargement, the E-minor Allegro fuses its high and low ingredients into one developmentally integral whole, and it allows the elevation archetype to have the upper hand. With no comparable help at hand, the G-minor Allegro keeps its Baroque and galant components closer to a state of equilibrium, and it prevents the elevation archetype from dictating the Allegro's narrative trajectory. The Allegro's Baroque and galant ingredients remain largely separate. Under the terms of their separation the Allegro's "progressive" stretches are troped wholesale onto the Allegro's conservative Baroque foundation. All the more remarkable, then, that as an aural experience the Allegro's dialectical discourse conjures up not so much the effect of two discrete, alternating styles but rather the impression of a closely worked whole that by turns filters one style through the lens of the other. Handel's invention resides in conjuring up this illusion and in maintaining it to the very end.

The troping and elevation of styles is particularly revealing here in that it discloses some of the compositional principles that underlie Handel's hybrid and composite borrowings. When Handel culls a diversity of elements from different pieces and different

styles and then reassembles them under one roof, he sets up a paradigmatic, archetypal situation in which various degrees of compatibility and incompatibility between stylistically diverse sources provide the principal elements of compositional friction. The sources' compatibility in the realm of, say, melodic shape allows them to coexist peacefully, but if anything it also underlines their incompatibility in the contrapuntal, durational, and harmonic spheres. The emphasis Handel places on their incompatibility, and on the gradual shift in the precarious balance between them, is the rhetorical nub of the piece. We can see why it is that retracing Handel's way with his borrowings can provide us with the key to unlocking the composition's rhetorical structure and its durational design. While the description of the borrowings' synthesis of grouping and pacing patterns may not yield a very specific or neatly patterned hypermetrical picture, it does provide us with substantial clues to unraveling the mysteries of Handel's temporal layout: It discloses why phrases and periods extend for as long as they do and, more specifically, why pockets of expansion appear in one area but not in another.

Basic length. Three of the G-minor Allegro's five periods—all but the opening ritornello and closing coda—seem to double the basic length of their underlying progressions.⁹⁰ As I pointed out, however, many of the expansions involved are more apparent than real because they are indispensable to the realization of the tonal design and to the procurement and maintenance of the two-bar grouping pace required by the larger durational scheme. In other words, most of the Allegro's expansions are essential at the two-bar level of the segment. Many are also essential at the four-, six-, and eight-bar levels on account of the roles they play in realizing the tonal structure. We need to keep

⁹⁰Because the ritornello and the coda participate in articulating the fundamental structure, I include their basic length in reckoning the basic length of the Allegro. The structural significance of Baroque ritornellos and codas is usually greater than that of counterparts in the Classic and Romantic eras.

that in mind as we revisit the diagrams in Example 5.20. These, again, illustrate that the basic length relates to the length of the foreground in two different ways: Example 5.20a discloses the basic length that remains when all the apparent expansions are reduced out completely, and Example 5.20b portrays the basic length as it stands when the apparent expansions are left intact. When the apparent expansions are reduced out, the basic length extends for just over one half the surface length; when the apparent expansions are left intact, it extends for about two thirds or three quarters of the foreground.⁹¹

Either way, the basic length does not appear to provide the durational backbone of the Allegro's temporality: It yields few clues that will help us unravel the durational mysteries of the piece. The sheer irregularity with which it is enlarged, and the absence of any patterning in its enlargement, is enough to throw into doubt its value as a working durational phenomenon—and, conversely, as an analytical tool. All the same, one can surmise that the approximate doubling of the basic length and its plasticity close to the foreground might have helped Handel keep track of the various expansions, apparent and real, on a segment-to-segment, phrase-to-phrase, and period-to-period level. Indeed, augmenting the basic length may have been Handel's quasi-mnemonic mechanism for keeping track of his improvisatory durational setup as he went along. And while the approximate doubling of the nuclear basic length at the surface brings to mind Bach's frequent reliance on large-scale symmetry in some of his most complex and unpatterned suite movements, one must keep in mind that Bach's symmetries often revolve around the double bar that is ubiquitous in binary form, and that they engage the help of underlying, hidden symmetries.⁹² The long allegros of Handel's Op. 6 have no dividing double bar,

⁹¹Braunschweig 1997 offers a particularly lucid account of the different levels at which the basic length operates. The basic length, it turns out, is a relative, not an absolute, phenomenon. Its virtue, such as it is, resides in its flexibility.

⁹²I discuss Bach's hidden symmetries and periodicities in Willner 1996a and 1998, where I derive the notion of hidden periodicity from Schachter 1987/1999b. Rothstein 1989 contains a perceptive overview of these issues; see especially chapters 3 and 4.

and they show few symmetries that are deliberately concealed.⁹³

Markedness, hybrid borrowings, and improvisation. Handel's quest for markedness is a major reason—though, it should by now be apparent, not the only reason—for Handel's mixture of diverse styles and his dependence on a wide range of borrowings within the span of a single movement. Looking back again at the G-minor Allegro one can observe how Handel aims for markedness by borrowing and elevating strong but relatively unmarked Baroque idioms and then, having evoked a generically Frenchified Corellian style, canceling out this basic premise by adding and elevating a chain of more popular but equally strong and equally unmarked galant idioms. From this perspective, Handel's hidden reason for borrowing from Couperin's two pieces (and from Scarlatti's two sonatas in the E-minor Allegro), beyond the sources' thematic and textural attractiveness, resides in each pair's potential for acquiring markedness—for provoking stylistic tensions when faced with a different kind of unmarked foreground, and for generating a high degree of friction during the subsequent attempt at synthesis, elevation, and sublimation.⁹⁴

With the survey of Couperin borrowings in the D-minor Allemande in mind (chapter 4), we can observe how Handel here calls upon stylistically disparate borrowings in order to simulate the effect of improvisation. The difference is only one of scale: The impish leap from one borrowing and one style to another is now bolder and more explicit, in keeping with the G-minor Allegro's greater length, its richer medium, and its more

⁹³In addition to the basic length, Handel relies on enormous barlines that appear in his manuscripts at irregular intervals of anywhere from four to eight measures. Since these have no structural significance of any sort, we may safely conclude that they represent a purely mnemonic device.

⁹⁴This is one of the major patterns of borrowing that emerge throughout the tonal era. A still more significant pattern—but one that cannot detain us here—is the conflation of hybrid borrowings in the quest for rhythmic spontaneity and simulated improvisation. Many of Handel's borrowings fall into this second category.

diversified font of sources. From the surprising outburst of the Bb arpeggios in bars 5-12 to the D-minor and G-minor transformations of the arpeggios later on, the quirky but artful maneuvers between two different modes of composition owe their ever-refreshing immediacy to the fluent exchanges between Couperin's "L'Ansonnière" and his "L'Évaporée."

II. 5. More on expansion

Chordal extensions and repetitions in Op. 6, No. 3. Having addressed the relation of grouping pace to durational expansion and, specifically, to chordal extensions that support figural repetition at the one-, two-, and three-bar levels (and at the unnotated levels in between), we are finally in a position to return to the Allegro from the E-minor Concerto Grosso and to check whether its many chordal extensions and figural repetitions embody durational expansion. As I explained earlier, in situations where a two-bar grouping pace prevails, a two-bar period grid prevails also. Under such circumstances, repetitions within two-bar groups only provide the tonal substance that fills in the contents of the two-bar time slots, which have been prefabricated and preassigned by the periodic grid. These repetitions don't expand any preexisting models. To constitute genuine expansion, at least at the two-bar level, chordal extensions and figural repetitions like those in bars 5-12 of the E-minor Allegro have to burst the boundaries of the two-bar slots. Similarly, in situations where a one-bar or a one-and-a-half bar grouping pace prevails, the extension must continue beyond the one-bar and one-and-a-half-bar length if it is to qualify as a genuine expansion.

Since basic one-bar segments and a one-bar grouping pace prevail mainly during the opening four-bar theme of the E-minor Allegro and only sporadically later on—larger segments and a two-bar grouping pace are mostly part in force between bars 5 and 56—the many additions and repetitions that appear throughout the movement would

have to exceed two bars each to count as genuine expansions. Not only do few such additions occur: A large number of the repetitions also play an essential role in building up longer, overarching thematic progressions.

During the Allegro's first period, what appears to be a varied repetition of bars 5-6 in bars 7-8 quickly asserts its participation in the basic thematic fabric of the *Vordersatz* which spans bars 5-12 (under circumstances I explained in chapter 1). It therefore does not qualify as an expansion at the two-bar segment level, not even as an apparent expansion. From a larger perspective, the seemingly varied repetition is essential at both the four-bar subphrase level and the eight-bar phrase level, where it performs double duty in procuring the length of each group. This is another instructive example of the complexities involved in parsing two-bar groups that pretend to be ancillary: The apparent durational redundancy of such groups at the surface is canceled out by their greater significance—tonal, thematic, and rhetorical—in the larger scheme of things.

The various repetitions within the pre-cadential, multiple voice exchanges near the end of the first period (bars 17-20) and near the end of the second period (bars 37-38^a) do not qualify as expansions at any level. Not only does their length fall short of the required two-bar minimum for expansion at the two-bar level: The entire subphrase in which each repetition occurs appears to retain its integrity as a single tonal and thematic entity by following a continuous thematic and contrapuntal thread; recall the tonal and durational reductions in Examples 5.2 and 5.3. The similar but more developmental voice exchanges in bars 53-55 do contain a much greater number of literal repetitions, especially of half-bar segments, but these serve to build up the basic length of the two-bar units in bars 53-54 and 55-56, and they too therefore embody no expansion.

Along the same lines, the insistent pre-cadential extension and repetition of the supertonic 6/5, which in the key of the dominant precedes the multiple voice exchanges in the second period (bars 35-36), and which in the key of the tonic, closes the final pre-cadential stretch in unnotated 3/2 time near the end of the third period (bars 61^b-62), also

serves to establish the basic two-bar and one-and-a-half-bar building blocks of each passage. It consequently represents apparent rather than full-blown expansion.⁹⁵

Finally, we must reckon with the Allegro's substantial sequential expansions. These idiomatic progressions, in striking contrast to most of the Allegro's extensive ad hoc repetitions, all embody genuine expansion, inasmuch as they enlarge a pre existing model. At the same time they also remain essential at the level of the group whose length they help procure. Thus the three corresponding quadruple expansions in bars 13-16, 41-44, and 49-52 are essential at the four-bar subphrase level, and so is the double sequential expansion in bars 29-32.

Epilog

"Everything is an expansion," muttered a theorist while glancing, not without skepticism, at some of my early durational reductions—drastic sketches, from which all expansions were left out. "Where are the reductions?" asked another while looking at my later, more conservative pace reductions—comparatively tame sketches, across which most of the expansions survived. The changes in my approach reflect the wide-ranging and fundamentally hierarchical meaning that expansion, as a compositional procedure and as an analytical tool, has put across during the past three centuries. I hope to have demonstrated how it is that even in early eighteenth-century music expansion is already carried out in a layered way. Each durational level in the high style of the late Baroque possesses its own set of expansions, and each expansion, while an incidental enlargement on some levels, remains an indispensable addition on others. Expansion therefore changes its character, its effect, and its affect with the depth of the level at which one chooses to

⁹⁵During stretches of unnotated 3/2 time the grouping pace modulates temporarily to a pace of a bar and a half. Bars 59-64 are so unpatterned, though, that it would be difficult to infer any grouping pace outside of bars 58^b-62.

contemplate it. Baroque expansion is consequently a highly expressive, indeed personal phenomenon.⁹⁶

Sensitivity to this tiered multiplicity of meanings is an analytical resource well worth cultivating, notwithstanding the time and the effort involved. It helps the theorist, the historian, and the performer organize and shade music that is perpetually rushing forth at high speed within a restricted range of dynamics. Those who master this resource will find themselves better prepared to accomplish the dual mission of Schenker's approach: the artistic re-creation of the music through analysis, and its artful rendition in performance.

⁹⁶ That is why Kevin Korsyn, after reviewing several attempts to find "the" expansion in the opening 16 measures of Mozart's Piano Sonata in G, K. 283, concludes that while the expansion does indeed exist, it resides primarily in the listener's ear. See Korsyn 2003, pp. 91-96. Carl Schachter outlines a similar view in his elegant reading of Chopin's Mazurka in A $\flat$, op. 24, No. 3, bars 1-12; see Schachter 2004, pp. 102-3.

APPENDIX

Nascent Periodicity and Bach's "Progressive" *Galanterien*¹ (1992 version and format)

At the foot of the first page of your handout you'll find a note indicating that the examples derive from a work in progress on *Handel's* instrumental music—my doctoral dissertation, as it happens.²

This is not quite so peculiar as it might seem: The complexities of Handel's expansive, nearly rhapsodic phrase rhythm and their relation to prolongation become a bit more penetrable after comparison with Bach's tighter and more clearly grouped and subdivided rhythms, which share a greater number of elements with later eighteenth-century practice. A piece about Handelian phrase rhythm may well include at least some

¹This paper is a transcript of a talk I gave at the annual meeting of the American Musicological Society in Pittsburgh, 1992. Although some of the ideas it develops—especially the notion that no hierarchically periodic relations obtain between large phrases and small subphrases—are contradicted by the dissertation's findings, others—namely the suggestion that periodicity depends on durational expectations fostered by stable prolongations—remain worth exploring. This suggestion bears some similarity to the concept of *projection* developed by Christopher Hasty in *Meter as Rhythm* (New York: Oxford University Press, 1997). I should like to thank Floyd K. Grave for reading through an earlier version of this paper and offering many helpful suggestions for its improvement.

² Channan Willner, "Durational Pacing in Handel's Instrumental Works: The Nature of Temporality in the Music of the High Baroque" (Ph.D. dissertation, CUNY Graduate Center, in progress).

Bach examples therefore.³ A durational Bach-Handel confrontation, interesting though it might be, will have to await another occasion though. Today, I should like to confine myself to Bach, and focus on one of the most vexing issues in the relatively undeveloped (if not entirely uncharted) territory of Bach's phrase rhythm, namely that of periodicity and the extent to which its most explicit manifestation, in the shorter dance suite movements, prefigures the proportional hierarchies of later repertoires.

One tends to imagine offhand that instances of periodicity in Bach's bourrées, gavottes and other *Galanterien* reflect the emergence of the early Classical style. In a recent article entitled "Johann Sebastian Bach und der galante Stil," Hans Eppstein,⁴ taking a conceptual cue from Robert Marshall's celebrated essay, "Bach the Progressive,"⁵ but carrying it back a dozen years or so into the Cöthen period, speaks of the "clearly periodic melodic construction" ("*deutlich periodischer Melodik*") of the gavottes, bourrées, menuets and other "intermezzo movements" of the French and

³ These Bach examples were later omitted from the dissertation.

⁴ Eppstein, "Johann Sebastian Bach und der galante Stil," in Wolfgang Birtel and Christoph-Hellmut Mahling, eds., *Aufklärungen: Studien zur deutsch-französischen Musikgeschichte im 18. Jahrhundert*, Vol. 2 (Heidelberg: Carl Winter/Universitätsverlag, 1986), pp. 209-218, esp. 211.

⁵ Marshall, "Bach the Progressive: Observations on His Later Works," *Musical Quarterly*, Vol. 62/3 (July 1976), pp. 313-357, reprinted in Marshall, *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (New York: Schirmer Books, 1989), pp. 23-54, with an extensive *Postscript* (pp. 54-58). Both Marshall and, in a later response, Frederick Neumann, emphasize that periodicity as such can easily be found in dance music of much earlier eras; see Marshall, p. 350 (reprint, p. 49), and Neumann, "Bach: Progressive or Conservative and the Authorship of the Goldberg Aria," *Musical Quarterly* 71/3(1985), p. 282, reprinted in Neumann, *New Essays on Performance Practice* (Ann Arbor: UMI Research Press, 1989), p. 196. The two authors might have added that such periodicity is highly local as well as limited in scope and small in scale.

English Suites.⁶ (Marshall's trenchant observations, incidentally, don't address the lighter dance movements in any detail.)

Criticism of this "periodicity link" has been relatively mute. Much the most perceptive skepticism is expressed in a pithy but highly implicative footnote in Eugene K. Wolf's study of the Stamitz symphonies: "Contrary to what is often assumed, a significant proportion of Baroque dances are not fully hierarchical in the proportional sense, being highly irregular at levels down to and even including the beat—this despite the fact that articulations may occur regularly every four, eight, sixteen, and thirty-two bars."⁷ Wolf's objections, reflecting his focus on relatively short articulations, are certainly well taken, yet the larger periodic *appearance* and symmetrical *quality* of the *Galanterien* remain important features of their durational articulation. Evidently, we need to take a closer look at this issue and at its ramifications for our understanding of Baroque phrase rhythm.

Let's begin with the first Bourrée from Bach's A-major English Suite, performed here by Gustav Leonhardt; the score and a tonal reduction are given in Example 1 of the handout; Example 2 shows a durational reduction. The value of applying durational

⁶ Eppstein, "Johann Sebastian Bach," p. 211.

⁷ Wolf, *The Symphonies of Johann Stamitz* (Utrecht and Antwerp: Bohn, Scheltema and Holkema, 1981), p. 137, fn. 83. A similar, if more general, view of localized irregularity in Bach's rhythmic treatment is reflected in Edward Lowinsky's explanation of Mozart's failure to write a proper Bach fugue in K. 394, which Marshall quotes at length; see Lowinsky, "On Mozart's Rhythm," *Musical Quarterly* 42/2 (April 1956), pp. 162-163, reprinted in Paul Henry Lang, ed., *The Creative World of Mozart* (New York: Norton, 1963), pp. 31-32; quoted in Marshall, "Bach the Progressive," pp. 352-353 (Schirmer reprint, 51). Viewing Baroque rhythmic treatment as irregular strikes me as a bit suspect, though: irregular by what yardstick—that of the Viennese Classical style? What Wolf probably means is "not forming a regularly recurring pattern" rather than "out of the ordinary."

reduction to Baroque compositions resides in its potential for disclosing the existing symmetries, durational groupings and temporal conflicts of the piece with great clarity, and for laying out the disposition of the metrical design. Most important, it throws light on rhythmic phenomena that become apparent only at the deeper levels.

The opening phrase, up to the double bar, quite obviously divides into antecedent and consequent subphrases of eight bars each (a good example of what Wilhelm Fischer called the *Liedtypus*).⁸ Just as obviously, though, it retains its strong Baroque orientation: incisive motoric bite, pervasive upbeat formations, canonically imitative texture, and rapid harmonic rhythm at the surface. Two phrases follow the double bar, the first phrase leading to the supertonic (bars 17-24) and the second phrase leading to the closing cadential passages (bars 25-40) as well as to the codetta tacked on after the return to A (bars 41-48). The two phrases also subdivide into two subphrases apiece. Of these subphrases, the first three are four bars in length each; the very last, on the other hand—the subphrase preceding the codetta—is dramatically expanded to occupy all of bars 29-40, as indicated by the square brackets in both Examples. The expansion, depicted by the first set of parentheses in Example 2, takes place through an improvisatory and climactic tonal and rhythmic augmentation, realized over repeated pedal tones in the bass, of the rise to the high B in bars 5-8. (Note that I parse the second and third phrases differently from the first, this on account of their diverse harmonic design.)

⁸ Fischer, "Zur Entwicklungsgeschichte des Wiener klassischen Stils," *Studien zur Musikwissenschaft* 3 (1915), pp. 25ff.

Notwithstanding the expansion, the surface retains the articulation of four-bar groups throughout the second part of the Bourrée, reinforcing the duple quality established more deeply by the characteristic and consistent pairing of the subphrases. Not only is the expansion articulated through a deceptive set of three four-bar groups of measures at the surface; it occurs (typically, as it turns out) at the level of the subphrase, not the phrase, hinging as it does on the prior establishment of explicit and implicit durational norms.⁹ The subphrase—specifically, in this case, the four-bar subphrase—thus appears to cement an almost unshakable periodic underpinning on behalf of the Bourrée’s periodicity just when the foreground seems to relax and open up a bit.

And yet, the larger articulation of the phrase structure at the various levels speaks against a wholly periodic interpretation. Although each of the Bourrée’s three phrases is marked by a pairing of subphrases, the internal articulation of each phrase remains largely independent of the articulation dividing its companion phrases. The antecedent-consequent construction, eight-bar subgrouping, and large thematic parallelisms of the first phrase find no counterpart in the transitional, sequentially developmental four-bar units of the second phrase,¹⁰ nor in the improvisatory expansion of the third. Each pairing

⁹ See William Rothstein, “Rhythm and the Theory of Structural Levels” (Ph.D. dissertation, Yale University, 1981), Chapter 7 (especially pp. 152-171), and Carl Schachter, “Rhythm and Linear Analysis: Aspects of Meter,” *The Music Forum* 6/1 (New York: Columbia University Press, 1987), pp. 40-45, both with further references.

¹⁰ The metrics of the measures following the central double bar in Baroque dance suite movements, which often incorporate what I call *sequential expansion*, are too complex to go into here; they are treated in detail in my dissertation. See also my “Sequential Expansion and Handelian Phrase Rhythm,” in Carl Schachter and Hedi Siegel, eds., *Schenker Studies 2* (Cambridge and New York: Cambridge University Press, 1999), pp. 192-221.

of subphrases is unique in design, and as such reflects an additive, or perhaps an appositive—rather than a hierarchic—relation between the phrases. Neither the phrase, as Wolf intimates in his aforementioned footnote, nor its underlying *basic phrase* can be reckoned a proportionately hierarchical durational unit. The largest unit that can be hierarchically grouped is the subphrase.

A “progressive” periodic reading, then, in the style of Wilhelm Fischer, would appear to be as unsatisfactory as an insistently aperiodic interpretation, in the manner of Ernst Kurth.¹¹ To explain the phrase rhythm of the *Galanterien*, it’ll be much more fruitful to summon the flexible notion of Bach’s stylistic fusion, which has recently been widely advanced, in various contexts, by Robert Marshall, Laurence Dreyfus, Kenneth Nott and others.¹² Under the auspices of such a view, the consistent emphasis on the subphrase as a basic durational unit, its frequent pairing, and its choice as the level at which expansion occurs could all be regarded as the progressive hierarchical articulation of a fundamentally traditional, additive or—again, better—appositive Baroque phrase structure. Similar rhythmic fusion can of course be found in abundance throughout the

¹¹ See Lee Rothfarb, *Ernst Kurth as Theorist and Analyst* (Philadelphia: University of Pennsylvania Press, 1988), Chapter 2, especially pp. 33 and 42.

¹² Marshall, “On Bach’s Universality,” in *The Universal Bach* (Philadelphia: American Philosophical Society, 1986), pp. 50-81, reprinted in *The Music of Johann Sebastian Bach*, pp. 65-79; Dreyfus, “Concluding Remarks,” in Dreyfus, ed., *J.S. Bach, Drei Sonaten für Viola da Gamba (Violoncello) und Cembalo* (Leipzig: Edition Peters, 1985), pp. 62-66; and Nott, “Tilge, Höchster, meine Sünden: Observations on Bach and the ‘*Stil galant*,’” in *Bach: The Journal of the Riemenschneider Bach Institute* 23/1 (Spring-Summer 1992), esp. pp. 18-30.

high-Baroque repertoire,¹³ but in Bach's hands it receives its most extended and most closely worked elaboration, in keeping with the universally encyclopedic quality of Bach's approach. Nowhere is it expressed more artfully than in the *Galanterien*.¹⁴

(In what follows, by the way, it will sometimes be useful to refer, as I do in the Examples, to the *basic phrase*, a term recently adapted by William Rothstein from the writings of Heinrich Christoph Koch to denote the essential tonal and durational outlines of the phrase, leaving out its expansions and enlargements.¹⁵ Because context usually makes it clear whether a subphrase under discussion is expanded or takes part in an expansion, it's not necessary to refer to a "basic subphrase." And as the foregoing paragraphs will have already suggested, the basic phrase is an essentially *tonal* unit, linking different key areas, whereas the subphrase is a flexible *durational* unit, occupying

¹³ The fusion of diverse aspects of Baroque and early Classical phrase rhythm manifests itself in countless ways throughout both repertoires, but it has been insufficiently studied in the past. It would be worthwhile, for example, to undertake a detailed durational study of Giovanni Bononcini's phenomenally successful and highly influential *Il trionfo di Camilla* (see, among others, Lowell Lindgren, "Camilla and The Beggar's Opera," in *Philological Quarterly* 59/1 (Winter 1980), pp. 44-61) and other works from the central Italian and Italian-influences high-Baroque opera repertory. Similarly, additional studies of later composers' more radical shifts from one style to the other (along the lines of Howard Brofsky's "The Keyboard Sonatas of Padre Martini," *Quadrivium* 8 (1967), pp. 63-73) would be most welcome.

¹⁴ It is well known (but perhaps not superfluous to mention at this point) that Bach's keyboard suites in general and the A-major English Suite in particular show the marked influence of the French keyboard repertoire at the turn of the eighteenth century. See, among others, Robert Hill, "'Der Himmel weiss, wo diese Sachen hingekommen sind': Reconstructing the Lost Keyboard Notebooks of the Young Bach and Handel," in Peter Williams, ed., *Bach, Handel, Scarlatti: Tercentenary Essays* (Cambridge: Cambridge University Press, 1985), pp. 161-172; and Christiane Jaccottet, "L'influence de la musique française pour clavecin dans les *Suites Anglaises* de Johann Sebastian Bach et, plus spécialement, la première en La Majeur BWV 806," in *Aufklärungen* 2 (cited in fn. 2, above), pp. 195-99.

¹⁵ Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989), p. 64.

spans of time at or near the surface. More on this important difference between the two later.)

Let us turn now to the remaining examples, which I shall discuss briefly, and to a further theoretical consideration of the basic phrase and its component subphrases vis-à-vis their capacity to tonicize and to prolong key areas. Here is the first Gavotte from Bach's G-minor English Suite, played again by Gustav Leonhardt and outlined in Examples 3 and 4 of the handout.¹⁶

Though somewhat shorter than our earlier Bourrée, this Gavotte shows more widely ranging expansion and spreads it out more evenly among the various subphrases of the second part. As the square and slightly curved brackets of Examples 3 and 4 suggest, the improvisatory augmentation and elaboration of the octave descents and descending-step formations, which is introduced in the first part, spurs virtually everything that transpires in the second. Yet again there is no correspondence between the marked periodicity before the double bar and the pairing of the enlarged subphrases that follows in each of the succeeding two phrases. The *sequential*, *anticipating* and *extending* expansions, depicted by parentheses in Example 4, foster a deceptively straightforward sense of four-bar grouping while articulating each phrase uniquely. (The

¹⁶ My reading of bars 1-8 is in some respects similar to the sketches of those measures given in the *Instructor's Manual for Introduction to Schenkerian Analysis* by Allen Forte and Steven Gilbert (New York: Norton, 1982), pp. 65-67, Exercise 2 (I reviewed the book in *MLA Notes* 41/2 (December 1984), pp. 168-170). Wilhelm Fischer quotes bars 1-8 in "Entwicklungsgeschichte," p. 26, as an instance of the *Liedtypus*. I have made no attempt here to deal with the issue of metrical displacement in gavottes; a study of this complex phenomenon would need to address questions of dance and performance that are beyond the scope of the present essay. The basic treatment of metrical displacement during the high Baroque is Floyd K. Grave, "Metrical Displacement in Eighteenth-Century Theory and Practice," *Theoria* 1 (1985), pp. 25-60.

motivic enlargements, though an integral part of the voice-leading framework, are related by virtue of the parallelisms they establish, rather than through any direct one-to-one structural correspondence to a tonal model.)¹⁷ Note that with the expansions left out, the basic phrases are nearly equal in length here; very often, though by no means always, the unexpanded basic phrases in this repertoire show a striking equivalence or near-equivalence (as William Rothstein has noted).¹⁸ This is a result, it seems to me, of their frequent tendency to describe essentially similar large-scale modulatory progression, but it probably also signifies, however distantly, the impending emergence of periodicity.

The first Bourrée from Bach's C-major Suite for Solo 'Cello, given in Examples 5 and 6, demonstrates just such equivalence, along with crystal-clear subdivision into four-bar subphrases, of which only the last is expanded.¹⁹ Here it is, played by Frans Helmerson.

¹⁷ A particularly interesting problem, outlined in a recent article by Richard L. Cohn and Douglas Dempster, "Hierarchical Unity, Plural Unities: Toward a Reconciliation" (in Katherine Bergeron and Philip V. Bohlman, eds., *Disciplining Music: Musicology and Its Canons* (Chicago: Chicago University Press, 1992), 156-181), is the relation of motivic enlargements to its tonal structure and its hierarchic apparatus. Though the authors exaggerate, perhaps, what they perceive as the absence of such a relation—after all, the enlargements are brought about by tonal and rhythmic expansions that are decidedly hierarchic in nature—the precise tonal underpinnings of motivic enlargements (as opposed to their rhythmic counterparts) vis-à-vis their models and the outer-voices structure await a rigorous theoretical workout. The most thorough introduction to this subject remains Charles Burkhart, "Schenker's 'Motivic Parallelisms,'" *Journal of Music Theory*, 22/2 (Fall 1978), pp. 145-176.

¹⁸ Rothstein notes the frequent occurrence of such equivalence, which I have encountered repeatedly in my work on Bach and Handel, in *Phrase Rhythm*, p. 110. I discuss it in detail in my dissertation.

¹⁹ A different reading of the Bourrée is found in Karl-Otto Plum, *Untersuchungen zu Heinrich Schenkers Stimmführungsanalyse* (Regensburg: Gustav Bosse Verlag, 1979), pp. 135-136. Lee Rothfarb suggests that the first part of the Bourrée embodies Fischer's *Fortspinnungstypus* (Ernst Kurth, 52, fn. 9), but it would probably be more accurate to

Again, the Bourrée's climactic passage, marked by the last square brackets and the parentheses in Examples 5 and 6, fosters the rhythmic expansion and supporting bass pedal of the last subphrase. Extending through an added interpolation all the way to the closing cadential flourish (bar 27), it outlines a multi-register, transposed enlargement of the opening upbeat figure, E-F-G. Rather than dwell on the relatively straightforward and homogeneous groupings of this Bourrée, though, I should like to point to the possibility of a close kinship between the nearly foursquare articulation of its subphrase structure and the corresponding articulation one often finds in seamlessly flowing passagework throughout Bach's more extended instrumental works. Example 7 depicts an excerpt from the *Prélude* to the D-minor English Suite.

Looking closely at this passage, we realize that its basic phrases comprise the same type of paired four-bar subphrases we've encountered earlier, even though small extensions and subsequent overlaps cover up their frequent intersection. Indeed, it often seems that such subphrases, similarly connected, serve as a sort of durational common denominator that in one way or another supports a good deal of rhythmic articulation throughout Bach's *oeuvre*.²⁰ I'll examine the tonal properties of this durational norm presently.

describe its form as a fusion of *Liedtypus* and *Fortspinnungstypus*, along the lines suggested by Fischer in "Entwicklungsgeschichte," pp. 27 and 31. The first part in some of Bach's more complex *Galanterien*, such as the first Bourrée from the A-minor English Suite and the *Tempo di Bourrée* from the B-minor Partita for Solo Violin, often shows close affinity to the *Fortspinnungstypus*, yet in principle the analysis of such pieces would proceed along lines similar to those suggested here.

²⁰ The prevalence of such foursquare grouping in Bach has been observed in passing by many scholars. See, for instance, Peter Benary, "Zum periodischen Prinzip bei J.S. Bach," *Bach-Jahrbuch* 45 (1958), pp. 84-93, and p. 46 (1959), pp. 111-123, with further references to similar articles (which generally tend to drift into idle numerical speculation). Many Bach studies also note their existence as a matter of course; see, for

* * *

I should like now to address several large-scale rhythmic issues exemplified by the *Galanterien* we've looked at. Both the addition of phrases in the typically Baroque, nonhierarchical manner and their local, flexible subdivision into various *different types* of paired subphrases (as in the A-major Bourrée) is made possible by our fundamentally duple (and thus, in the deepest sense, hierarchical) perception of meter. As Carl Schachter succinctly put it,

“. . . meter will never result from a single string of equal time spans.

At least two series must be present, coordinated so that all points that demarcate the longer spans at higher levels simultaneously mark off shorter spans at all lower levels.”²¹

The requirement for a minimum of two metrical levels provides an essentially duple conceptual framework for the basic phrase that facilitates both its addition to the existing rhythmic structure in the large, and its subsequent subdivision in the small—even though the basic phrase does not participate *actively* as a duple component at the surface.²²

(Symptomatically, the basic phrase rarely appears alone.)

example, George Stauffer, “Fugue Types in Bach’s Free Organ Works,” in Stauffer and Ernest May, eds., *J.S. Bach as Organist* (Bloomington: Indiana University Press, 1986), p. 141. It may well be that cementing four-bar grouping within the framework of Baroque style was one of Bach’s more ‘progressive’ accomplishments (cf. Donald J. Grout, “Historical Approach: No. 13, ‘Ich folge dir gleichfalls’ from Bach Passion [sic] according to St. John,” *College Music Symposium* 5 (1965), p. 74) but it is doubtful that it had much immediate influence on other composers (outside, perhaps, the Bach household).

²¹ Schachter, “Rhythm and Linear Analysis: Aspects of Meter,” p. 5.

²² As Schachter intimates, “Metrical organization by numbers larger than two rapidly produces a far greater disproportion between successive levels”; grouping by three quickly leads to grouping by 81, for example, and is therefore impractical as an

This so-to-speak ‘quasi-conceptual duple framework’—which differs from later periodicities in that it affects the surface only from a distance and *directly* governs only tonal forces—is perhaps most tangibly reflected in the familiar overt symmetries and appositions—and in the slightly less familiar covert grouping parallelisms one frequently finds throughout Bach’s suites (especially in the allemandes, courantes and sarabandes). It is also manifest in the regularly recurring articulations to which Wolf refers in his footnote, and—under the surface—in the frequent equality or near-equality of the basic phrases. All of these are decidedly nonperiodic and not *functionally* hierarchic features that nevertheless convey some sort of higher but essentially embryonic duple ordering. (Along the same lines, phrases after the double bar in movements such as our *Galanterien* often group in appositive pairs, although I’d hesitate to regard them as establishing a ‘basic period’; and longer movements frequently incorporate appositive pairs of three phrases or three subphrases.²³)

If there appears to be a hint of vagueness or even circularity in these formulations of larger duple ordering, there’s a good reason for it. Earlier I noted that the basic phrase is essentially a tonal entity, while the subphrase is a durational group. Even though the phrase divides into subphrases, a fundamental lack of congruence remains between the tonal grouping at the phrase level and the durational grouping at the subphrase level. The

organizing element of large-scale metrics (*Ibid.*, pp. 16-17). For an illuminating account of large-scale triple organization see Richard L. Cohn, “The Dramatization of Hypermetric Conflicts in the Scherzo of Beethoven’s Ninth Symphony,” *19th-Century Music* 15/3 (Spring 1992), pp. 188-206. One does, in fact, find groups of three phrases and subphrases in the longer suite movements of Bach and Handel, but their theoretical consideration must await another occasion.

²³ This brings up the difficult issue of the Baroque musician’s perception of durational groupings, especially of their outer limits; it would make for a fascinating research project.

compositions we've looked at, in other words, describe an irreconcilable conflict between the two types of grouping that is acted out—but left unresolved—in the absence of an embracing periodicity. That the larger entities nonetheless hang together—our 'quasi-conceptual duple framework'—has to do with the role of apposition at various levels: through the process of addition, larger groups complement each other without entering into strict hierarchic relations as such.

As for our subphrases, perhaps their most important tonal feature is their modulatory—as opposed to prolongational—design: they articulate and carry out the tonicizations organized by their embracing phrases. These tonicizations are summarized in the diagram on page 10 of the handout. Now prolongation, in setting up a panoply of tonal expectations, can harness the design to a specific key area, and in so doing it can establish the thematic, harmonic and rhythmic expectations associated with periodic phrase structure and with the dividing caesura on the dominant.²⁴ It can also establish the expectations that define the boundaries of the periodic grid. Ongoing tonicization, by contrast, can do so only tentatively. From this perspective, the subphrases we've encountered, at least those beyond the double bar, have little in common with their early Classical counterparts. To find genuine and substantial *tonal* premonitions of nascent periodicity in Bach, we'll have to look for *prolonging* subphrases—and these, if

²⁴ Prolongation may from this vantage point be regarded as the most important subsystem of the hierarchic system described by Wolf in *The Symphonies of Johann Stamitz*, p. 99 (with further references). Paradoxically, prolongation is a highly active if kinetic participant in the establishment and maintenance of phrase rhythm. Its frequent *absence*, until the 1740s, in Handel's instrumental music is an important governing force in his treatment of rhythmic grouping and design. And it is prolongation as such, more than just a simpler harmonic background (as several writers have claimed—see Wolf, p. 134, fn. 33), that plays a major role in the emergence of the Classical style.

anywhere, we'll find in the more extended suite movements. We'll look for them some other time, to be sure; for now, a quick preview, from the Allemande of the D-minor French Suite. Please turn back to Examples 8 and 9 of the handout; here's a snippet, played by Christopher Hogwood.²⁵

Note how strongly key-defining the first two subphrases are. Each is essentially four bars in length (leaving out expansion and contraction), and each outlines the tonic triad through an octave descent from D to D in the bass, accompanied in parallel tenths by the upper voice with substantial emphasis on the tone successions Bb-A and G-F. As William Renwick has recently demonstrated, such descents are quite common in Bach.²⁶ Furthermore, closely related triadic outlines in the upper voice, depicted through so-called 'octave couplings,' often guide Bach's thematic design (we encountered several, if without much by way of congruent bass support, in the G-minor Gavotte).²⁷ It is in such prolongational implications, rather than in the apparent but, in the final analysis, limited periodicity of the *Galenterien*, that we might most profitably seek the tonal and ultimately also the rhythmic underpinnings essential to the emergence of the early

²⁵ These closing remarks address principally underlying aspects of structure; the emergence of periodicity at the surface is intimately linked to the growth of the phrase and as such has been treated admirably by Wolf in *The Symphonies of Johann Stamitz*, ch. 8; see also Rothstein, *Phrase Rhythm*, pp. 125-130.

²⁶ Striking examples from Bach fugues (if with greater emphasis on tonal than on rhythmic procedures) are given in Renwick's important study, "Structural Patterns in Fugue Subjects and Fugal Expositions," *Music Theory Spectrum* 13/2 (Fall 1991), pp. 197-218, and in his dissertation, "Voice-Leading Patterns in the Fugal Expositions of J.S. Bach's *Well-Tempered Clavier*" (Ph.D. dissertation, CUNY, 1987).

²⁷ Cf. also the prolongations described by the unusual, if familiar, four-measure codetta-like cadential tags that *follow* the arrival of the dominant in the allemandes from the G-major and E-major French Suites.

Classical style. And who knows, perhaps what we'll find might even help draw the picture of a Bach still *more* progressive than we had imagined! Thank you.

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GLOSSARY

Italics call attention to terms defined elsewhere in the Glossary.
Passing citations of terms are not italicized.

Acceleration—the effect of speeding up the thematic and tonal events of the composition.

Acceleration is accomplished by the temporary *contraction* of the basic pace; it obtains mainly in the cadential areas of the composition, and in the *Epilog* part of ritornello themes. See also *suspensions and pacing* and *unexpanded sequence*.

Afterbeat—the metrically or submetrically weak beat on which many figures, motives, and themes of the common-practice period begin. In the Baroque repertoire, the afterbeat is often preceded by both a rest and a *pedal call* or the effect of a pedal call; these in turn acquire a strong thematic profile through their participation in the emerging rhythmic formation.

Afterbeat displacement—the displacement of the thematic material to a metrically or submetrically weak beat when the displacement is occasioned by a motivic afterbeat.

Mid-bar afterbeat displacement is particularly common in the simple 4/4 and the fugal 4/4; second-beat afterbeat displacement is comparably common in the compound 4/4 and in 3/4 time. The beginning of an afterbeat displacement is usually marked by a rest or by a *pedal call*. See also *nested afterbeats* and *metrical displacement*.

Afterbeat theme—a theme in which afterbeat displacement is a conspicuous motivic feature.

Ancillary step—in sequential expansion, the time span of the ancillary chord that extends the time span of the principal chord (which in turn carries the basic pace). See also *basic step*.

Apparent expansion—a seeming expansion that simulates the idioms of expansion, especially those of sequential expansion. The would-be expansion serves not to enlarge the time span of a pre-existing model but to fill in the time slot of the periodic grid at a given level, or to carry out some other specific duty. Unlike some *essential expansions*, apparent expansions cannot be reduced out at any level.

Apparent periodic grid—a nearly symmetrical periodic grid whose components are not exactly equal. See also *approximate periodicities*, *hidden periodicities*, and *subliminal periodicities*.

Applied ritornello scheme—a three-part ritornello formation that underlies a theme, a section, a reprise, or a complete movement in a solo or chamber composition. Applied ritornello schemes are particularly common in the allemandes, courantes, and giges of the dance suite, and in Domenico Scarlatti's keyboard sonatas, whose thematic design often resembles that of allemandes and courantes.

Approximate periodicities—periodicities that are almost but not quite foursquare in their outlines: pairs of 2 + 2 subphrases, 4 + 4 or 4 + 5 phrases, 8 + 9 phrases, 16 + 18 phrases and periods, and the like. See also *hidden periodicities* and *subliminal periodicities*.

Archetype—a long-range rhetorical pattern established by the development of the movement's design on the basis of similar patterns in earlier works. Among the most common archetypes are the *elevation archetype* (the alteration of material borrowed from the middle style or the low style to fit the norms of the high style), the *enlargement archetype* (the enlargement of a motive over the span of a complete movement), the *fusion archetype* (the successful fusion of compatible borrowings from other compositions in the course of a movement), the *troping archetype* (the attempted fusion of incompatible borrowings in the course of a movement), and the *reversal archetype* (the closely worked transformation of a movement's character about halfway through). In the high style, the archetype in question shapes the tonal, durational, and structural evolution of the piece.

Auxiliary cadence—a cadential progression that introduces and tonicizes an upcoming key area (either a new key or the returning tonic). Strictly speaking, the progression may begin on any chord except the impending tonic in root position. Schenker allowed for auxiliary cadences that began with the tonic in first inversion, and some of his followers

(including Roger Kamien [2004] and me) allow for auxiliary cadences that begin with a relatively weak tonic in root position. See also *nested auxiliary cadence*.

Basic length—the underlying length of a phrase, a period, or a complete movement. It appears that such a length would emerge once the various expansions have been reduced out, but the basic length is a hierarchic, not an absolute, phenomenon. Since not all expansions—not even repetitions, prefixes, and suffixes—take place at the same level or play the same structural role, the basic length at each level is unique to that level.

Basic pace—the even, largely stepwise motion of the outer voices that flows just under the surface. The basic pace becomes apparent when the outer voices are *normalized* during contrapuntal reduction. In the compound 4/4, the basic pace progresses in quarter notes; in the large, the fugal, and the simple 4/4, it proceeds in half notes. In the triple meters the basic pace may show some unevenness within the measure when its progress is faster than a one-to-the-bar pace; see *composite basic pace* and *uneven pacing*.

Basic pace reduction—a contrapuntal reduction that brings out the fundamentally even progression of the outer voices at the deeper levels of structure. Besides revealing the *basic pace*, the reduction discloses its expansions and contractions. It reflects the second and most important of the three levels of *pace reduction*. See also *figural pace reduction* and *obligato pace reduction*.

Basic phrase—the short, nuclear phrase that remains when a phrase of the composition is reduced to its basic length or basic lengths (depending on the level of the reduction, and on the number of the levels the analysis employs). The length of the basic phrase may vary with the level of the reduction, since it is a hierarchic, not an absolute phenomenon.

Basic segment—a segment whose frequent repetition, with or without thematic modification, renders its length—as such—an important temporal and thematic unit of the composition. Although many different segments are repeated frequently in the course of a single movement, it is usually possible to identify one segment as the movement's basic segment. Two-bar basic segments are very common, but one-bar and three-bar segments appear frequently as well. One-and-a-half-bar segments, though common, are rarely basic. See also *segment*.

Basic step—the underlying time span of each chord that realizes one step of the basic pace.

Bass composition—a term coined by the composer Conrad Pope and employed in Burnham 1995 to denote a long-range emphasis on the composition's bass line, as opposed to a comparable emphasis on the composition's thematic design. See also *soprano composition* and *outer-voice polarity*.

Borrowed displacement—the importation of a displacement that is characteristic of one type of meter (say, quarter-note displacement, characteristic of the compound 4/4) into a different meter (say, the simple 4/4).

Cadential pace—the *composite pace*, often accelerated, that underlies thematic and rhythmic intensification during the approach to cadences.

Cadential unfolding—an extension of V-I through a rising arpeggiation (partial or complete) of V and a falling arpeggiation of an intervening IV or II_5^6 , which generates the neighbor-note motion $\text{V-IV/II}_5^6\text{-V}$. The two arpeggiations are followed by a stepwise a return to the dominant and by the arrival at the tonic. A common progression on different levels of structure, the unfolding extends the space between the dominant and the tonic in order to reinforce the arrival at the tonic both tonally and durationally.

The bass tones and intervals most often traversed are $\hat{5}\text{-}\hat{7}$, $\hat{8}\text{-}\hat{4}$, and $\hat{5}$; the appearance of $\hat{8}$ suggests—misleadingly—a return to the tonic that in fact only anticipates the tonic's upcoming time-span. The neighbor-note motion V-IV-V or $\text{V-}\text{II}_5^6\text{-V}$ takes place a little closer to the surface than does the more inclusive V-I, but because the levels are so close there seems to be an overlap between V-IV-V or $\text{V-}\text{II}_5^6\text{-V}$ on the one hand and IV-V-I or $\text{II}_5^6\text{-V-I}$ on the other. See *voice leading overlaps*.

Chromatic paces—ancillary, ornamental paces that are added on to the composition's hierarchy of paces (*figural paces*, *obligato paces*, and the *basic pace*) when chromatic passing tones are interposed between the diatonic tones of the pace hierarchy.

Composite basic pace— in triple meter, the uneven movement of the basic pace (half notes and quarter notes in 3/4 time), which alternates unpredictably with a slower, even movement (dotted half notes in 3/4 time).

Composite borrowings—borrowings that are fused to create a single theme, a single thematic complex, or a unified thematic design spanning a complete movement. Also known as *hybrid borrowings*.

Composite pace—the rapidly changing pace that emerges when several underlying paces and foreground rhythms proceeding at different levels of durational structure are collapsed one atop the other, especially during thematic and cadential intensification. See also *composite pacing* and *cadential pace*.

Composite pacing—the hybrid of underlying paces and surface rhythms that supports durational intensification or retardation at thematic or cadential areas in the high style.

Owing to the high style's preference for durational equilibrium, the rapid and uneven movement of a characteristic Baroque theme and its progressions requires a compromise between the theme's and the composition's pacing. The result is an amalgamation of paces that operate separately and on different levels elsewhere; the amalgamation facilitates the absorption of the theme's rhythms in the composition's temporal fabric.

Long stretches of composite pacing occur mainly in the fugues, gigue, and sarabandes of the high style, where the foreground's fast-changing idiomatic requirements destabilize

the underlying paces. A different situation altogether prevails throughout the middle style, where composite pacing is an important stylistic norm. See also *uneven pacing*.

Compound 4/4—a species of 4/4 time marked by a four-to-the-bar basic pace and by a frequent (if not pervasive) fusion of two bars of 2/4 time in a single measure. Mid-bar displacements are common but brief; quarter-note displacements to the second beat are more common and much more extensive, often remaining in force for the duration of a complete movement.

Contraction—the doubling (more rarely, quadrupling) of the basic pace in the developmental or cadential phases of the composition. Contraction is most conspicuous in the *Epilogs* of short ritornellos in both chamber and orchestral works. In solo instrumental movements, the *Fortspinnung* often shows contraction as well. See also *acceleration*.

Counterstress—a term coined by William Rothstein (1995b) to describe a dynamic, textural, or rhythmic intensification of a metrically weak tone. Such intensification challenges the metrical framework within which it occurs.

Deceleration—the gradual or precipitous retardation of the basic pace, achieved through the enlargement of the pace. Unlike expansion of the basic pace, which usually follows several measures that define the pace, deceleration comes about after the basic pace has accelerated through *contraction* during either cadential or developmental activity.

Dehnung—Schenker's term for the enlargement of a tonal and metrical model. The model can be either explicit or implicit: It may be introduced earlier in the composition, or it can be suggested tacitly by the voice-leading and the metrical design. Unlike *Vergrößerung*, *Dehnung* emphasizes the preservation of the model's durational outline, and the retention of its skeletal *basic length*.

Developing variation—a term coined by Arnold Schoenberg (1975) to describe the subtle modifications that alter some aspects of a motive in the course of thematic development while leaving other aspects unchanged.

Diminution—within a pacing hierarchy, diminution emphasizes the movement, as such, of the short tones that make up the brief ornamental figures of the surface. Unlike motives, which are sufficiently long and varied to reduce to slower-moving *figural paces* of eighths and quarter notes, diminutions consist largely of fast-moving sixteenths and thirty-second notes and lack sufficient tonal or durational autonomy to reduce to a slower pace.

Displaced hypermeter—the shifted hypermeter we infer when extensive displacement moves the design as well as the grouping structure away from the notated meter for a substantial length of time. Like all early eighteenth-century hypermeter, displaced hypermeter may appear, disappear, and resurface without advance warning. See also *notated hypermeter*.

Displaced thematic downbeat—the downbeat realized by the thematic design when the design is displaced to the second, third, or (very rarely) fourth beat of the measure.

Displacement—see *metrical displacement*.

Double sequential expansion—sequential expansion in which the underlying length of both the principal chord and the ancillary chord is doubled.

Downbeat—see *notated downbeat*, *thematic downbeat*, and *displaced thematic downbeat*.

Durational expansion—the enlargement in time of an explicit or implicit model, marked by distinct, often idiomatic durational features. See *Dehnung*, *Vergrößerung*, *sequential expansion*, and *tonal expansion*.

Durational reduction—a procedure established by Carl Schachter (1980/1999b) that removes the ancillary tonal and durational detail of the surface and at the same time reduces and *normalizes* the length of the remaining, underlying tones. The reduction cuts the length of the underlying tones by a factor of two or four and, if more rarely, by a factor of 1.5 or 3 (in the smaller triple meters).

Durational pacing—even and consistent pacing that affects the durational design of the entire piece, namely its meter, hypermeter, and phrase rhythm.

Durational rhythm—a term coined by Carl Schachter (1976/1999b) to describe rhythmic features that are temporal in origin. *Tonal rhythm*, by contrast, describes rhythmic features that are tonal in origin.

Elevation archetype—the transformation of material borrowed from or characteristic of the middle style and the low style, in accordance with the norms of the high style, across a complete movement. The transformation assumes the quality of an archetype when it affects every aspect of the design and in so doing emphasizes its similarity to comparable transformations in other compositions.

Ellipsis—the unexpected omission or abandonment of a tone, a chord, a registral plane, or any other conspicuous element of the design, with the tacit understanding (secured through the assertion of the high style) that it will reappear, worked out more tangibly and more thoroughly, at a later stage of the composition. The expectation of reappearance remains in effect only as long as the composition sustains the high style; ellipses in the middle and the low styles do not necessarily elicit a later response from the design.

Common examples are the initial failure of $\#4^{\wedge}$ and $II^{\#}$ to lead to $\hat{5}$ and V, and the drastic disappearance of the high or low registers (chromatic and registral extremes lend themselves readily to the frustration of implications that are eventually realized).

Elongation—the plastic extension of one tone's or several tones' underlying or expected time span within the well defined framework of a motive or a theme. Coined by

Kirnberger (1776-79/1982), the term has recently been put to good use by Frank Samarotto (1999b), Wayne Petty, and William Rothstein (1989).

Enlargement archetype—the characteristic *progressive enlargement* of a motive across a complete movement, affecting the movement's rhythmic, periodic, and hypermetric design. In calling attention to itself the archetypal enlargement emphasizes its similarity to comparable enlargements in other compositions. See also *motivic enlargement* and *thematic enlargement*.

Epilog—a term employed by Wilhelm Fischer (1915) to describe the closing, cadential part of the ritornello. The *Epilog* usually prepares for the arrival of the tonic, or else it confirms the establishment of a new tonic. Because it is the shortest, densest, and most elliptical of the ritornello's three parts, the *Epilog* promotes a *composite* pace, reflecting an acceleration over the pace of the preceding *Fortspinnung*, and the expository *Vordersatz*. See also *cadential pace*.

Equalization—a term coined by William Rothstein (1981 and 1990) to denote the even realization, close to the surface or at the very foreground, of tones that are not equal in length at the deeper levels of durational structure.

Equilibrium—the tendency of underlying tones to assume equal length at the deep levels of structure. The deeper the level, the more nearly equal the length; hence the quality of species counterpoint that the rhythms of the deep levels assume.

Essential expansion—expansion that turns out, in the long run, to be necessary for the establishment or maintenance of the periodic grid. See also *nonessential expansion* and *apparent expansion*.

Essential repetition—repetition that turns out, in the long run, to be necessary for the establishment or maintenance of the periodic grid. See also *nonessential repetition*.

Expansion—see (1) *durational expansion, essential expansion, nonessential expansion*; (2) *Dehnung, Vergrößerung, elongation*; (3) *sequential expansion, double sequential expansion, quadruple sequential expansion*; (4) *tonal expansion*. See also *apparent expansion*.

Figural pace—the pace that directly underlies the motives and motivic figures of the foreground. Often more than one figural pace operates: In the simple 4/4, for instance, both eighths and quarter notes realize a distinct figural pace. Figural paces are not structural paces because they unfold at the bottom of the pace hierarchy and do not bind to long-range counterpoint. They operate as close to the surface as an underlying pace can, and no other pace intervenes between them and the foreground.

Figural pace reduction—a contrapuntal reduction that brings out the figural paces, usually eighth notes and quarter notes, which flow just below the surface. Although it reflects the

first and simplest level of *pace reduction*, it is less significant analytically than the reduction at the second level, *basic pace reduction*. See also *obligato pace reduction*.

Figural repetition—the incessant, even obsessive repetition of the same figure many times over no matter how gratuitous or even trivial the repetition may at first appear to be. More often than not the repetition is in fact necessary for filling in the time slots of the periodic grid. Awareness of its purpose lends it expressive meaning. See *essential repetition*.

Fortspinnung—a term employed by Wilhelm Fischer (1915) to describe the developmental, often sequential middle part of the ritornello. The *Fortspinnung* usually aims at the dominant of the home key or at the dominant of a newly established key. In orchestral compositions it usually expands the basic pace; in solo and chamber works, it is likely to accelerate the pace instead.

Fugal 4/4—a term I use to describe Handel’s light transformation of the stately, archaic *large 4/4* in his fugal genres. The fugal 4/4 resembles the *simple 4/4* with its characteristic two-to-the-bar basic pace, but it introduces contrapuntally dense sonorities on the metrically weak second and fourth beats of the measure. It is these sonorities, rather than the formality of the old-style fugal genres, that lends tonal weight to Handel’s fugal textures. Awareness of the sonorities’ linear and durational origins helps forestall a metronomic and ponderous performance of those textures.

Fugal pacing—see *polyphonic pacing*.

Fusion archetype—the characteristic fusion of compatible materials borrowed from two or more compositions across a complete movement. By affecting all aspects of the design, the fusion emphasizes its similarity to comparable fusions in other pieces. See also *elevation archetype* and *troping archetype*.

Gavotte displacement—the generic displacement of the gavotte's entire musical contents to the middle of the measure, which takes place even though the dancers follow the notated meter. Using the present terminology, one might say that the player emphasizes the gavotte's displaced *thematic meter*, while the dancers emphasize its *notated shadow meter*. According to Edward Aldwell (private communication), the gavotte's *thematic displacement* is essentially hypermetrical, following a 2-3-4-1 pattern at the half-note level throughout. This is probably the most persuasive explanation for the gavotte's seeming durational anomalies.

Grouping modulation—the long-range process that transforms a periodic group (say, a four-bar subphrase) into a larger group (a six-bar or an eight-bar phrase) or a smaller group (a two-bar or a one-bar segment). Although similar to *metrical modulation*, grouping modulation describes only the modulation from one periodic group to another. See also *incremental grouping* and *incremental periodicity*.

Grouping pace—the steady pace established by the repetition of groups of measures that are equal in length but not necessarily identical in content: one-bar and two-bar segments, three-bar segments and subphrases, four-bar subphrases, and six-bar and eight-bar phrases (the last named in extended orchestral works). In periodic settings, several grouping paces coexist in hierarchic fashion; the design defines one of them as the *principal grouping pace*.

Guiding idea—a dialectic, often dialogic feature of the design whose instability is worked out by the composition across the span of an entire movement. The guiding idea is usually a motivic, rhythmic, or chromatic gesture or quirk that challenges the design and requires elaboration in the form of a narrative discourse before the tension it has provoked can be released and dissipated. See also *rhetorical structure*.

Harmonic rhythm—a term coined by Walter Piston (1941) to denote the rate at which the harmonies (or, more accurately, the chords) of the composition move. Chords at different levels project different harmonic rhythms, hence the need for a more precise terminology and analytical apparatus in dealing with the phenomenon. See *basic pace*, *figural pace*, and *obligato pace*.

Hidden bass—an idiomatic bass progression at the deeper levels of structure, of which a substantial stretch must be inferred from the conduct of the voice leading. Most such bass lines leave two or three tones implicit, and many revolve around the large-scale application of the *prefix progression*, the *Schrock cadence*, and *cadential unfoldings*.

Hidden periodicities—a term coined by Carl Schachter (1987/1999b) to denote periodicities that are hidden by the design. These periodicities become apparent only after tonal and durational reductions have been performed. See also *approximate periodicities* and *subliminal periodicities*.

Hidden triple meter—see *unnotated triple meter*.

Hidden voice exchange—a large-scale voice exchange that is implied by the idiomatic conduct of the larger voice leading but is incompletely realized at the foreground.

Hierarchy of enlargements—the tiered relationship between the composition's *primary enlargements*, which shape the rhetorical structure of the piece, and its *secondary enlargements*, which do not.

High style—in early eighteenth-century instrumental music, an approach to composition marked by contrapuntal voice leading and by the even pacing of the outer voices. The underlying equilibrium of soprano and bass—the *basic pace*—is perceptible aurally despite the wealth of figuration at the surface; it becomes apparent visually upon reduction, when the outer voices appear in their *normalized* state, with most diminutions and figural passagework simplified or left out. The high style projects the basic pace, its expansions, and its contractions across complete movements as its principal tonal and durational feature. The steadiness, dependability, and consistency of the basic pace in

turn links the high style of the Baroque to the high style of the classical Viennese composers, and to the organicism that was emphasized by the early twentieth-century analysts. Incorporation of the *stile antico*, by contrast, is a feature not of the high style as such but of the genres that borrow idioms from earlier compositional practice.

Hybrid borrowings—see *composite borrowings*.

Improvisation—the simulation of unpremeditated tonal, thematic, and durational play, and the further simulation of dramatic and theatrical effects characteristic of extempore virtuoso display.

Incremental grouping—the means by which groups of measures become progressively larger as the composition proceeds, often resulting in *incremental periodicity*. See also *grouping modulation* and *metrical modulation*.

Incremental periodicity—a growing periodicity that constructs the composition's periodic grid from the ground up by articulating segments, phrases, and periods of ever greater length by means of *grouping modulation*, *incremental grouping*, and *metrical modulation*.

Internal upbeat—an alternative name for *simulated upbeat*.

Irregularity—see *metrical irregularity*.

Isorhythmic pacing—even pacing, at several durational levels, of linear progressions and arpeggiations that support the repetition of figures, motives, and themes at the surface.

The interaction between the isorhythmic repetition of thematic entities and the isorhythmic repetition of their underlying progressions accounts for the motoric quality of Baroque phrase rhythm.

Large 4/4—Kirnberger's term (1776-79/1982) for the solemn, grave, and stately 4/4 time of those fugal genres that employ the *stile antico*. I use the term *fugal 4/4* to describe Handel's lighter realization of this meter.

Large ritornello form—an aggregate of extended *Vordersatz*, *Fortspinnung*, and *Epilog* sections that spans a complete reprise (in binary form) or a complete movement (in through-composed form). Each of the three extended sections typically contains *nested ritornellos* of intermediate length, and each section of these nested ritornellos contains still shorter ritornellos. Such hierarchies are as typical of allemandes, courantes, and gigues as they are of long-range orchestral and vocal movements.

Low style—in early eighteenth-century music, an approach to composition marked by extensively sustained harmonies, incessantly repeated simple figures, and extremely simple voice leading. These features combine to generate humorous or theatrical effects, for instance in Kuhnau's Biblical Sonatas and Couperin's battle pieces (from the *Pièces*

de clavecin). Many compositions employ the low style briefly, as an idiomatic import, not for the duration of a complete movement.

Lower descent—see *lower Urlinie*.

Lower *Urlinie*—a term I use interchangeably with *lower descent* to describe the lower of the two *Urlinien* in David Neumeier's formulation of the three-part *Ursatz* (1987b). See also *upper Urlinie*.

Malleability—a term coined by Justin London (1991) to describe the flexibility of Baroque phrase rhythm at both the metric and hypermetric levels.

Marked—an adjective borrowed from semiotic linguistics that describes special as well as unidiomatic elements of the design. Marked elements call attention to themselves by standing out from among more idiomatic and more conventional *unmarked* elements. See also *markedness*.

Markedness—a noun borrowed from semiotic linguistics that refers to the unconventional and unidiomatic qualities or features unique to a piece. Used as an adjective, it refers to the theory encompassing this approach, *markedness theory*.

Metrical displacement—the relocation of thematic material from its proper beat within the measure to another beat. In the simple 4/4 and the fugal 4/4, displacement most often

transplants the material to the middle of the measure; in the compound 4/4, it moves the material to either the second or the third beat, more rarely to the fourth; in the triple meters, it moves the material to the second beat, sometimes to the third. See also *afterbeat displacement* and *thematic displacement*.

Metrical expansion—see *Dehnung*.

Metrical irregularity—the deliberate alteration of durational norms established by the meter, hypermeter, and design of the composition, in defiance of expectations set up by these norms. The alteration affects meter and rhythm in equal measure.

Metrical modulation—the durational maneuvers that allow a group of measures (say, a two-bar segment) to be replaced by a larger or a smaller group (a three-bar subphrase or a one-bar segment). Although similar to *grouping modulation*, metrical modulation also encompasses modulations between aperiodic groups. See also *incremental grouping* and *incremental periodicity*.

Metrically consonant hemiolas—hemiolas that despite their local metrical dissonance emerge as metrically consonant in the larger scheme of things because they assert and emphasize the notated meter in the face of extensive afterbeat displacement to the second or third beat of the measure.

Mid-bar displacement—in all types of 4/4 time, as well as in 6/8 and 12/8 time, the wholesale displacement of the thematic content (though not necessarily of its metrical or hypermetrical structure) to the middle of the measure. Similarities notwithstanding, such displacement is expressed differently by—and assumes different meanings in—the various types of 4/4 time, and in the various compound meters.

The middle style—in early eighteenth-century instrumental music, an approach to composition marked by the uneven pacing of the outer voices in their *normalized* state, as opposed to their even pacing under comparable circumstances in the high style. The voices' fundamentally uneven conduct is perceptible aurally even though it becomes apparent visually only upon reduction. Despite stretches in which a *basic pace* seems to emerge, frequent changes in texture, thematic design, and foreground rhythms militate against the formation of a close association with strict counterpoint and organic coherence, the kind of association that characterizes the high style.

Motivic rhythms—see *isorhythmic pacing*.

Narrative discourse—the story-like chain of tonal, thematic, and durational events that works out the *guiding idea* of the movement. See also *rhetorical structure*.

The natural—a cumulative compositional quality that encompasses elegant lyricism, mild sentimentality, tonal simplicity, uncomplicated rhythms, and thematic directness. As an

emblem of eclecticism and stylistic mixture in moderately demanding instrumental music, the studied restraint of “the natural” requires considerable facility for the music to flow without affectation. The chamber works of Quantz and Telemann exemplify this quality most readily.

Nested afterbeats—small motivic *afterbeats* (sixteenths or eighths, sometimes dotted eighths) that reside within larger afterbeats (quarter notes, dotted quarter notes, and half notes). Together, the two groups form an elusive hierarchy of afterbeats. See *afterbeat displacement* and *afterbeat theme*.

Nested auxiliary cadence—an auxiliary cadence embedded within a larger auxiliary cadence and leading to the same upcoming tonic. Several auxiliary cadences frequently nest one within the other, hierarchically, all reinforcing the arrival at the prospective tonic.

Nested ritornello—a ritornello embedded within the *Vordersatz*, *Fortspinnung*, or *Epilog* of a larger ritornello. See *large ritornello form*.

Nonessential expansion—an expansion that is ancillary to the durational structure of the piece. The expansion is required for neither the establishment nor the maintenance of the composition’s periodic grid; it serves a thematic or rhetorical purpose instead.

Nonessential repetition—a repetition that is ancillary to the durational structure of the piece. The repetition is needed for neither the establishment nor the maintenance of the composition's periodic grid; it serves a thematic or rhetorical purpose instead.

Normalization—a term coined by William Rothstein (1981 and 1990) to denote the metrical and hypermetrical adjustment of the underlying counterpoint's note values during reduction. The reduction consequently reflects the voice leading's slower and more even movement at the deeper levels.

Notated downbeat—the official downbeat of the measure, signaled by the time signature and by the prevailing meter. In both the duple and the triple meters, and above all in the simple 4/4, the notated downbeat most often retains its metrical status even though much of the music—along with the *thematic downbeat*—is displaced to another beat of the measure.

Notated hypermeter—the hypermeter we associate with the time signature of the piece. Although such hypermeter is often established and supported by the grouping structure (when no displacement occurs), it remains an occasional, not a consistently maintained feature of the composition. Inferred hypermeter becomes a predictable element of the design only as the galant style matures, around the middle of the eighteenth century. See also *displaced hypermeter*.

Notated meter—the meter indicated by the time signature of the piece, along with the paces and the displacements characteristic of that meter.

Notated shadow hypermeter—a seeming anomaly characteristic of gavottes and of allegro movements in the simple 4/4 whose contents are consistently displaced to the middle of the measure. Owing to the displacement, any emphasis on the notated meter or on duple groupings within the notated meter prompts us to infer a shadow hypermeter that underlines the notated meter, however deceptively. See also *gavotte displacement*, *shadow meter*, *notated shadow meter*, and *shadow hypermeter*.

Notated shadow meter—the deceptive assertion or suggestion of the notated meter in gavottes and in those allegro movements in the simple 4/4 whose contents are displaced wholesale to the middle of the measure.

Obbligato pace—a slow, often periodic pace established by the composition's underlying harmonies and sustained chords. More than one obbligato pace may operate at any time, or there may be no obbligato pace apparent for long stretches. A single step of an obbligato pace can occupy anywhere from one to eight measures, and can therefore span a segment, a subphrase, or even a complete phrase.

Obbligato pace reduction—a contrapuntal reduction that brings out the on-again, off-again movement of the composition's obbligato paces. The reduction reveals various degrees of periodicity, equilibrium, and durational continuity that may not be

immediately apparent. It represents the third level of *pace reduction* and it accounts for durational phenomena that are very different from those targeted by *basic pace* and *figural pace* reductions.

Obbligato voice—a term coined by William Rothstein (1990) to denote a subsidiary but important part of the voice leading's internal texture. Obbligato voices emerge when tonal and rhythmic reductions are undertaken.

Outer-voice polarity—the tension between the thematic design and the long-range progression of the bass, and the fluctuations in emphasis that accrue to either one at the expense of the other. See also *soprano composition* and *bass composition*.

Overlapping hemiolas—adjacent hemiolas that span a total of three rather than four measures because the second measure of the first hemiola coincides with the first measure of the second hemiola.

Pace hierarchy—the complex of all paces in each movement of a piece, ranging from the figural paces just under the surface, through the basic pace at the principal beats within a measure, to the obbligato paces that cut across the borders of measures, segments, and phrases.

Pace reduction—the reduction of the foreground to one of three levels of pacing. The first level reveals the music's *figural paces*, the second its *basic pace*, and the third its *obbligato paces*.

Pedal call—the bass tone that appears on the notated downbeat and announces the afterbeat with which a movement and its ritornello theme may begin. Though introductory in nature, the pedal call's effect is replicated by the supporting voices of the texture in comparable locations throughout the movement.

Period—a thematic unit of the composition that is tonally complete, beginning on a stable or a newly stabilized tonic and closing with an authentic cadence, often one that confirms the tonicization of a new key. See also *phrase*.

Permutations—see *ritornello permutations*.

Phrase—the shortest thematic and durational unit whose autonomy is marked by a tonally stable opening and by a substantial thematic caesura as well as a substantial closing cadence. In the Baroque instrumental repertoire, that closing cadence is most often a half-cadence, whereas in later music it is an authentic cadence. See also *period*.

Phrase rhythm—the cumulative durational design of the piece, comprising the articulation of its paces, its meter, its hypermeter, and its grouping structure.

Plasticity—see *temporal plasticity*.

Plot archetype—see *archetype*.

Polyphonic pacing—the misleading impression of a one-beat basic pace (e.g., four-to-the-bar in 4/4 time) generated by fugal textures. These textures typically engage contrapuntal or chromatic voice leading on the weaker beats of the measure, in the capacity of passing or neighboring sonorities. The consistent appearance of the principal harmonies on the stronger beats of the measure indicates that a slower *basic pace* (e.g., two-to-the-bar in 4/4 time) is in fact at play here.

Prefix progression—a bass ascent from I^6 or III to V via IV , II^6 , or II_2^6 (e.g., I^6-II^6-V). The ascent intervenes parenthetically between IV and V during cadential progressions, at levels ranging from the foreground to the deep middleground (e.g., $IV-[I^6-II^6-V]$). When preceded by V_2^4 , the progression acquires the distinct sound of the *Schrock cadence*.

Primary enlargements—motivic enlargements that play a central role in realizing the *rhetorical structure* of the piece. See also *secondary enlargements*.

Primary periodic span—the basic building block, usually a segment or a subphrase, that serves as the foundation for the *incremental periodicity* of the composition. The span's initial length, between one and four bars, is gradually doubled, tripled, and often

quadrupled in stages as the composition's periodic grid grows. See *incremental grouping*, *grouping modulation*, and *metrical modulation*.

Principal grouping pace—the grouping pace that is most prominent at any one time among the paces that make up the composition's hierarchy of grouping paces. The principal grouping pace tends to become larger and larger (i.e., slower and slower) as the movement proceeds, only rarely smaller (i.e., faster). Rarely, too, does it remain unchanged.

Progressive enlargement—a term employed by Roger Kamien (1983) to describe the ever-growing enlargement, in stages, or a motive in the course of a complete movement. See also *enlargement archetype* and *thematic enlargement*.

Quadruple sequential expansion—sequential expansion in which the time span of both the principal chord and the ancillary chord is enlarged by a factor of four. Owing to figural and motivic play at the foreground, the time span of each chord becomes apparent only upon *rhythmic reduction* or *pace reduction* (and occasionally upon *durational reduction*)—the reductions that *normalize* the time span.

Quasi-sequential expansion—a progression that mimics or simulates the idioms of *sequential expansion* without outlining a *bona fide* sequence, sometimes without even generating genuine durational enlargement. Progressions of this type are most common in the measures following the central double bar in binary form.

Registrational ceiling—a term coined by Kevin Korsyn (1993) to describe the upper limits of the composition's register.

Rests and reduction—when disposing of rests in durational, rhythmic, and pace reductions one assumes they are extensions of the preceding notes or anticipations of the notes that follow, depending upon circumstances. Exceptions are made for rests that mark the opening of fugal subjects and rests that lead into afterbeat themes: The meaning of these is determined on a case-by-case basis.

Reversal archetype—the drastic but idiomatic change in the nature of a movement's thematicism and *rhetorical tone* that takes place about halfway through the piece in some compositions of the high style. The transformation assumes the quality of an archetype when it affects every aspect of the design, through which it emphasizes its similarity to comparable transformations in the middle style (where they are more common).

Rhetorical structure—the hierarchic complex of *guiding idea*, *narrative discourse*, and *strategic scheme* which shapes the voice leading and the durational structure of pieces composed in the high style.

Rhetorical tone—a term coined by Elaine Sisman (1997) to describe the dramatically expressive effects generated by the composition's stylistic narrative.

Rhythmic reduction—a foreground reduction involving only the elimination of the composition's diminutions and ancillary chords, and the simplification of its durational intricacies.

Ritornello—the succession of expository *Vordersatz*, developmental *Fortspinnung*, and cadential *Epilog* that underlies not only many Baroque themes (across the entire spectrum of genres and textures) but also, at deeper levels, long stretches of vocal and instrumental music. See *ritornello cycle*, *ritornello hierarchy*, and *ritornello permutations*.

Ritornello cycle—the repetition of the ritornello's three components in a chain of back-to-back ritornellos. Such chains are common in orchestral and solo works alike, and they are identified by the functional succession of *Vordersatz*, *Fortspinnung*, and *Epilog* or by some permutation thereof (but not necessarily by a repetition of the same music). While some of the ritornellos in each cycle lack a distinct thematic identity of their own, they preserve their cyclic quality because their functional outlines remain clear, and because each is preceded and/or followed by another ritornello of similar proportions at the same level of the *ritornello hierarchy*.

Ritornello hierarchy—the complex of shorter and longer *ritornellos*, *ritornello cycles*, and *nested ritornellos* that occupies a complete reprise or a complete movement.

Ritornello permutations—the presentation, out of sequential order, of the ritornello's three components, namely the *Vordersatz*, the *Fortspinnung*, and the *Epilog* as *F-V-E*, *F-*

F-E, *V-V-E*, and even *E-F-V*. Such permutations, which include the omission of one part and/or the repetition of another, are particularly common in the vocal music of J.S. Bach, the concertos of Antonio Vivaldi, the keyboard works of François Couperin, and the sonatas of Domenico Scarlatti, but they appear frequently in Handel's instrumental music as well. The most dramatic permutations occur in the Scarlatti sonatas.

Saturation—a term employed by Leonard B. Meyer (1956) to describe an excessive density in one parameter of the design that affects the surrounding parameters and requires various adjustments in the realization of the foreground.

Schrock cadence—a *prefix progression*, so named by William Rothstein (1991) after Karl Schrock, who observed its frequency in J.S. Bach's organ music. The Schrock cadence is marked by the characteristic sound of a V_2^4 preceding the prefix progression (i.e., $V_2^4 - I^6 - II_5^6 - V$ or a variant thereof). It appears, along with many variants but no appellation, in C.P.E. Bach's *Versuch* (p. 256 in Bach 1949).

Secondary enlargements—motivic enlargements that play only a minor role in the *rhetorical structure* of the piece. They do not affect the *narrative discourse* of the composition. See also *primary enlargements*.

Segment—the shortest tonal and durational unit of the movement, most often two bars in length. Although the segment demonstrates some thematic and contrapuntal or harmonic

autonomy, by departing from and arriving at a miniature caesura and a resonantly stable harmony, it leads into the next segment with little interruption. See also *basic segment*.

Sequential expansion—the durational enlargement of a sequence through the addition of time to its ancillary chords. Each ancillary chord is allowed to take up a full *basic step* of the *basic pace*, even though the principal chord already occupies a basic step itself. The underlying durational equality of the chords in question may be verified through *pace reduction* or *durational reduction*, which both entail a normalization of each chord's time span, but it can be intuited aurally. See also *double sequential expansion*, *quadruple sequential expansion*, and *unexpanded sequence*.

Shadow hypermeter—the hypermeter formed by a *shadow meter* when the periodic grouping based on that shadow meter succeeds in realizing a hypermeter of its own with some consistency.

Shadow meter—a term coined by Frank Samarotto (1999a) to denote the sense of a subsidiary meter projected by the design. This secondary meter contradicts the prevailing meter without overthrowing it altogether. The difficulty of parsing shadow meter in early eighteenth-century music resides with the ever-present possibility that either the prevailing meter or the shadow meter—or, for that matter, both—may be displaced. It is thus entirely possible for the prevailing meter to be displaced and for the shadow meter to coincide with the notated meter; see *notated shadow meter* and *notated shadow hypermeter*.

Shadow *Urlinie*—a term coined by Brent Yorgason (2003) to describe a melodic line at the deeper levels that attempts to usurp the fundamental melodic line. See also *submerged Urlinie*.

Simulated upbeat—the misleading but highly characteristic effect of an upbeat that sometimes obtains between the beginning of an *afterbeat* and the downbeat of the following measure. This idiom is particularly common in gavottes (chapter 2) and in 3/4 time (chapter 3). The term *internal upbeat* may also be used to describe it.

Simple 4/4—a species of 4/4 time marked by a two-to-the-bar basic pace and by frequent *mid-bar displacement*. The displacement engages the entire design and often extends for the duration of a complete movement.

Small 4/4—see *simple 4/4*.

Soprano composition—a term coined by the composer Conrad Pope and employed by Scott Burnham (1995) to denote a long-range emphasis on the composition's thematic design, as opposed to a comparable emphasis on the progression of its bass line. See also *bass composition* and *outer-voice polarity*.

Strategic scheme—the plan, unpremeditated as such by the composer, for choosing, realizing, and articulating the *guiding idea* of a movement through a variety of

developmental procedures across the movement's entire span. See also *rhetorical structure*, *narrative discourse*, and *archetype*.

Style—see *high style*, *middle style*, *low style*, *stylistic elevation*, and *elevation archetype*.

Stylistic elevation—the transformation of material borrowed from or associated with the middle style and the low style into material that displays the contrapuntal and durational earmarks of the high style. See also *elevation archetype*.

Subliminal periodicities—*approximate periodicities* that involve large numbers of measures at the level of the period, thereby veiling their own periodicity. See also *hidden periodicities*.

Submerged *Urlinie*—a term coined by Carl Schachter (1994) to describe a fundamental melodic line that traverses the central rather than the upper registers of the composition. Such a line is submerged under *obligato voices* which run their course above the line, rather than below. See also *shadow Urlinie*.

Subphrase—the smallest tonal and durational unit of the movement that is relatively self-contained. Usually three to four bars in length, it is marked by a mild caesura or by modest changes in the design, and by stable harmonies or half-cadences at either end.

Superscripts—the superscripts “a” and “b” (^a and ^b) refer to the first and second halves of the measure in the duple meters, and to the first and second beats in the triple meters.

Suspensions and pacing—the addition of suspensions to a linear progression introduces an extra layer of pacing to the progression’s underlying paces and may therefore produce the effect of *acceleration*. See also *chromatic paces* and *polyphonic pacing*.

Tactus—the steady beat that holds each movement’s durational structure, along with its metrics and surface rhythms, together. Roughly equivalent to a heartbeat in length, it approximates quarter note = 80 in the allegros of the high Baroque (other things, including performance practice and acoustics, being equal).

Temporal plasticity—a term coined by Frank Samarotto to denote the rhythmic give and take through which the uneven rhythms of the foreground shape the relatively even metrics and paces of the deeper levels. The effect of plasticity is achieved by the elongation, anticipation, and delay of tones, and by the opportune alteration of expected metrics, paces, and rhythms.

Thematic displacement—the wholesale relocation, through *metrical displacement*, of the grouping structure and the thematic design to a part of the measure that contradicts the notated meter. See also *afterbeat displacement* and *mid-bar displacement*.

Thematic downbeat—the downbeat around which the grouping structure and the thematic material revolve. Very often the thematic downbeat is displaced to the middle of the measure in the duple meters, and to the second beat in the triple meters; other displacements are common too. When no displacement occurs the appellation “thematic” is not needed, but because displacement is so very common the appellation is more often than not required. See *thematic displacement*.

Thematic enlargement—the enlargement of a theme or a substantial part of a theme, as opposed to the more common enlargement of a figure or a motive. Depending on context, the term can also be used to describe the enlargement of a motive to the proportions of a theme (or more) within the larger context of the *enlargement archetype*, where enlargement as such is the principal issue of the piece. See *motivic enlargement* and *progressive enlargement*.

Thematic hypermeter—the hypermeter established by the grouping structure and the thematic design when displacement by one or two beats to the right (much more rarely to the left) takes place. When no displacement occurs, the appellation “thematic” is not needed. Until the galant style reaches its maturity during the central decades of the eighteenth century, thematic hypermeter—like all types of Baroque hypermeter—remains an occasional, not a consistently maintained feature of the design.

Thematic meter—the meter established by the grouping structure and the thematic design when the design is displaced by one or two beats to the right (more rarely to the left).

During displacement, the thematic meter exists side by side with the notated meter.

When no displacement occurs, the appellation “thematic” is not needed.

Time-span reduction—a procedure employed by Fred Lerdahl and Ray Jackendoff (1983) to uncover the durations that accrue to underlying tones and chords at various levels of structure. Although Lerdahl and Jackendoff do not use the term *normalization*, the abstract time spans which their analyses reveal are very drastically normalized, much more so than the time spans disclosed by a plain *rhythmic reduction*, a *pace reduction*, or in some cases even a *durational reduction*.

Tonal expansion—the enlargement in time of a tonal model. Unlike durational expansion, it cannot be reduced out. All the same, tonal expansion is by no means divested of temporal properties, nor does it give up its durational association with its model. See also *durational expansion*.

Tonal rhythm—a term employed by Carl Schachter (1986/1999b) and also by Robert P. Morgan (1978) to describe rhythmic features that are tonal in origin. *Durational rhythm*, by contrast, describes rhythmic features that are temporal in origin.

Troping archetype—The characteristic union of incompatible materials borrowed from different pieces across the span of a complete movement. Typically, the borrowed materials are stylistically diverse, originating in the middle style and the low style, but the

potentially irreconcilable confrontation between them takes place within the confines of the high style. See also *elevation archetype* and *fusion archetype*.

Uneven pacing—the alternation of long and short steps of the *basic pace* that characterizes many measures in the triple meters. Although *composite pacing* may at times appear to be similarly uneven, the freedom of its temporality is due to other causes, such as the intensity of thematic and cadential passages in the high style, and the more relaxed durational norms of the middle style.

Unexpanded sequence—a sequence in which each pair of principal and ancillary chords takes up one *basic step* of the *basic pace*. Because the two chords combine to form a single step, the sequence yields the impression of *acceleration*. That is why most Baroque sequence incorporate *sequential expansion*.

Unmarked—an adjective borrowed from semiotic linguistics that describes conventional as well as idiomatic elements of the design. Unmarked elements are so called because they are ubiquitous and therefore call less attention to themselves than do *marked* elements, which are special or unidiomatic. See also *markedness*.

Unnotated meter—the temporary and brief intervention of a new meter without a change in the time signature. Most often the term refers to short stretches of 3/2 within 4/4 time, less often to stretches of 3/4 within 4/4 or 2/4. Exceptional instances of unnotated

meter—the sudden appearance of 9/8 time in the Gigue from Bach's G-minor English Suite, which is in 12/8 time—occur on an ad-hoc basis.

Unnotated 3/2—the temporary adoption of 3/2 within the confines of 4/4 time (usually the *simple* 4/4 or the *fugal* 4/4) as articulated by the design of the piece and the progress of its basic pace. Hemiolas in 3/4 time also add a brief stretch of 3/2 onto the prevailing grid.

Unnotated triple meter—the temporary suggestion of triple meter within a duple context.

Upper descent—see *upper Urlinie*.

Upper *Urlinie*—a term I use, interchangeably with *upper descent*, to describe the upper of the two *Urlinien* in David Neumeier's formulation of the three-part *Ursatz* (1987b). See also *lower Urlinie*.

Vergrößerung—Schenker's term for the tonal enlargement of a figure, a motive, or a theme. Unlike *Dehnung*, such enlargement does not necessarily follow a predefined durational plan, and it is therefore likely to be assimilated into the composition's *basic length*.

Voice leading overlaps—the superimposition of one progression over another at a level only slightly closer to the surface. The small distance between the levels of the two

progressions makes it appear as if the progressions overlap at one and the same level. For an example, see *cadential unfolding*.

Vordersatz—a term employed by Wilhelm Fischer (1915) to describe the opening, expository part of the three-part *ritornello*. The *Vordersatz* usually begins on the tonic and closes on a half-cadential dominant. Among its most important tasks is the definition and the establishment of the movement's *basic pace*.

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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. It consists of six systems, each with a grand staff (treble and bass clefs). Measure numbers 3, 5, 7, 9, and 11 are indicated at the beginning of their respective systems. Trills are marked with '[tr]' above the notes in measures 1, 3, and 5. The piece concludes with a double bar line and repeat dots at the end of measure 11. The word 'continued' is written below the final measure.

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

Bars 1 2 3 4

Basic pace contracts Basic pace expands

b) Figural pace reduction

Bars 1 2 3 4

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

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

Repetitions and enlargements of $c^2 - a^1$ (some transposed)
 Enlargement of $c^2 - a^1 - g^1 - f^1 / a^1$

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

(Expanded basic pace: d)) Basic pace resumes

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: I⁶ II⁵ V I // III: I⁶ V I

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

C - - B^b - - A^b

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

Bars 1 2^b 3 4 5 7

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

(II)

(II)

Auxiliary cadence III: I⁶

My preferred bass reading, auxiliary cadence

III: V — IV "Schrock" cadence Nested auxiliary cadence

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

(III: ♯

♯ ♯)

(V: ♯ ♯ ♯ ♯ ♯)

Auxiliary cadence III: I⁶

IV V I

Auxiliary cadence V: (I) IV V

Nested auxiliary cadence V: I II⁵ V I^h

V^h

Prefix progression

V I

III

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

largely

Example 6: François Couperin, *Pièces de clavecin*, Ordre 10
 “La Triomphante,” Troisième partie: Fanfare (Bars 1–12)

Bars

1 3 5

Fort Gayement.

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

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 Longivière” (ex. 7c)

2. Bars 4b–5a and 7b–9b

3. Bars 5b–7b

4. Bars 8b–9a and (inverted) 17a

5. Bars 10, 14b–15a, and 16

6. Bars 12–17a

* Bars 8–9

Example 7: Handel and Couperin (*continued*)

c) Couperin, Allemande, “La Longivière,” bars 10–18^a

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

Cf. Handel (Ex. 7a):

1. Bars 4^b–5^b; see also Couperin, “Les Agréments” (ex. 7b)
2. Bars 4^b–5^a and 7^b–9^b
3. Bars 5^b–7^b and 17^b–18^a
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

Bars 1 3 5

Vordersatz *Fortspinnung* *Epilog*

Flauto,
e Violino I
con sordini.

Flauto,
e Violino II
con sordini.

Harpa
[o Organo].

Violoncello,
Viola all. 8^a
e Contrabbasso,
pizzicati.

b) Contrapuntal reduction

Bars 1 3 5

Tonal reduction

Exchange of voices ... voices reexchange

I — I⁶ 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: 

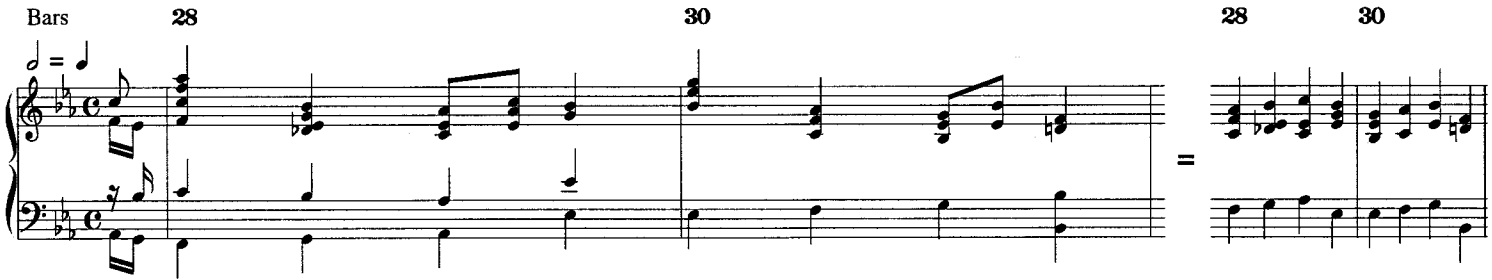


b) Basic pace reduction by 2

Bars 28 30



28 30



Example 10: Restoration of underlying time spans

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

b) Schenker, *Free Composition*, Figure 110⁴

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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

Chapter 1

Example 1.1: Handel, Suite in F minor (1720), Allemande

First ritornello cycle
Vordersatz

Second ritornello cycle
Fortspinnung 1

3 *Fortspinnung* *Epilog*

6 *Fortspinnung 2*

9 *Epilog* *Third ritornello cycle* *Fortspinnung*

11 *Epilog*

continued

Example 1.1 (*continued*): Handel, F minor Allemande

14

16

18

21

24

27

* Some editors prefer D^b to D[♭] in bar 22.

Example 1.2: Handel, F minor Allemande, bars 1–13 (the first reprise)
Contrapuntal reductions

a) Basic pace reduction

Bars 1 2 3 4

Basic pace contracts Basic pace expands

b) Figural pace reduction

Bars 1 2 3 4

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

Legend:

- Figural pace and contracted basic pace
- Basic pace
- Obligato pace and expanded basic pace
- Repetitions, enlargements, and contractions of $c^2 - a^b1$ (some transposed)
- Enlargements of $c^2 - a^b1 - g^1 - f^1 / a^b1$

continued

Example 1.2: Handel, F minor Allemande, contrapuntal reductions (*continued*)

a) Basic pace reduction (*cont.*)

Bars 5 6 7 8 9^a 9^b

Expanded basic pace Basic pace resumes

b) Figural pace reduction (*cont.*)

Bars 5 6 7 8 9^a 9^b

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

continued

Example 1.2: Handel, F minor Allemande, contrapuntal reductions (*continued*)

a) Basic pace reduction (*cont.*)

Bars 9 10 11 12 13

mid-bar displacement

Double sequential expansion, nonessential at higher levels

b) Figural pace reduction (*cont.*)

Bars 9 10 11 12 13

$d^2 - b^1$

$e^2 - c^2$

$e^2 - c^2$

(contraction) (inner voice)

(inversion and contraction)

Double sequential expansion, essential at the foreground level

A^b ————— B^b ————— C

Inversion, enlargement and mid-bar displacement

Example 1.3: François Couperin, *Pièces de clavecin*, Ordre 8, Gavotte

a) Score

Tendrement.

continued

Example 1.3: Couperin, *Pièces de clavecin*, Ordre 8, Gavotte (continued)

b) Pace reduction

Bars 1 3 5 7

Composite pacing: Basic pace largely largely

Bars 9 11 13 15

Composite pacing: Basic pace: largely (pace attempts reassertion) (pace again attempts reassertion) largely

Example 1.4: Couperin, *Pièces de clavecin*, Ordre 3: “Les Regrets”

a) Bars 1–5^a

Languissamment

Basic pace: ♩
Figural pace: ♪

b) Basic pace reduction

c) Figural pace reduction

Example 1.5: Handel, F minor Allemande, principal chords, bars 1–2

Bars 1 2

I V⁴ I $\flat V^6$ I IV⁶/II³ IV⁴

Example 1.6: Handel, F minor Allemande, principal chords, bars 4–5^a

Bars 4 5

I V⁷ VII V⁶ IV⁵⁻⁶

Example 1.7: Handel, F minor Allemande, durational profiles, bars 1–13

a) Bars 1–4 b) Bars 5–9^a c) Bars 9^b–13^b

Bars 1–2 3 4 5–6 7–9 9–11 12–13

Basic pace:

Basic pace contracts, then expands in preparation for bars 5–6

Basic pace expands, then resumes

Basic pace expands further, then resumes and also contracts

(= , and , and patterns)

Example 1.8: Handel, F minor Allemande, points of foreshortening

a) Bars 2^b–3^a b) Bars 6^b–7^a c) Bars 11^b–13^a

Bars 2^b ——— 3^a 6^b ——— 7^a 11^b ——— 12^a

= preparation for and realization of foreshortening

Example 1.9: Handel, F minor Allemande, bars 1–13

Recomposition of bars 2^b–3^a and 6^b–7^a in bars 11^b–12^a

Bars 2^b — 3^a 6^b — 7^a 11^b — 12^a

Legend:

- Contrary-motion upbeat
- Descents from a $\flat^2$
- Unfolded sixths

Example 1.10: Handel, F minor Allemande, growing tessitura

a) First ritornello cycle

Bars 1 3

Unfolded thirds Unfolded "fifths"
(= implicit 4–5, 4–5)

b) Second ritornello cycle

5 7

Unfolded fifths
and fourths
(= octaves) Unfolded sixths

c) Third ritornello cycle

Bars 9^b "7th" 10 6th

Stepwise sixths and "sevenths"

Example 1.11: Handel, F minor Allemande
Grouping pace profile

First ritornello cycle Second ritornello cycle Third ritornello cycle

Bars 1 3 5 7 9^a 9^b 10^b 11^b 12 13

(plus d) displaced (minus d)

Example 1.12: Handel, *Messiah*, No. 3: “Ev ry Valley”

a) Bar 1

Violin I

Violin II
Viola

Basso

Basic
pace:

Cadential
pace:

b) Harmonic reductions

I I⁶ II⁵ V I = I V I + Subliminal plagal residue
I II⁵ I

Example 1.13: Handel, F minor Allemande, bars 1–2

Normalized time-span reductions in
the style of Lerdahl and Jackendoff

The image displays a musical score for Handel's F minor Allemande, bars 1–2, presented in four systems. The first system shows the original notation in F minor (three flats) and common time (C). The treble staff begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a trill marked [tr]. The bass staff starts with a quarter rest, followed by a series of eighth and sixteenth notes. The second system shows the first reduction, where the original notes are replaced by chords (dyads) in the treble and single notes in the bass. The third system shows the second reduction, where the chords are further simplified into single notes (monads) in the treble and bass. The fourth system shows the final reduction, where the notes are connected by horizontal lines, indicating their temporal span across the two measures.

Example 1.14: Handel, Concerto Grosso in E minor, Op. 6, No. 3, III: Allegro
Bars 1–22 (first period)

Four-bar opening theme

Violino I.
concertino.

Violino II.

Violino I.
ripieno.

Violino II.

Viola.

Violoncello.

Bassi.

Tasto solo.

First period

5 *Vordersatz*

6 6 6 6

continued

Example 1.14: Handel, E minor Concerto, Allegro (*continued*)

9

6 6 6 6 6 6 6 6

13 *Fortspinnung*

continued

Example 1.14: Handel, E minor Concerto, Allegro (continued)

16 *Epilog*

A musical score for a piece titled 'Epilog'. The score is written for a piano and features seven staves. The first four staves are for the right hand, and the last three are for the left hand. The key signature is one sharp (F#), and the time signature is 6/8. The music is characterized by a mix of eighth and sixteenth notes, with some staves featuring dense sixteenth-note passages. The score is divided into three measures. The first measure contains a whole rest in the first four staves and a half note in the fifth and sixth staves. The second measure contains a half note in the first four staves and a half note in the fifth and sixth staves. The third measure contains a half note in the first four staves and a half note in the fifth and sixth staves. The score concludes with a double bar line.[illegible]

Example 1.15: Handel, E minor Concerto, bars 1–22
Tonal reduction

Bars 1 2 3 4 5 6

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

Auxiliary cadence III: V

continued

Example 1.15: Handel, E minor Concerto, tonal reduction (*continued*)

Bars 12^b 13 14 15 — 16^b 17 18 19 20 21 22^a 22^b

III: $\hat{3}$
(bass)

(upper voice) $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{3}$

simile *simile*

Auxiliary cadence
III: V

or, as nested
auxiliary cadence

Example 1.15: Handel, E minor Concerto, bars 1–22, pace reduction s

a) Obligato pace reduction

First period
Vordersatz

Bars 1 2 3 4 5 6 7 8

Obligato paces:  

b) Basic pace reduction

Basic pace: 

c) Implicit cadential progressions

Figural pace:  

(etc.)

continued

Example 1.16: Handel, E minor Concerto, pace reductions (*continued*)

a) Obligato pace reduction

Fortspinnung

Bars 9 10 11 12 13 14 15 16

Obligato paces:

Quadruple sequential expansion, nonessential at higher levels

b) Basic pace reduction

Basic pace:

Quadruple sequential expansion, essential at foreground level

c) Implicit cadential progressions

Figural pace:

continued

Example 1.16: Handel, E minor Concerto, pace reductions (*continued*)

a) Obligato pace reduction

Epilog

Bars 17 18 19 20 21 22

Obligato paces:

b) Basic pace reduction

Basic pace:

c) Smaller voice exchanges and simulated fourth

Figural pace:

Example 1.17: Handel, E minor Concerto

a) Bars 1–2

Bars



b) Tonal reductions

Bars

1 2

1 I II⁶ V[#] I /VII: VII⁶ I II⁶ V[#] I VII: VII⁶

Example 1.18: D. Scarlatti, *Essercizi per gravicembalo* (1738)
Sonata in G minor, K.8, first reprise

Handel, unfolded sixths

Allegro.

Handel, bars 1-4 (theme)

Handel, voice exchanges, bars 17-20 (etc.)

Handel, bars 1-4 (theme)

Example 1.19: D. Scarlatti, *Essercizi per gravicembalo* (1738)
Sonata in G minor, K.12, first reprise

Presto.

Handel, descending-third figures in bars 7^b-11, 13-16, and similar passages later (see chapter 5)

Handel, unfolded sixths

Handel, sequences in bars 29-34, 49-52 (see chapter 5)

continued

Example 1.19: Scarlatti, Sonata, K.12 (continued)

// Handel, repeated-note figures in bars 5, 35–36, 41–44, 61^b–62

13

15

17

19

21

23

1.

2.

Example 1.20: Handel and Scarlatti parallelisms

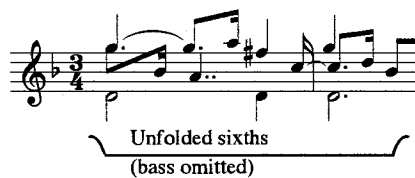
Unfolded sixths and descending thirds

Handel
Bar 1



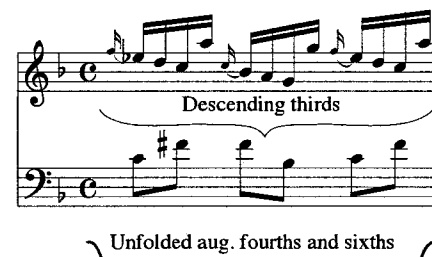
from

Scarlatti, K.8
Bars 1–2



and

Scarlatti, K.12
Bar 4, beats 2–4



Example 1.21: Handel, E minor Concerto, Op. 6, No. 3, Allegro, bars 13–16

Quadruple sequential expansion

a) b) c)

becomes

Basic
pace:

Example 1.21: Handel, E minor Concerto, Op. 6, No. 3, Allegro, bars 13–16. The notation shows a quadruple sequential expansion. It starts with a basic pace (a single eighth note) and expands into a quadruple sequence (four eighth notes). The expansion is shown in three parts: a) the basic pace, b) the quadruple sequence, and c) the quadruple sequence with a final cadence. The word 'becomes' is used to indicate the transformation from the basic pace to the quadruple sequence.

Example 1.22: Handel, E minor Concerto, bars 1–4, 5–12
Tonal reduction

Bars 1 2 3 4

E ————— D ————— C (B A G F# ————— E)

Bars 5 7 9 11 12

E ————— D ————— C V

Example 1.23: Handel, E minor Concerto, enlargement of opening theme

a) Bars 5–12

Bars 5 6 9 10 11 12

Grouping parallelisms:

Violino I. *concertino*.

Violino II. *concertino*.

Violino I. *ripieno*.

Violino II. *ripieno*.

Viola.

Violoncello.

Bassi.

Bass descent: E — (D — C) — D (enlargement of opening four-bar theme broken off)

continued

Example 1.23: Handel, E minor Concerto, enlargement of opening theme (*continued*)

b) Bars 41–46

(enlargement of opening four-bar theme resumes)

Bars 41 42 43 44 45 46

p *p* Solo. Solo.

Upper-voice descent: d^3 — c^3 — b^2 — a^2 — g^2 (a^2 — g^2)
(etc.—see chapter 5)

Example 1.24: Handel, E minor Concerto
 Rising fourth and multiple voice exchanges

a) Bars 1–4

Violino I. *concertino*.
 Violino II.
 Violino I. *ripieno*.
 Violino II.
 Viola.
 Violoncello.
 Bassi.

possible voice exchanges

4th 5th 5th

b) Bars 12–21

Bars 12^b 13 15 17 18 19 20 21

(a) 1 — b¹ — c² — c[#] 2 — d²

multiple voice exchanges

simile simile

D E F[#] G (see chapter 5)

Example 1.25: Handel, Suite in G (1703c./1733), Courante

a) Bars 1–12

Bars 1 3 5 7 9 11

Vordersatz *Fortspinnung* *Epilog*

b) Tonal reduction

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

$\hat{3}$ $\hat{6}$ (N) $\hat{5}$ (P) $\hat{4}$ $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

I IV V I

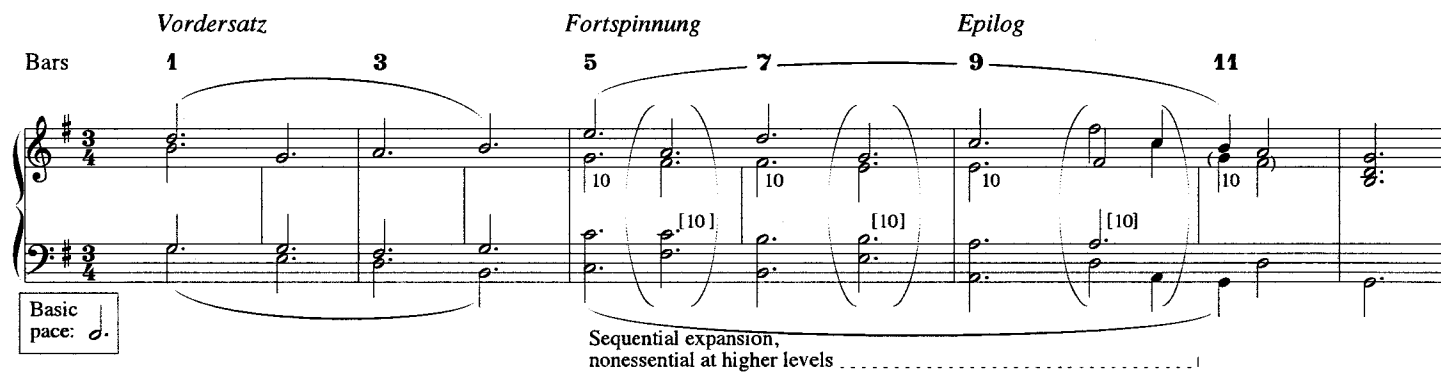
Example 1.26: Handel, G major Courante, bars 1–12

a) Basic pace reduction

Basic pace: 

Vordersatz *Fortspinnung* *Epilog*

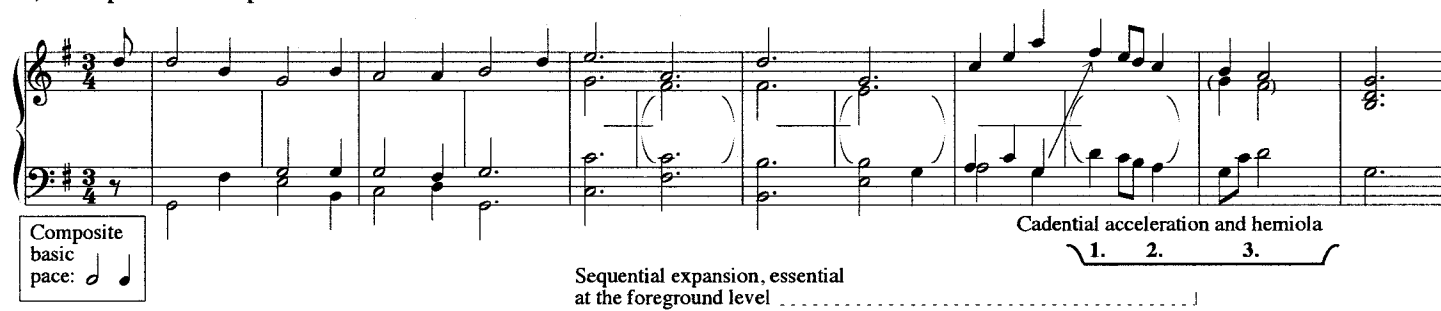
Bars 1 3 5 7 9 11



Sequential expansion, nonessential at higher levels

b) Composite basic pace reduction

Composite basic pace: 



Sequential expansion, essential at the foreground level

Cadential acceleration and hemiola

1. 2. 3.

Example 1.27: Handel, Suite in E (1720), Courante

a) Bars 1–8

Bars 1 3 5 7

Vordersatz *Fortspinnung* *Epilog*

b) Reduction to composite basic pace

Composite basic pace:

Pace contraction / Sequential expansion, essential at all levels

c) Reduction to figural pace

Bars 1 3 5 7

Figural pace:

Cadential hemiola (bass only):

1. 2. 3.

Pace contraction / Sequential expansion, essential at all levels

Chapter 2

Example 2.1: Basic segments

a) Handel, Suite in F minor (1720), Allemande, bars 1–2

Basic segments:

b) Handel, Concerto Grosso in E minor, Op. 6, No. 3, III: Allegro, bars 1–4

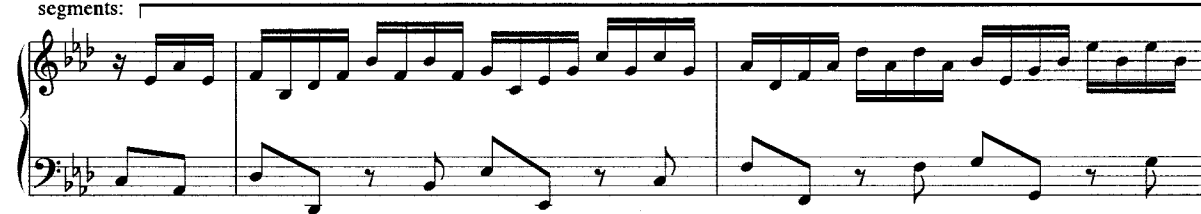
Basic segments:

Tasto solo.

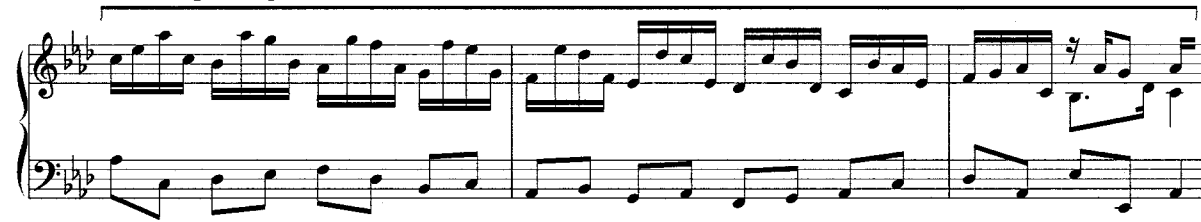
Example 2.2: Enlarged basic segments

a) Handel, F minor Allemande, bars 5–9^a, temporary enlargement

Enlarged basic segments: 2-bar segment, plus upbeat



2-bar segment, plus cadential suffix



continued

Example 2.2 (continued): Enlarged basic segments

b) Handel, E minor Concerto, Allegro, bars 5–8, permanent enlargements

Enlarged basic segments:

6 6 6 6 6 6 6

Example 2.3: Handel, F minor Allemande, bars 1–13, formal structure: Large period
(bars 1–13 = first reprise) contains small period (bars 1–9^a)

Bars 1–4: *Phrase 1*
Subphrase 1

I V I III: V

Bars 5–9^a: *Phrase 2*
Subphrase 1 (= enlarged segment)

III: IV 5-6 V 6

III: I V I

Bars 9^b–13: *Phrase 3*
Subphrase 1

I: III V: IV V: IV I:

Example 2.4: Handel, Suite in D minor (1703c./1733), Allemande

a) Bars 1–8

Bars 1 3

b) Basic pace reduction

Bar 3: basic pace contracts to figural pace

Bar 4: harmonic rhythm halts on second beat

Basic
pace: ♩

Figural
pace: ♪

Intended effect of progression: $\begin{matrix} 6 & 5 \\ \vee & 4 & 3 & \text{I} \end{matrix}$

III

Unintended, misleading effect: $\begin{matrix} 6 & & 5 \\ \text{I} & 4 & \vee & \text{I} & 3 \end{matrix}$

III

Sequential expansion, ...

continued

Example 2.4 (*continued*): Handel, D minor Allemande

a) Bars 1–8 (*cont.*)

Bars 5 8

b) Basic pace reduction (*cont.*)

... essential at the foreground level

V: V⁷ I[#]

c) Figural pace reduction

Figural pace:

Example 2.5: Handel, Suite in E minor (1720), Fugue

a) Bars 1–11^a

Bars 1

4

Allegro

b) Basic pace reduction

Basic
pace:

c) Figural pace reduction

Bars 1

4

Strong and weak bars:

S

(S

W

) S

(S

3-bar grouping subdivision: 3 = 1 + 2

3 = 1 + 2

continued

Example 2.5 (continued): Handel, E minor Fugue

a) Bars 1–11^a (cont.)

Bars 7 8 9 10 11

b) Basic pace reduction (cont.)

c) Figural pace reduction (cont.)

Bars 7 8 9 10 11

Strong and weak bars:
W) S (S W)

"Extra" measure 3 = 1 + 2

Example 2.6: Handel, E minor Fugue, displaced subject

a) Bars 17^b–20

Bars 17^b 18 19 20

B - - A - - B

b) Basic pace reduction

b² - - a¹ - - g[#]

Basic pace: 6/4 (N) 5/3

c) Figural pace reduction

Strong and weak bars: S (S W) S

3 = 1 + 2 (S) W S

Example 2.7: Handel, E minor Fugue, bars 29–37^a
Notated and shadow meter

Bars 29 31

Fragmented and displaced incipits
prepare shadow meter

1. 2. 3. 1.

Subject at the notated meter

Two-bar group, bass follows notated meter

Bars 33 35 37

Subject at shadow meter

1. 2. 3.

F# - - E - - F#

2. 1. 2. 3.

Three-bar group and bass continue to follow notated meter ...

... overlapping with: Displaced subject in bass

Example 2.8: Handel, E minor Fugue, bars 62–66

a) Unnotated 3/2 time

Bars 62 64 66

3/2 : ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Notated meter restored

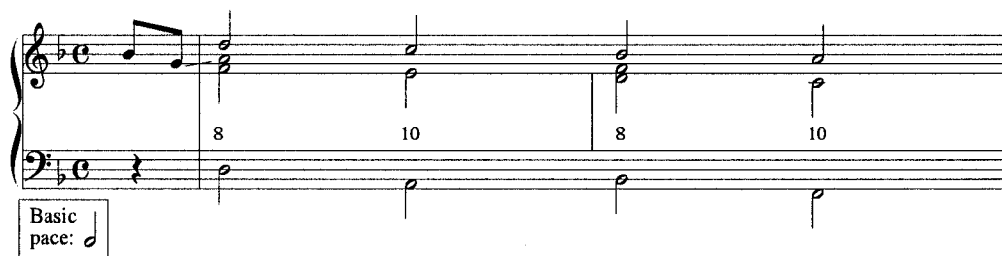
b) Alla breve sketch of subject, from autograph manuscript in the British Library (R. M. 20.g.13, f. 1). Transcribed by permission.

Example 2.9: Handel, Suite in D minor (1720), Allemande

a) Bars 1–2



b) Basic pace reduction



c) More detailed reduction



Example 2.10: Handel, D minor Allemande

a) Bars 3–5

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

b) Basic pace reduction

Basic pace: quarter note

Grouping: $3 = 1 + 2$

Contracted basic pace

Composite pacing

(NB: voicing of passage different in Examples 4.16 and 4.18)

Example 2.11: Handel, D minor Allemande

a) Bars 6–8

b) Basic pace reduction

Composite pacing ($\text{♩} + \text{♩}$)

Basic pace: ♩

c) Figural pace reduction

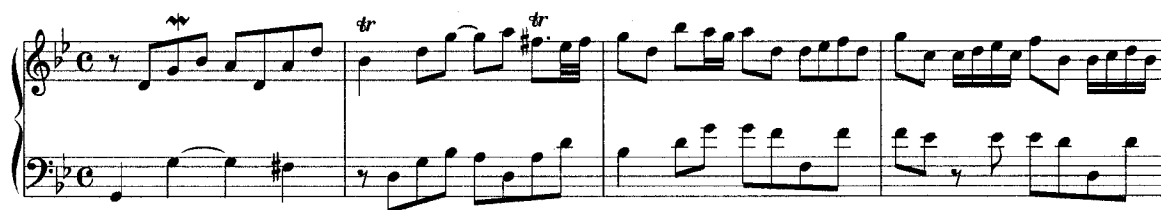
Basic pace: ♩

Figural pace: ♩

Grouping: 3 = 2 + 1

Example 2.12: Handel, Suite in G minor (1720), Andante

a) Bars 1–4



b) Basic pace reduction

Basic
pace:

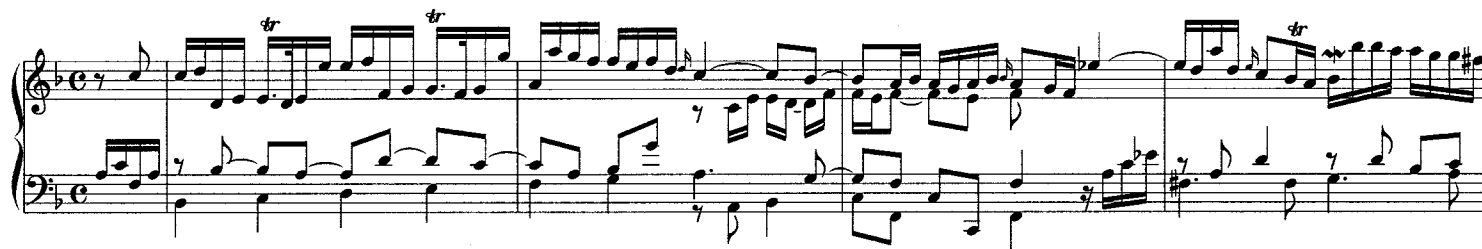
c) Figural pace reduction

Figural
pace:

10 9 – 10 9 – 10 9 – 10

Example 2.13: Handel, D minor Allemande

a) Bars 15–18



b) Basic pace reduction

$d^2-c^2, b\flat^1-a^1$: hidden repetition and enlargement of the upper voice in bars 1–2
(cf. Example 2.9)

Basic pace: quarter note

Basic pace contracts idiomatically for progression in parallel tenths

Basic pace continues movement in quarter notes for an additional measure

Basic pace resumes movement in half notes

c) Bar 15

Bar 15 = 10. 10. 10. 10.

(5-6) (5-6) (5-6) (5-6)

Rising 5-6 suspensions are implicit

Example 2.14: Handel, Concerto Grosso in E minor, Op. 6, No. 3, III: Allegro, bars 31–37

Bars 31 33

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

p

pp

6

Basic pace

Sequential expansion to whole-note movement (bars 29–32)

Movement in half notes borrowed from the simple 4/4

continued

Basic pace

Quarter-note movement resumes

Example 2.15: Handel, Organ Concerto in F, Op. 4, No. 4, I: Allegro, bars 1–8

Bars 1 3 5 7

Half-bar displacement

Thematic downbeat

Closure on the notated downbeat

Oboe I. II.

Violino I. II.

Viola.

Organo.

Bassi.

Pedal call and notated downbeat

Displaced basic segments

(etc.)

Example 2.16: Kirnberger, *Kunst des reinen Satzes*, Example 4.13 (c)

(Reproduced from Beach and Thym, trans., *Art of Strict Musical Composition*, by permission.)

Example 2.17: Handel, Organ Concerto in F, II: Andante, bars 1–5^a

Suppressed downbeat and eighth-note afterbeat pattern followed by upbeat patterns (etc.)

Organo.
Open Diapason.
stopt Diapason
& Flute.

(orchestra silent)

Example 2.18: Handel, D minor Allemande (1720)

a) Bars 9^b–11 (end of first reprise)

b) Bars 25–27 (end of second reprise; passage is transposed, enlarged, modified and displaced)

Example 2.19: Handel, Organ Concerto in F, Allegro

a) Bars 39–46^a

Conclusion of dominant ritornello (displaced) Beginning of developmental B section (nondisplaced)

Bars 39 42 45

Oboe I. II.

Violino I. II.

Viola.

Organo.

Bassi.

NB: metrical elision

continued

Example 2.19 (continued): Handel, Organ Concerto in F, Allegro

b) Bars 68–73, 77–80

Bars 68

Rescored and reharmonized beginning of reprise (nondisplaced)

70

72

Organ solo entrance (displaced)

77

79

pp

p

Example 2.20: Handel, Organ Concerto in G minor, Op. 4, No. 3, IV: Gavotte, bars 1–8^a

Simulated internal upbeats (etc.)

Violino I.
Oboe I. II.

Violino II.

Viola.

Organo.

Bassi.

Alternate
hypermetrical
reading: 2 – 3 – 4 – 1, 2 – 3 – 4 – 1, (etc., after Aldwell)

Example 2.21: François Couperin, *Pièces de clavecin*, Ordre 7,
 “Les Petits Âges,” III: Rondeau, “L’Adolescente” ”

a) Bars 1–4^a

Simulated internal upbeats

Downbeat idioms

Meter: 1 2 3 4 (etc.)

Notated “double shadow” meter:
 1 2 3 4 (etc.)

Alternative hypermetrical reading:
 2 – 3 – 4 – 1, 2 – 3 – 4 – 1, (after Aldwell)

b) Bass sketch

Bars 1 2 3 4

Nested prefixes B^b – C – D

5 6

I IV (III) I⁶ II⁶ V[#]

Example 2.22: Handel, Suite in E (1720), Allemande

a) Bars 1–5

Displaced 4/4 begins

b) Basic pace reduction

Bars 1 2^b 4 5^b

(displaced)

Basic pace: $\frac{3}{2} = 1$

c) Afterbeat patterns

Example 2.23: Handel, E major Allemande, bars 5^b–13

Bars 5^b 6 8

Displaced
4/4 begins

Bars 9 10 12

Extra
half measure

Notated 4/4
resumes

(see also Example 2.36 b)

The musical score is presented in two systems. The first system covers bars 5^b through 8. Bar 5^b is marked as the start of a displaced 4/4 measure. The second system covers bars 9 through 12. Bar 10 contains an extra half measure, and bar 12 marks where the notated 4/4 measure resumes. The score is written for piano with treble and bass staves. The key signature is E major (three sharps). The time signature is 4/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. A bracket with a 'Z' symbol is placed under the first measure of the second system, spanning from the beginning of bar 9 to the end of bar 10.

Example 2.24: Handel, Suite in G (1703c./1733), Allemande

Phrase 1
Subphrase 1 *Subphrase 2*

Subphrase 3

Phrase 2
Subphrase 1 *Subphrase 2*

Phrase 3
Subphrase 1 *Subphrase 2*

*Some editors prefer d# in the bass on the second beat of bar 11.

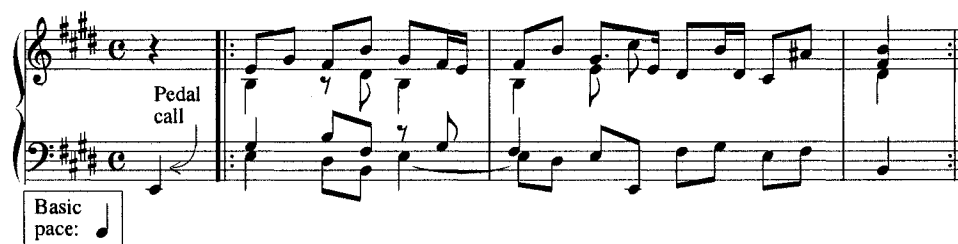
Example 2.25

a) Handel, Suite in E, Air ("The Harmonious Blacksmith"), bars 1–3^a

Quarter-note displacement: 1 2 3 4 1 2 3 4

Pedal call

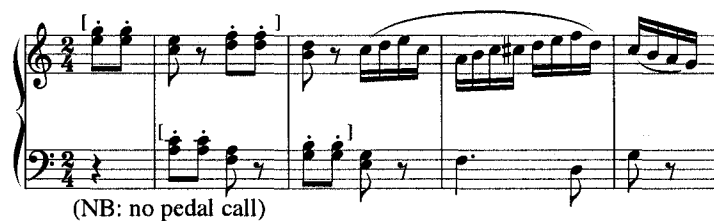
Basic pace: 



b) Giuliani, "Tema di Handel": Variazioni su un tema di Handel, Op. 107, per Chitarra, bars 1–8



c) Mozart, Piano Sonata in C, K. 545, Rondo



(NB: no pedal call)

d) Handel: Air, rebarred

Quarter-note displacement: 1 2 1 2 1 2 1 2



Example 2.26: Handel, Suite in A (1720), Allemande

a) Bars 6^b–8

Prominently prepared suspension

Prominently decorated resolution

b) Bars 1–2

Imitative motives
stress weak beats

Example 2.27

a) Handel, Suite in G minor (1720), Passacaille, bars 1–4

Passacaille.

b) Handel, Organ Concerto in B $\flat$, Op. 7, No. 1, I: Andante, bars 43–45^a

Example 2.28

a) J. S. Bach, Partita in A minor for clavier, Allemande, bars 1–2

Quarter-note displacement: 1 2 3 4 1 2 3 4

Bass progression emphasizes notated meter: I- (V) -I⁶ -(VII⁶) -III

b) Handel, Suite in G minor (1720), Gigue, bars 1, 6–8

Quarter-note displacement: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

Notated meter restored: 1 2 3 (etc.)

Extension

Rests restore notated meter

Bass progression emphasizes notated meter: V $\frac{4}{3}$ - $\frac{8}{6}$ - $\frac{7}{5}$ - I

cadential unfolding

Example 2.29: Handel, Six Fugues or Voluntaries, Fugue in C minor

a) Bars 1-3

Quarter-note afterbeat patterns
superimposed over the basic pace

(The basic pace, in the style of
Lerdahl and Jackendoff)

The diagram shows the first three bars of the Fugue in C minor. The first staff is the original notation. The second staff shows the same bars with a bracket above the first two measures labeled 'Quarter-note afterbeat patterns superimposed over the basic pace'. The third staff shows the basic pace, which is a series of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.

b) Bars 47-49^a

The diagram shows bars 47-49a of the Fugue in C minor. The first staff is the original notation. The second staff shows the same bars with a bracket above the first two measures labeled 'Quarter-note afterbeat patterns superimposed over the basic pace'. The third staff shows the basic pace, which is a series of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.

c) Bars 14-16^a

The diagram shows bars 14-16a of the Fugue in C minor. The first staff is the original notation. The second staff shows the same bars with a bracket above the first two measures labeled 'Quarter-note afterbeat patterns superimposed over the basic pace'. The third staff shows the basic pace, which is a series of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.

Example 2.30: Handel, Concerto Grosso in D major/minor, Op. 3, No. 6, I: [Allegro], bars 1–10

Bars 1 3^b

Vordersatz
follows notated meter

First *Fortspinnung*
displaces notated meter

Oboe I. II.

Violino I. II.

Viola.

Organo, Fagotti,
e Bassi.

6 6 6 6 6 6 6 6 6

Bars 5 6^b 8

Vordersatz
reappears,
displaced

Second *Fortspinnung*,
in parallel minor,
restores notated meter

6 6 6 6 6 7 7 4 7 7 (8) 7 4 (6) 3

Example 2.31: Handel, C minor Fugue, bars 34–54

- a) Facsimile of autograph manuscript in the British Library (R. M. 20.g.14. f.28–9),
9th to 13th systems (bars 34–54^a). Reproduced by permission of the British Library Board.



Example 2.31 (*continued*): Handel, C minor Fugue, bars 34–54

b) Score showing Handel's crossed out barlines

The image displays a musical score for Handel's C minor Fugue, specifically bars 34 through 54. The score is written for two staves, treble and bass clef, in C minor (three flats). The time signature is common time (C). The score is divided into five systems, each starting with a bar number: 34, 38, 41, 46, and 51. In each system, the right-hand staff (treble clef) contains the main melodic line, while the left-hand staff (bass clef) provides a harmonic accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines. Notably, the bar lines in the right-hand staff are marked with an 'X' at the end, indicating that these bar lines were crossed out by Handel. The score is presented in a clear, legible format, with the original notation and the crossed-out bar lines clearly visible.

Example 2.33: Handel, *Concerto in Alexander's Feast*, III: Allegro

a) Bars 1–7^a

Concertino

Oboe I. II.

Violino I. II.

Organo, Fagotti,
e Bassi.

Solo.

tr

Solo.

tr

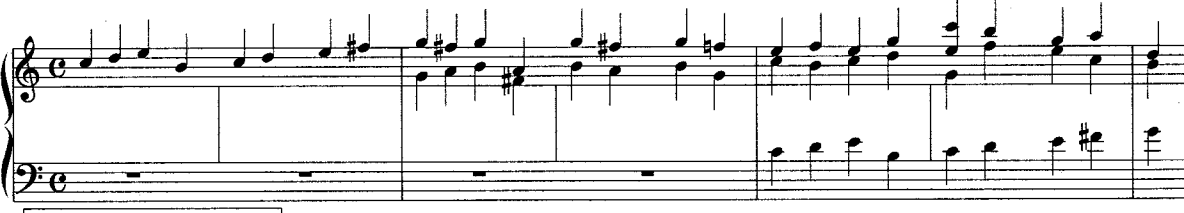
Solo.

tr

Basic
pace: 



b) Basic pace reduction



Grouping: in two bars

continued

continued

Example 2.33 (continued): Handel, *Concerto in Alexander's Feast*

c) Bars 16–22

Concertino

Solo.

Solo.

Solo.

Basic pace:

d) Basic pace reduction

Grouping: in three bars

=

Obligato pace:

Example 2.34: Handel, *Music for the Royal Fireworks*, Bourrée

a) Bars 1–4

Oboe e Viol. I
for 12

Oboe e Viol. II
for 12

Viola colli Bassi

Bassons tutti.
(Violonc. e Contrab.)

b) Basic pace reduction

Bars "o" 2 4

Basic pace: Implicit pedal call

c) Figural pace reduction

Bars "o" 2 4

Figural pace: Implicit pedal call

Example 2.35: Handel, Suite in F minor, Fugue

a) Bars 1–5^a



b) Fugue subject: sketch. Transcription of autograph manuscript in the British Library (R. M. 20.g.14. f. 25–26). Transcribed by permission.



c) Bars 19–23^a, 45–49



Example 2.36

a) Handel, Suite in E, Allemande, bars 14–17^a with reduction

Basic pace: ♩
Obbligato pace: ♩.

b) Couperin, *Pièces de clavecin*, Ordre 5
Allemande, “La Longivière,” bars 10–16^a

(source of borrowing also for Example 2.23, bars 12–13)

Example 2.37: Handel, Concerto Grosso in D minor, Op. 6, No. 10, IV: Allegro

a) Bars 1-4^a and 17-20

Violino I. II *concert.*
Violino I. *rip.*

Violino II. *rip.*

Viola.

Tutti Bassi.

Basic pace: 

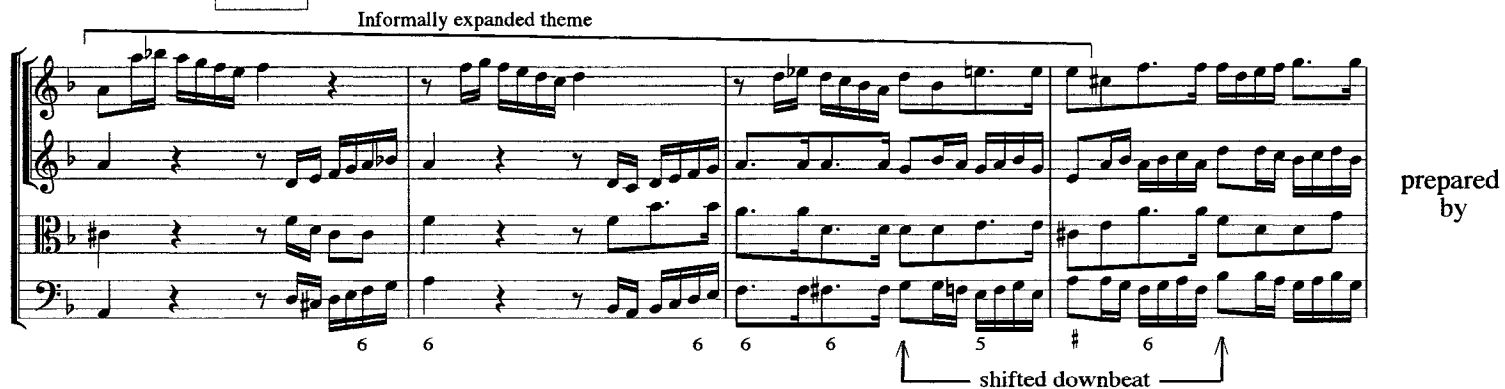
becomes



Informally expanded theme

prepared by

shifted downbeat



b) Bars 11-14^a

Double sequential expansion



Chapter 3

Example 3.1

a) Handel, Concerto Grosso in F, Op. 6, No. 2, II: Allegro (in D minor)
Bars 1–3^a, 6^b–9^a

Bars 1 3 6^b

Violino I. *concertino.* Solo. (etc.)

Violino II. Solo.

Violoncello. Solo. (Tutti tacet)

Bars 7 9

Violino I. *concertino*

Violino II.

Violoncello.

Legend:

— = sixteenth-note after-beat displacement

continued

Example 3.1 (*continued*)b) Handel, Concerto Grosso in D minor, Op. 6, No. 10, IV: Allegro
Bars 1–7^a, 38–40^a

Bars 1 3 5 Tutti.

Violino I.
concertino.

Violino II.

Violino I.
ripieno.

Violino II.

Viola

Violoncello

Bassi

Overlap with
notated meter

Bars 7 38 Solo. 40

concertino.

ripieno.

6 6

Legend:

- = underlying quarter-note displacement
- = nested eighth-note displacement

Example 3.2: Handel, Suite in F minor, Courante

a) Bars 1–5^a

Bars 1 3 5

Grouping: 1 2 , 1 2 , 1
 (= two-bar basic segments, grouping pace, and primary periodic span)

b) Reduction

Basic pace:	
Figural pace:	
Diminutions:	

Example 3.3

a) Handel, D minor Concerto, Allegro
Bars 1–5

Violino I. *Solo. concertino.*

Violino II.

Suppressed pedal call

1 + 2 grouping: $\dot{\bar{z}}$ $\dot{\bar{W}}$ $\dot{\bar{S}}$ $\dot{\bar{S}},$ $\dot{\bar{W}}$ $\dot{\bar{S}}$ $\dot{\bar{S}},$ $\dot{\bar{W}}$ $\dot{\bar{S}}$ $\dot{\bar{S}},$ $\dot{\bar{W}}$ $\dot{\bar{S}}$ / $\dot{\bar{S}}$ $\dot{\bar{W}},$

Overlap with notated meter

b) Handel, Concerto in B $\flat$ for Harp or Organ, Op. 4, No. 6, II: Larghetto
Bars 1–7

Bars 1 3 5 7

Quarter-note afterbeat displacement:

Flauto, e Violino I *con sordini.*

Flauto, e Violino II *con sordini.*

Harpa [o Organo].

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

Pedal call

1 + 2 grouping: $\dot{\bar{S}},$ $\dot{\bar{S}}$ $\dot{\bar{W}}$ $\dot{\bar{S}},$ $\dot{\bar{S}}$ $\dot{\bar{W}}$ $\dot{\bar{S}},$ $\dot{\bar{S}}$ $\dot{\bar{W}}$ $\dot{\bar{S}},$ $\dot{\bar{S}}$ $\dot{\bar{W}}$ $\dot{\bar{S}},$ $\dot{\bar{S}}$ $\dot{\bar{W}}$ $\dot{\bar{S}}$ $\dot{\bar{S}}$

1. (2.) 3.

Borderline hemiola

Legend:

⌣ indicates hidden caesura.

continued

Example 3.3 (continued)

c) Handel, Concerto for Harp or Organ, III: Allegro moderato
Bars 37–44

Bars

37

39

41

43

No displacement:

Flauto, e
Violino I *con sordini*.

Flauto, e
Violino II *con sordini*.

Harpa [o Organo].

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

Viol. s. Fl.

Viol. s. Fl.

p

Example 3.4: Handel, Concerto Grosso in B $\flat$, Op. 3, No. 1, II: Largo
 a
 Bars 1–10

Bars 1 3 5 7 9

Half-note afterbeat displacement:

Vordersatz Fortspinnung Epilog

Flauto I.

Flauto II.

Oboe I.
(Oboe II tacet.)

Fagotto I. II.

(Strings tacet.)

Solo.

1. 2. 3.

Cadential hemiola

Example 3.5: François Couperin, *Pièces de clavecin*, Ordre 8, Passacaille

a) The Rondeau theme

Elements that maintain the notated meter

- Cadential hemiola $\overbrace{1 \quad 2 \quad 3}$
- Reaching-over figures $\overbrace{3 \text{---} 1} \quad \overbrace{3 \dots \text{delayed } 1}^*$
- Rising thirds $\overbrace{1 \quad 2 \quad 3} \quad \overbrace{1 \quad 2 \quad 3}$



Principal harmonies maintain notated meter III IV $\sharp$ V $\frac{6}{4}$ $\frac{5}{\sharp}$ I

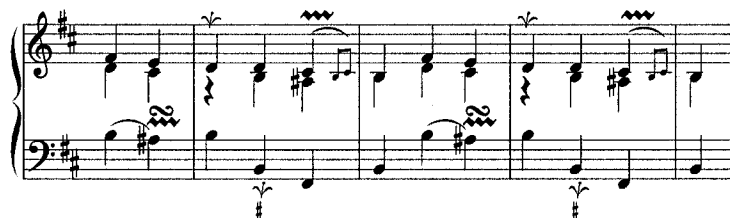
But competing upbeats try to assert displacement $\overbrace{1 \quad 2 \quad 3} \quad \overbrace{1 \quad 2 \quad 3} \quad \overbrace{1 \quad 2 \dots}^*$

*Reaching-over figures and upbeats cancelled out by second hemiola beat.

b) Beginning of the fifth couplet

Afterbeat displacement 1 2 3, 1 2 3, (etc.)

Mouvement marqué.



Example 3.6: Handel, Suite in F# minor (1720), Largo, bars 1–6

The image shows a musical score for the first six bars of Handel's Suite in F# minor, Largo. The score is written for piano in 3/4 time, with a key signature of two sharps (F# and C#). The notation includes a treble and bass staff. Annotations with arrows point to specific features: 'Notated and thematic downbeats establish meter' points to the first four bars; 'Second-beat counterstresses' points to the second beats of bars 2, 3, 4, and 5; 'Extended pedal call' points to the bass staff in bar 1; 'Second-beat counterstresses suggest shadow meter' points to the second beats of bars 2, 3, and 4; and 'Notated meter' points to the first four bars.

Notated and thematic downbeats establish meter

Second-beat counterstresses

Extended pedal call

Second-beat counterstresses suggest shadow meter

Notated meter

Example 3.7

a) Handel, Concerto in B $\flat$ for Harp or Organ, III: Allegro moderato
Bars 1–4, 25–28

Allegro moderato.

Flauto, e
Violino I *con sordini*.

Flauto, e
Violino II *con sordini*.

Harpa [o Organo].

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

Bars 1 3 25 27

b) Basic pace reduction

=

Basic
pace:

1. 2. 3.

Cadential
hemiola

continued

Example 3.7 (continued)

c) Handel, Concerto Grosso in E minor, Op. 6, No. 3, I: Larghetto
Bars 1–7

Half-note afterbeat displacement:

The musical score is for Handel's Concerto Grosso in E minor, Op. 6, No. 3, I: Larghetto, Bars 1–7. The score is for Violino I. concertino, Violino II., Violino I. ripieno, Violino II., Viola, Violoncello, and Bassi. The key signature is E minor (three sharps: F#, C#, G#) and the time signature is 3/2. The score includes a 'Solo.' section for the concertino Violino I. and a 'Cadential hemiola' section. A 'Pedal call' is indicated in the Bassi part. The score is written for six staves. The first staff is Violino I. concertino, the second is Violino II., the third is Violino I. ripieno, the fourth is Violino II., the fifth is Viola, and the sixth is Bassi. The score includes a 'Solo.' section for the concertino Violino I. and a 'Cadential hemiola' section. A 'Pedal call' is indicated in the Bassi part. The score is written for six staves. The first staff is Violino I. concertino, the second is Violino II., the third is Violino I. ripieno, the fourth is Violino II., the fifth is Viola, and the sixth is Bassi. The score includes a 'Solo.' section for the concertino Violino I. and a 'Cadential hemiola' section. A 'Pedal call' is indicated in the Bassi part.

Example 3.8

a) Handel, Concerto Grosso in G, Op. 6. No. 1, III: Adagio, bars 1–5^a

2. Second accent: solo entrance
(= thematic downbeat)

Solo.

Violino I.

Violino II.

Violino I.

Violino II.

Viola.

Violoncello.

Basso Continuo.

1. First accent: pedal call and notated downbeat

3. Third accent: counterstress

b) Bach, Partita in E minor for Clavier
Allemande, bars 1–4^a

Fourth-beat counterstress

Second-beat counterstress

Fourth-beat counterstress

Stress emphasizing notated meter

Example 3.9: Handel, Concerto Grosso in B minor, Op. 6, No. 12
III: Larghetto, e piano (in E major)

a) Bars 13–20

Violino I. II.

Violino III,
e Viola.

Tutti Bassi.

6 6 5 # 6 7 4 #
5

b) Basic pace reduction

Bars 13 15 17 19

Basic pace alternates between: . , , ,

Second-beat passing chords

Example 3.10: Handel, Concerto Grosso in D, Op. 6, No. 5,
IV: Largo (in B minor), bars 32–37

Half-note
afterbeat displacement:

Violino I.
conc. e rip.

Violino II.

Viola.

Tutti Bassi.

Third-beat voice-leading chords

Grouping: $6 = 3 + 3$

Cadential hemiola

Basic pace:

Example 3.11: Handel, Concerto Grosso in C minor, Op. 6, No. 8 8

VI: Allegro

a) Bars 1–8

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

Violino II. *rip.*

Viola.

Tutti Bassi.

6⁴ 6 6 6 4 6 7 6 6 5 6 6 6

b) Basic pace reduction

Bars 1 3 5 7

Basic pace:

Cadential acceleration

Example 3.12: Handel, *Music for the Royal Fireworks*, Overture, bars 47–63

Bars 47 48 50

Upbeat measure

1 2 3 4

Bars 52–55 = bars 48–51

Shadow meter: 1 2 3 4 , 1 (etc.)

Basic pace

Obbligato pace

Bars 56 58

1 2 3 4

Bars 60–63 = bars 56–59

Basic pace

Obbligato pace

Example 3.13: Handel, Suite in F minor, Courante

a) Bars 7–11

Bars 7 10

Grouping: 1 2 3 4/1 2

(Overlap: new phrase begins in bar 10)

Internal grouping: 2 + 1 , 2 + 1 , 2 + 1

expanded basic segment

b) Basic pace reduction

Basic pace:

Ancillary voice leading does not expand the basic pace despite sequential-expansion idiom

Example 3.14: Handel, F minor Courante

a) Bars 27–28



b) Basic pace reduction

Basic pace:

Ancillary voice leading expands the basic pace to during sequential expansion

(Basic pace resumes)

Example 3.15: Handel, Suite in G (1703c./1733), Courante

a) Bars 1–12

Bars 1 3 5 7 9 11

b) Basic pace reduction

Vordersatz *Fortspinnung* *Epilog*

Basic pace: .-

Ancillary voice leading expands the basic pace to - during sequential expansion and helps outline cadential hemiola.

1. 2. 3. cadential hemiola

Example 3.16: Rameau, *Nouvelles Suites de Pièces de Clavecin* (1728)
Suite in G, “L ’égyptienne”

Segment 1
(= *Vordersatz*)

Segment 2
(= *Fortspinnung*)

Segment 3
(= *Epilog*)

Grouping: 1 2 , 1 2 3 , 1 2 3 4

1. 2. 3. 4/1.

4-bar group reinterpreted
as a 3-bar group

Example 3.17: Handel, Suite in G minor (1720), Allegro, bars 1–8

Bars 1 3 5 7

Grouping: 2 + 6

2 + 6

Example 3.18: Handel, Concerto Grosso in E minor, Op. 6, No. 3

IV: Polonaise (in G major)

a) Bars 1–5^a (the “first theme”)

Quarter-note afterbeat displacement and simulated internal upbeats

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

Pedal call

6 4 5 3 6 4 5 3

b) Bars 21^a–25^a (the “second theme”)

Eighth-note afterbeat displacement and simulated internal upbeats

Solo.

tr

tr

tr

tr

Source for Handel's simulated upbeat figure in bars 21ff. of Polonaise

Example 3.20: Handel, Polonaise

a) Incipit contours

First theme incipit = Second theme incipit with contour inverted

Bars 1–2^a Bars 21–22^a

b) Extension of first theme incipit

(bars 5^b–9^a)

Bars 6 8

Violino I.
concertino.

Violino II.

p

p

[Ripieno not shown]

Example 3.21: Handel, Polonaise

a) Bars 25–29^a

Quarter-note afterbeat patterns resume, shifting incipit s rising third to second beat

Eighth-note afterbeat displacements become dotted quarter-note afterbeat patterns

Tutti

Violino I.
concertino.

Violino II.

Violino I.
ripieno.

Violino II.

Viola.

Violoncello.

Bassi.

6
5

#

9

continued

Example 3.21 (*continued*): Handel, Polonaise

b) Bars 29^b–35^a

Quarter-note afterbeat patterns with
rising third shifted to the second beat

Bars

The musical score consists of two systems of staves. The first system includes a treble staff and a bass staff. The second system includes a treble staff and a bass staff. The score is in 3/4 time. The key signature has one sharp (F#). The score shows bars 29^b to 35^a. A bracket indicates a pattern of quarter-note afterbeats on the second beat of each measure, which form a rising third. Fingerings are indicated by numbers 1-5 and 3-5. A 7-measure rest is shown in the bass staff of the second system.

Example 3.22: Handel, Polonaise, bars 63^b–69^a

Bars 64 66 68

Rising thirds displaced to the second beat

Violino I.
Concertino.

Violino II.

[Ripieno not shown]

Example 3.23: Handel, Polonaise, bars 9^b–15^a

Bars 10 12 14

Violino I.
Concertino.

Violino II.

(etc.)

A 2-bar group intervenes before . . .

a repetition of bars 1–9^a (= 4 + 4) takes place over the dominant

[Ripieno not shown]

Example 3.24: Handel, Concerto Grosso in B $\flat$,
Op. 3, No. 2, IV: [Menuet]

a) Bars 1–5

Oboe I.

Oboe II.

Violino I.
Concertino.

Violino II.
Concertino.

Violino I.
Concertino
grosso.

Violino II.
grosso.

Viola.

Basso Continuo.
Violoncello solo.

Grouping: 1 2 3 4 , 1

Weak measures

b) Bars 41–45

Oboe I.

Oboe II.

Violino I.
Concertino.

Violino II.
Concertino.

Violino I.
Concertino
grosso.

Violino II.
grosso.

Viola.

Basso Continuo.
Violoncello.
Tutti.
Violoncello.
Tutti.

1 2 3 4 , 1

Orchestral counterstress

Example 3.25: Handel, Concerto Grosso in F, Op. 3, No. 4, II: Andante

a) Bars 1-5

Oboe solo.

Violino I.

Violino II.

Viola.

Basso Continuo.

Basic pace:

=

continued

Example 3.25 (*continued*): Handel, F major Concerto, Andante

b) Bars 1–3 as a three-bar group

3 = 2 + 1

c) Bars 3–5 as a three-bar group

d) Bars 10–15

Oboe solo.

Violino I.

Violino II.

Viola.

Basso Continuo.

Example 3.26: Vivaldi, *The Four Seasons*, Op. 8
 Concerto in E, "Spring," I: bars 1–3

Grouping: 3 = 2 + 1

Violino solo. p

Violino I. p

Violino II. $[p]$

Viola. p

Violoncello e Contrabasso Basso Continuo. p

6
5

Example 3.27: Handel, Organ Concerto No. 13, in F, III: Larghetto

a) Bars 1–6

Violino I.
piano sempre.

Violino II,
e Viola.

Bassi.
(Organo tacet.)

b) Time-span reduction

(3 = 1 + 2)

continued

Example 3.27 (continued): Handel, Organ Concerto No. 13, Larghetto

c) Tonal reduction

e) Alternative reading, bars 4–6

d) Implications of rebarring in 3/8 time

Example 3.28: Handel, Suite in G minor (1703c./1733), Gigue

a) Bars 1–6

Bars 1 3 5

b) Basic pace reduction

Bars 1 3 5

Basic pace: half note
Figural pace: quarter note

Composite pacing:

c) Contrapuntal and harmonic activation of eighth-note diminutions

Example 3.29: Handel, Suite in G minor (1703c./1733), Gigue (early version)

Bars 1–5^a

Mid-bar displacement:

Pedal call

Example 3.30: Handel, Suite in G minor (1720), Gigue

Bars 1–2^a, 6–8

Bars 1 6 8

Quarter-note displacement:

Basic pace:

Notated meter and one-bar grouping pace:

Example 3.31: Handel, Concerto Grosso in A minor, Op. 6, No. 4, IV: Allegro

a) Bars 1–5^a, *Vordersatz*

Bars 1 3 5

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

Pedal Call

Apparent upbeat measure

b) Bars 5^b–9^a, *Fortspinnung*

Bars 6 8

continued

Example 3.31 (*continued*): Handel, A minor Concerto, Allegro

c) Bars 9^b–15^a, *Epilog*

Bars 10 12 14

6 6 6 6 6 6 (4) †

Example 3.32: François Couperin, *Pièces de clavecin*, Ordre 3
 Rondeau: "La Favorite" (*Chaconne à deux temps*)
 Bars 1–4

Half-note
 afterbeat
 displacement:

Gravement sans lenteur ~~~~~

Internal Upbeats

1.

Example 3.33: J. S. Bach, Partita in E minor for Clavier, Sarabande
 Bars 1–2

Tonic on upbeat;
 change of chord
 at downbeat

Example 3.34: Handel, A minor Concerto, Allegro
Bars 1–15^a, durational reduction by 2

Bars 1 3 5 7 9

Vordersatz *Fortspinnung* *Epilog*

Sequential expansion,
essential at foreground level

Bars 12 15

Sustained bass suggests a
3-bar obligato pace

658

Example 3.36: Handel, Hornpipe, rhythmic parallelisms

Bars 1 3 6 7

a) Hornpipe syncopations . . .

b) . . . spawn . . . figures, which prepare . . .

c) the characteristic . . . motive

Example 3.37: Handel, Hornpipe, bars 1–11, durational reduction by 2

Bars 1 3 5 6

Vordersatz *Fortspinnung*

Basic pace: $\frac{3}{2} = \frac{3}{4}$; $\text{Basic pace: } \text{♩} \text{ , } \text{♩}$

Sequential expansion, essential at foreground level

Basic pace: $\frac{6}{4} = \frac{6}{8}$; $\text{Basic pace: } \text{♩.}$
(sequentially expanded to ♩)

Bars 8 9 11

Epilog

* Figured bass = $\frac{6}{4}$

Pattern of expansion continues beyond sequence

1. 2. 3.
cadential hemiola

Example 3.38: Handel, Hornpipe, bars 5^b–8^a
Combined meters

Bars 5^b 6 7 8

Second-quarter-note emphasis ↑ ↑ NB: Violas in 3/2 ↑

Example 3.39: Handel, Concerto Grosso in E minor, Op. 6, No. 3, I: Larghetto

a) Bars 1–13^a

Bars 1 4 7 10 13

Afterbeat displacement:

Tutti. Solo. Tutti. Solo.

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

Pedal call

6 # 6 6 6 # 6 6 6

b) Durational reduction by 2

Bars 1 4 7 10 13

Afterbeat displacement:

$\text{♩} = \text{♩}$ Tutti. Solo. Tutti. Solo.

Basic pace:

Grouping: 3 = 2 + 1 3 = 1 + 2 3 = 2 + 1 3 = 1 + 2

At a deeper level: 1 2 3 4/1 2 3 4

Cadential hemiola

Bars $7^b-10^a = 1^b-4^a$

Cadential hemiola

Example 3.40: Handel, Concerto Grosso in D, Op. 6, No. 5, IV: Largo

Period 1
Phrase 1
3-bar segment

Phrase 2
3-bar segment

2-bar segment

2-bar segment

Violino I.
conc. e rip.

Violino II.

Viola.

Tutti Bassi.

Solo.

Tutti.

Violoncello solo.

Pedal call ↑

Afterbeat displacement:
(affects entire piece)

Cadential hemiolas: 1. 2. 3. (etc.)

Period 2
Phrase 1
3-bar segment

2-bar segment

Phrase 2
2-bar segment

3-bar segment

11

Solo.

Tutti.

Solo.

Tutti.

6 6 5 6 6

6 6 6 6 6

1. 2. 3.

Example 3.40 (continued): Handel D major Concerto, Largo

Period 3
Phrase 1
 3-bar segment

Phrase 2
 4-bar segment

Phrase 3
 3-bar segment

Semi-cadential tag leading to V[#]
Adagio.
 (tr.)

Violonc.

Solo.

Tutti.

1. 2. 3. 6 6 2 6 6 5 6

1. 2. 3. 6 6 3 4 3 7 7 4 6 3

1. 2. 3. 1. 2. 3. 1. 2. 3.

Afterbeat displacement ends, leading to implicit hemiola

Example 3.41: Handel, D major Concerto, Largo
 Durational reduction by 2 to figural pace

Bars 1 4 6 9 11

Period 1
Phrase 1
 3-bar segment

2-bar segment

Phrase 2
 3-bar segment

2-bar segment

Solo. Tutti.

Pedal call

Afterbeat displacement:  (entire piece)

Grouping at a deeper level: 1 2 3 4 5 6/1 2 3 4 5 6 (etc.)

Basic pace:  (displaced), and  (see Example 3.10)

Bars 11 14 16 18 21

Period 2
Phrase 1
 3-bar segment

2-bar segment

Phrase 2
 2-bar segment

3-bar segment

Solo. Tutti.

Bars 16^b-18^a = bars 14^b-16^a

1. 2. 3. Cadential hemiola

continued

Example 3.41 (*continued*): Handel D major Concerto, Largo

Bars 21 24 26 29 32

Period 3
Phrase 1
3-bar segment 2-bar segment

Phrase 2
4-bar segment 2-bar segment

Solo. *Tutti.*

1. 2. 3. Cadential hemiola 1. 2. 3. Cadential hemiola

Bars 32 35 37 40

Phrase 3
3-bar segment 3-bar segment

(Tutti.) *Adagio.*

1. 2. 3. Cadential hemiola

— Afterbeat displacement ends

Chapter 4

Example 4.1: Handel, Suite in F# minor, Gigue, bars 1–18

Vordersatz

Presto

Fortspinnung

continued

Example 4.1 (continued): Handel, F $\sharp$ minor Gigue

The image displays a musical score for a piece in F# minor, specifically measures 12 through 15. The notation is written on a grand staff, consisting of a treble clef on the upper staff and a bass clef on the lower staff. The key signature is F# minor, indicated by two sharps (F# and C#) on the key signature line. The time signature is not explicitly shown but is implied to be 3/4 based on the note values. Measure 12 begins with a treble staff containing a half note F#4, a quarter note G#4, and a quarter note A4, followed by a whole note chord of F#4 and C#5. The bass staff contains a half note F#3, a quarter note G#3, and a quarter note A3, followed by a whole note chord of F#3 and C#4. Measure 13 continues with similar patterns, featuring eighth and sixteenth notes in the treble and bass staves. Measure 14 shows a more complex texture with sixteenth notes and eighth notes. Measure 15 concludes the excerpt with a final chord in both staves. The word 'Epilog' is written below the staff for measure 15.

Example 4.2: Handel, F# minor Gigue

a) Reductions to the expanded half-note basic pace (bars 5ff.)

Bars 1 5 8

Vordersatz *Fortspinnung*

Sequentially expanded basic pace

Normalized half-note basic pace established

b) Reduction to the quarter-note basic pace (bars 1–4) and quarter-note figural pace (bars 5ff.)

Bars 1 3 5 7 8

Basic pace: ; becoming

Quarter-note basic pace

Sequential expansion

Quarter-note basic pace restored for one bar

Figural quarter-note pace takes over; expanded half-note basic pace underlies

continued

Example 4.2 (continued): Handel, F# minor Gigue

a) Reductions to the expanded half-note basic pace (cont.)

Bars 10 12 13 15 17

Epilog

Quarter-note pace about to resume, but ...

half-note pace maintained through sequential expansion ...

then through 5-10 progression ...

Quarter-note basic pace recalled

b) Reduction to quarter-note figural pace (cont.)

Bars 10 12 13 15 17

One-bar sequential expansion

5-10 progression: expanded half-note basic pace in place

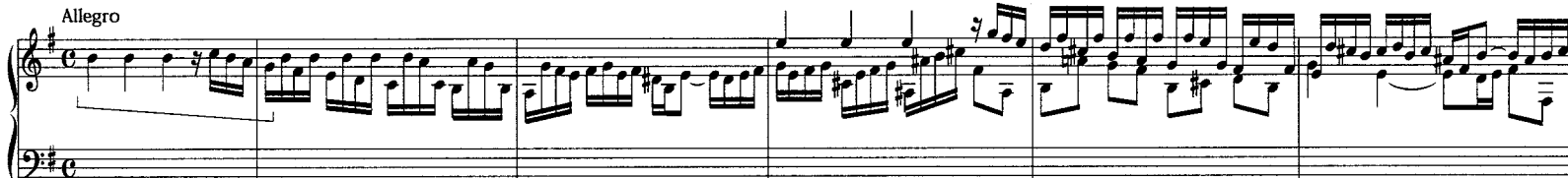
Contraction: quarter-note basic pace recalled

Cadential acceleration

Example 4.3: Handel, Suite in E minor (1720) Fugue

Legend:  Motivic enlargements
 Tonal relations

Allegro



Basic
pace:  1. b $\bar{1}$ -c $\bar{2}$ -b $\bar{1}$ -a $\bar{1}$ -g $\bar{1}$
(at figural pace and
diminution pace)

7



2. d $\bar{2}$ -c $\bar{2}$ -b $\bar{1}$
b - a $\bar{1}$ -g $\bar{1}$ (at basic pace)

aphoristic countersubject

12



3. d $\bar{2}$ -c $\bar{2}$ -b $\bar{1}$ (2)
B-A-g (at basic pace)

continued

Example 4.3 (continued): Handel, E minor Fugue

17 b^2 : to bar 40 b^*

22

27

mediant arrives (to bar 44)

4. $(f\sharp^2) - e^2 - d^2 - c^2 - b^1 - a^1$
 $d\sharp - \sharp^2 - c^2 - b^1 - a^1 - g^1$
 $b - a - g - f\sharp - e$ (at the displaced basic pace)

5. $b^1/d^2 - a^1/c^2 - g^1/b^1$
 $B - A - G$ (at expanded basic pace)

6. $f\sharp^2/d^2/b^1 - e^2/c^2/a^1 - b^1/g^1 - a^1/f\sharp^1$ (at basic and displaced pace)

7. $d^2 - e^2 - f\sharp^2$ (trans-

continued

Example 4.3 (continued): Handel, E minor Fugue

32

posed inversion at expanded and displaced basic pace)

8. (f#2)-e2-d2

37

[tr]

* b2: from bars 17b-18a

displaced, doubly expanded basic pace)

42

9. Subdominant arrives (to bar 51)

47

continued

Example 4.3 (*continued*): Handel, E minor Fugue

52

10. ——— Dominant arrives; prominent statements of B in various registers (to bar 55)

11. ——— Climactic entrance at bass C# (to bar 59^a)

57

12. ——— 1 Passage to the dominant (to bar 61)

13. Climactic sequential expansion in upper voice

62

*b 2 - — a 2 - — g 2 *

Dominant returns

*b - — a - — g *

13. Climactic sequential expansion in bass (basic pace expanded by 3)

continued

Example 4.3 (*continued*): Handel, E minor Fugue

67

14. Summarizing diminution of principal enlargement (at contracted basic pace)

15. Further diminution

72

16. Closing sequential expansion (at displaced, expanded basic pace)

b¹ a¹ Adagio.

Example 4.4: Handel, E minor Fugue, bars 1–9^a
Enlargements of B–A–G

Bars 1 2 3 4

B - - A - - G

Basic pace: ♩

5 6 7 8 9

A B G

Example 4.5: Handel, E minor Fugue, further enlargements of B–A–G

a) Bars 16–23^a

Bars 16 17 18 19 20

d^2 — c^2 — $b^{1/2}$

$(f\sharp^2)$ — e^2
 $d\sharp^2$ — $d\sharp^2$ — c^2

B — A — G

Sequential expansion idiom,
essential at all levels — — —
B — A —

Bars 21 22 23

— $d\sharp^2$ — c^2 — b^1 — a^1
— b^1 — a^1 — g^1

20 21 22 23

— G — F $\sharp$ — E

continued

Example 4.5 (*continued*): Handel E minor Fugue, further enlargements of B-A-G

b) Bars 62-66
Bars 62

64 66

- a 2 - - 8 2

b 2 - - a - - b - - 8 8

notated meter restored

680

Example 4.6 (*continued*): Handel, E minor Fugue, tonal reduction

Bars 67^b 68^a—b 69^a—b 70^a—b 71^a—b 72^a—b 73^a—b 74^a—b 75^a—b 76^a—b 77

2

Adagio

Auxiliary cadence: I⁽⁶⁾

V

I

5- -#6-8

V#

II⁶

Example 4.7: Handel, Suite in F minor (1720), Allemande

Phrase 1 =
Large-scale *Vordersatz*

3

Phrase 2 =
Large-scale *Fortspinnung*

5

7

Phrase 3 =
Large-scale *Epilog*

9

11

continued

Example 4.7 (*continued*): Handel, F minor Allemande

Phrase 1 =
Large-scale *Vordersatz*

14

16

Phrase 2 =
Large-scale *Fortspinnung*

18

21

24

Phrase 3 =
Large-scale *Epilog*

27

*Some editors prefer D $\flat$ to D $\sharp$ in bar 22.

Example 4.8: Handel, F minor Allemande, second reprise (bars 14–29)

a) Tonal reduction

Bars 1 13 14 15^b 16 17 18 19

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

Large-scale *Vordersatz*

Auxiliary cadences: IV: I⁶ II⁶₅ V I // III: I⁶ V I

(I — V — I — IV(P) — — III — III)

Bars 19^b 20 21^b 23^b 25 26

Large-scale *Fortspinnung*

Narrative descents from a $\flat$ ²

Upper descent: $\hat{2}$
Lower descent: $\hat{2}$

10 — 10 — 10 — 10
7–6 7–6 7–10

III IV(P) V $\flat$

*Some editors prefer D $\flat$ to D $\natural$ in bar 22^b.

continued

Example 4.8 (*continued*): Handel, F minor Allemande, second reprise

a) Tonal reduction (*cont.*)

Bars 25 27 28^a—b 29

Upper descent: $\hat{2}$
Lower descent: $\hat{2}$

Narrative descent from $a\flat^2$

Large-scale *Epilog*

Auxiliary cadence: I: I

Cadential unfolding

$V\flat$ I

b) Alternative bass readings

Bars 1 4 5 7 9^a—b 19^b 20 21 23 25^a—b

Auxiliary cadences: III: IV (I⁶ IV) V I

Prefix

I: III IV

$V\flat$

$D\flat-(C-D\flat)-E\flat$

$B\flat-(A\flat-B\flat)-C$

$F-E\flat-D\flat$

$D\flat-C-B\flat$

Example 4.9: Handel, F minor Allemande
Pace reductions

a) Basic pace reduction

Bars 14 16 18 20

Large-scale *Vordersatz*

Large-scale *Fortspinnung*

b) Figural pace reduction

Bars 14 16 18 20

Opening
upbeat (etc.)

continued

Example 4.9 (*continued*): Handel, F minor Allemande

a) Basic pace reduction (*cont.*)

Bars 22 24 25 26 27 28 29

mid-bar displacement

Double sequential expansion, nonessential at middleground

Expanded basic pace (♩)

Sequential expansion, essential at all levels

Large-scale *Epilog*

b) Figural pace reduction (*cont.*)

Bars 22 24 25 26 27 28 29

mid-bar displacement

Double sequential expansion, essential at foreground

Apparent dominant expansion reinforces restored notated meter

Sequential expansion, essential at all levels

(3-bar group: 2 + 1)

*Editorial uncertainty over $d\flat^2$ or $d\sharp^2$.

Example 4.10: Handel, F minor Allemande, bars 14–19

a) Normalized cadential progressions

Bars 14 16 18

— “I” — IV — III

b) Normalized obbligato pace

Bars 14 16 18

Example 4.11: Handel, F minor Allemande, descents from $a\flat^2$

Legend:

Descents from $a\flat^2$

Upbeats and lead-ins

First reprise

3

7

11^a

Second reprise

20

23^a

continued

Example 4.11 (*continued*): Handel, F minor Allemande, descents from a^b2

The image shows a musical score for the F minor Allemande by George Frideric Handel. The score is written for a single melodic line on a five-line staff. The key signature is F minor, indicated by two flats (Bb and Eb). The time signature is 3/4. The score covers measures 25a, 26, and 27. Measure 25a begins with a treble clef and a key signature of two flats. The melody starts on a half note G4, followed by a quarter note F4, and then a quarter note E4. A bracket labeled '25a' spans these first three notes. Measure 26 continues the melody with a quarter note D4, a quarter note C4, and a quarter note B3. A bracket labeled '26' spans these three notes. Measure 27 begins with a quarter note A3, followed by a quarter note G3, and then a quarter note F3. A bracket labeled '27' spans these three notes. A large bracket labeled 'c' spans the entire measure 27, with a note 'c' (from c2-a1) written below it. The score is written in a single system with a single staff.

Example 4.12: Handel, E minor Fugue, bars 40–53

Tonicization of A minor (IV) begins (IV: Neapolitan 6th) A minor established

45

Tonicization of D minor as neighboring harmony (IV of IV) begins D minor established

50

D minor becomes absorbed in passing G_5^6 chord A minor reappears in first inversion (IV⁶) Dominant arrives

Example 4.13: Handel, Suite in D minor (1720), Allemande

First ritornello cycle
Vordersatz

Fortspinnung *Epilog*

3

Second ritornello cycle
Vordersatz *Fortspinnung*

6

(- - - - -) *Epilog*

9

Third ritornello cycle
Vordersatz

12

continued

Example 4.14 (*continued*): Handel, D minor Allemande

14 *Fortspinnung*

16 *Epilog* (---) *Fourth ritornello cycle*
(---) *Vordersatz*

19 *Fortspinnung*

22 [tr]

25 (-----) *Epilog* [tr]

Example 4.14: Handel, D minor Allemande, orientation sketches

a) Close to the background

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: 3̂ 5̂
Alto: 2̂ 5̂

b) Close to the middleground

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: 3̂ 5̂
Alto: 3̂ 5̂

Example 4.15: Handel, D minor Allemande, tonal reduction

Bars 1–11

Ritornello 1
Vordersatz

Fortspinnung

Epilog

Ritornello 2
Vordersatz

Fortspinnung

(- - -) **Epilog**

Bars 1 3 5 6 7 8 9 10 11

Hidden enlargements (upper voices)

2. d^2-c^2, b^1-a^1

4. a^1-b^1, a^1-g^1

6. $f^1-g^1-a^1, b^1-a^1-g^1, g^1-a^1$

7. $b^1-a^1-g^1-a^{1/2}$
inner voice

2-part Urlinie

$\hat{3}$
 $\hat{5}$

($\hat{2}$)
(V: $\hat{5}$ $\hat{4}$ (cons.-diss.) $\hat{3}$ $\hat{2}$ $\hat{1}$)

to implicit a^2 , bar 17

1. 2

5 -

- 5# - 6

Nested aux. cadence

cf. bars 15-16

Auxiliary cadences: III: V (unrealized)

// V: I 6 V# () I

to V#, bar 11

to III, bar 17^b

to III, bar 17

Hidden enlargements (bass, lower voices)

3. D-c

5. b^1-a-g, g^1-a
inner voice

8. e-f-d-e

Legend  Repetitions and enlargements of $bb^1-a^1-g^1-a^1$ (most numbered)

 " " of f^1-e^1, e^1-f^1 (unnumbered)

 " " of D-C (numbered)

continued

Example 4.15 (continued): Handel, D minor Allemande, tonal reduction

Bars 12–27

Ritornello 3
Vordersatz

Fortspinnung

Epilog

Ritornello 4
Vordersatz

Fortspinnung

(– – –) **Epilog**

Bars 12 13 14 15 16 17 18 19 20 21 22 23 25 26 27

Hidden enlargements (upper voices)

10. $\flat^1 - a^1 - g^1$

11. $d^2 - c^2, \flat^1 - (a^1 - g^1) - a^1$

12. $\flat^2 - a^2 - g^2$

2-part Urlinie

from implicit f^2 , bar 1

5 - - 6 - 5

prefix

III: V (Nested aux. cadence) I

from $V^\sharp$, bar 11

III 5 - - $\sharp 5$ - - (6) (IV⁶) - II(7)-6 $V^\sharp$

Auxiliary cadence: I⁶

IV $V^\sharp$ I

13. $g - a - \flat^b - a$

14. $B^\flat - A - G - A$

15. $A - B^\flat - A - G - A$

Sequential expansion (bars 12–13)

9. $D - C - B^\flat - C$ (cf. bars 1–8)

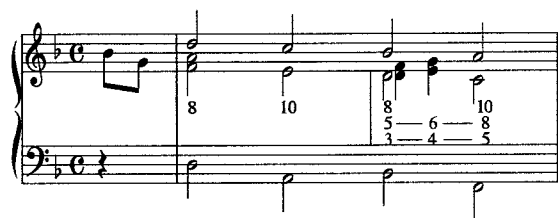
$D - C - B^\flat - (A) - C$

Sequential expansion (bars 20^b–24*)

$b^1 - a - g - a$ inner voice

Example 4.16: Handel, D minor Allemande

a) Basic pace reductions



Ritornello cycles 1) *Vordersatz*

Fortspinnung

Epilog

2) *Vordersatz*

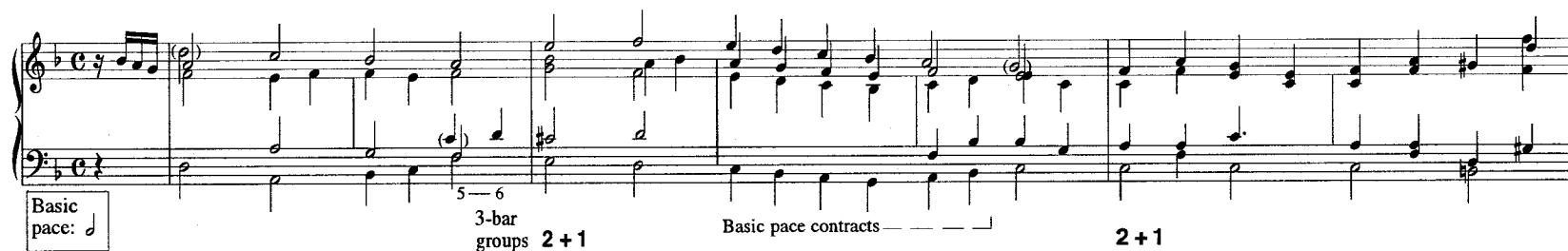
Bars

1

3

5

6



b) Figural pace reduction

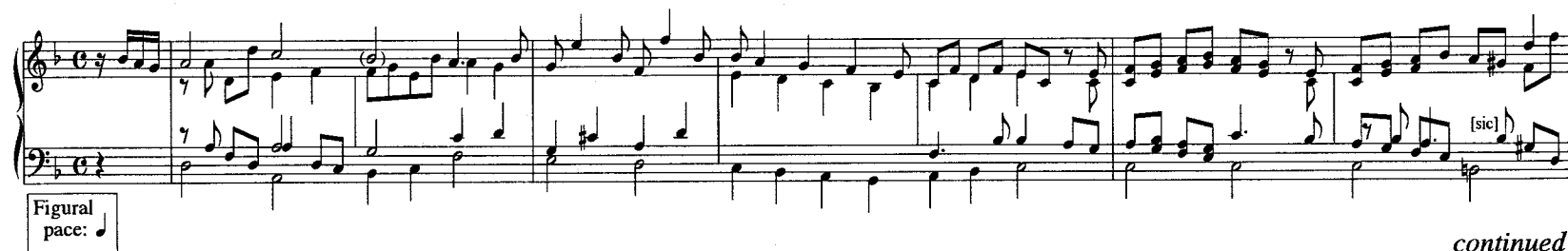
Bars

1

3

5

6



continued

Example 4.16 (*continued*): Handel, D minor Allemande

a) Basic pace reductions (*cont.*)

Sequential expansion,
nonessential at middleground level — — — — —

Fortspinnung (— — — —) *Epilog* 3) *Vordersatz*

Bars 8 10 12 14

First cadential acceleration Second cadential acceleration Third cadential acceleration

1 + 2 2 + 1

Sequential expansion,
essential at foreground level — — — — —

b) Figural pace reduction (*cont.*)

Bars 8 10 12 14

Sequential expansion,
essential at foreground level — — — — —

continued
698

Example 4.16 (*continued*): Handel, D minor Allemande

a) Basic pace reductions (*cont.*)

Fortspinnung Epilog 4) (-----) Vordersatz Fortspinnung

Bars 15 17 18 20 21

Mid-bar displacement

Sequential expansion, nonessential at middleground -----

Basic pace contracts (cf. bars 4-5) -----

1 + 2

(3-bar groups drop out)

Mid-bar displacement

Sequential expansion, essential at foreground -----

b) Figural pace reduction (*cont.*)

Bars 15 17 18 20 21

Mid-bar displacement

Sequential expansion, essential at foreground ----- *continued*

[4]

Example 4.16 (continued): Handel, D minor Allemande

a) Basic pace reductions (cont.)

(---) Epilog

Bars 22 23 25 26 27

Dominant extension: Complements sequential expansion and maintains mid-bar displacement

First cadential acceleration Second cadential acceleration

b) Figural pace reduction (cont.)

Bars 22 23 25 26 27

Dominant extension, essential at foreground

Example 4.17: Handel, D minor Allemande

- a) Motivic and registral introduction of the three-part *Ursatz*'s primary melodic tones

Interval labels above staff: $(\hat{3})$, $(\hat{8} - \hat{7})$, $\hat{3}$, $(\hat{8})$, $(\hat{5})$, $\hat{3}$, $(\hat{8})$, $\hat{5}$

Interval labels below staff: $b^1 - a^1 - g^1 - a^1$, $d^2 - c^2$, e^2 , f^2

- b) Bass arpeggiations, bars 1–11–17

Bars 1 11 17^b 1 10^b 11 17^b 1 11 14 17^b

Labels below staff: I, III, I, V, I, III, I, III, I

Text: reinterpreted as (Auxiliary cadence reestablishing I)

- c) Bass arpeggiations, bars 11–14–17

Bars 11 17 11 14 17 11 12 14^{a-b} 15 17^{a-b}

Labels below staff: (V), III, (V), III, (V), III: V, I, III

Text: becomes, becomes, Auxiliary and nested auxiliary cadences, bars 12–14 effectively become

Example 4.18: Handel, D minor Allemande Hidden repetitions

a) Bars 3^b–5

Bars 3^b 4 5

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

(Voicing different in Examples 2.10 and 4.16)

b) Bars 14^b–16

Bars 14^b 15 16

implied: 5 - 6 5 - 6 5 - 6 $\frac{6}{5}$ — $\frac{5}{3}$

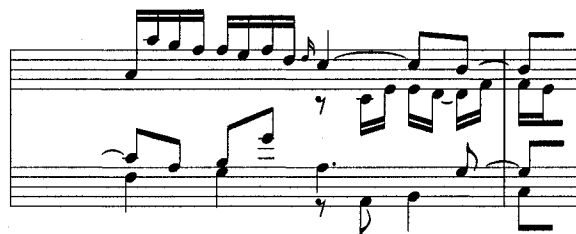
Example 4.19: Handel, D minor Allemande
Hidden rhythmic repetitions in bars 5 and 16–17^a

Bars 5

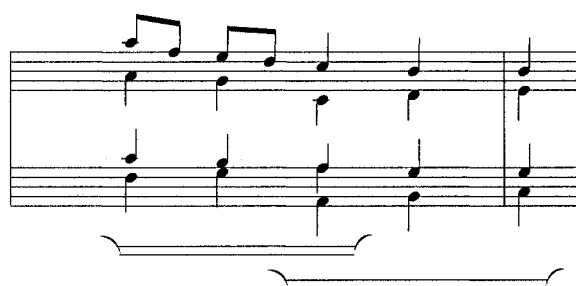


16

and



and



=



overlapping with



Example 4.20: Handel, D minor Allemande, bars 1–2 and 16–17
Hidden repetitions

a) Bars 1–2

Bars

1

2

The musical score for bars 1-2 of Handel's D minor Allemande. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The score shows a hidden repetition between the two staves, indicated by a bracket and a double bar line.

Legend:

$d^2 - c^2$, $b^1 - a^1$
 $d^1 - e^1$, $f^1 - f^1$

b) Bars 16–17

Bars

16

17

The musical score for bars 16-17 of Handel's D minor Allemande. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The score shows a hidden repetition between the two staves, indicated by a bracket and a double bar line.

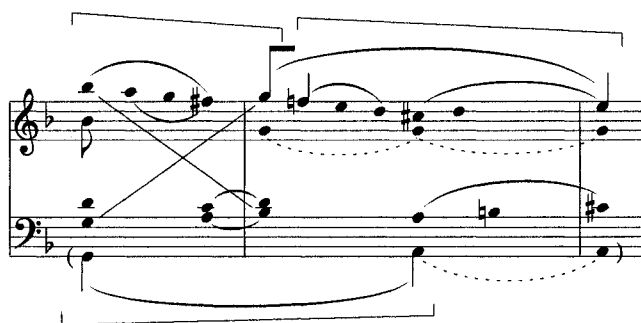
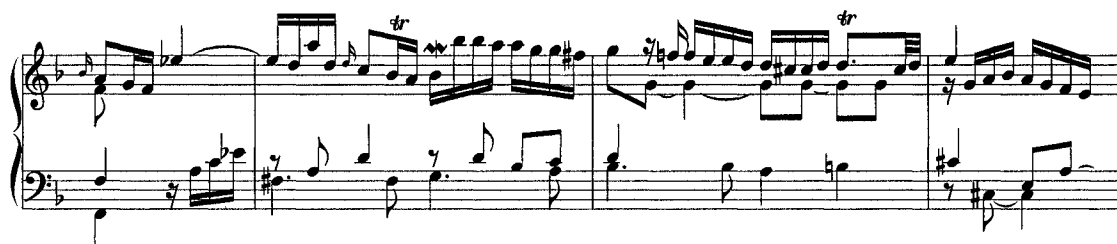
$d^2 - c^2 - b^1$, $b^1 - a^1$
 $c^1 - d^1$, $f^1 - e^1 - f^1$

Example 4.21: Handel, D minor Allemande, bars 17^b–20^a
First set of intensified turn enlargements

Bars 17^b

18

19

20^a

Legend:

_____ turn enlargements

() underlying bass line

Example 4.22: Handel, D minor Allemande, bars 17^b–24
Step-by-step outline of bass progression

Bars 17^b 18 20 21 22 23 24 25

III — — II⁶ — — V[#]

Bars 17^b 17^b 23^a—b 17^b 20^a—b 23^a—b 17^b 19^b 20^a—b 21 22 23^a—b

1. becomes 2. becomes 3. becomes 4. becomes

III IV V[#] III⁵⁻⁶ IV⁵⁻⁶ V[#] III II⁶ V[#] III IV⁶—II⁶ V[#] III IV⁶—II⁶ V[#]

5. becomes 6. becomes

III IV⁶—II⁶ V[#] III IV⁶—II⁶ V[#]

Example 4.23: Handel, D minor Allemande

a) Enlargement of turn figure

Bars 1 20^b 21 22 23

becomes

(normalized)

b) Nested enlargements of turn figure

c) Origin of suspensions in bars 20^b–24

Bars 2^b 3 20^b 21 22 23 24

(NB: f¹ — f^{♯1} — g¹
 (d¹) — e¹ — f^{♯1}
 c¹ — d¹ — e¹ and running 16ths all derive from
 Couperin Allemande, bars 6–8 (Ex. 4.24); trills on each fourth beat from Couperin, stressed chromaticism, 2nd beat.)

Example 4.24: François Couperin, *Pièces de clavecin*,
Ordre 2, Allemande, “La Laborieuse”

a) Bars 1–8

Bars 1 3

$a^1 - f^1 - d^1$, followed by $d^2 - c^\sharp 2 - d^2$, $b^b 1 - a^1$ $b^b 2 - g^2$ (cf. Handel, bars 18^b–19^a, Ex. 4.21)

Sans lenteur; et les doubles croches un tant soit peu pointées.

Hidden rhythmic repetitions

Bars 5

7

c^2 d^2
 e^1 f^1
 $b^b 1$ c^2
 $e^{\sharp 1}$ a^1

(etc.; cf. Handel, bars 20–23, Ex. 4.23.)

(etc.; cf. Handel, bars 20–23, Ex. 4.23.)

continued

Example 4.24 (continued): Couperin, *Pieces de clavecin*, “La Laborieuse”

b) Sketch of the bass

Bars 1 4 5 6 7 8^{a-b}

Legend:

- Sources for Handel's incipit and its expansion
- Sources for Handel's bars 20–23
- Sources for Handel's averted I–III

Example 4.25: Handel, D minor Allemande

a) Bars 1–8

Bars 1 3

$d^2 - c^2$, $b\flat^1 - a^1$ *(sync.) *(susp.) *

Hidden rhythmic repetitions

Bars 5 7

tr

Legend:

Incipit

$d^2 - c^2$, $b\flat^1 - a^1$

Handel's syncopation and suspension figures, with their sources

Handel's averted I–III

Handel's I – (VII) – V⁶ (later V[#])

continued

Example 4.25 (continued): Handel, D minor Allemande

b) Sketch of the bass

Bars 1 2^b 3^b 5^a—b 7^b 8

A musical sketch of the bass line for Handel's D minor Allemande, bars 1-8. The sketch is written on a single staff in D minor. It shows a sequence of notes and chords: I⁵, (III), 5—6, 5—#5—6, 6—8(VII)—V⁶. The notes are connected by slurs and ties, indicating a continuous melodic line. The chords are indicated by Roman numerals and superscripts.

c) Couperin, *Pièces de clavecin*, Ordre 2,
Allemande, “La Laborieuse,” bars 26–27^a

A musical sketch of the bass line for Couperin's "La Laborieuse" Allemande, bars 26-27^a. The sketch is written on a single staff in D minor. It shows a sequence of notes and chords: I⁵, (III), 5—6, 5—#5—6, 6—8(VII)—V⁶. The notes are connected by slurs and ties, indicating a continuous melodic line. The chords are indicated by Roman numerals and superscripts. The sketch is marked with "(sync.)" above the notes, indicating a syncopated rhythm. A reference is given: (Cf. Handel, D minor Allemande, bars 3–4).

Example 4.26: Couperin, *Pièces de clavecin*,
Ordre 2, Courante 1

a) Bars 1–8

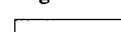
Bars 1 3

D minor chord, followed by d²– c², b^b1– a¹

Bars 5 7

1.

Legend:

-  Second source for Handel's opening theme
-  Second source for Handel's averted I–III
-  Source for Handel's I – (VII) – V[#]

continued

Example 4.26 (continued): Couperin, *Pièces de clavecin*, Ordre 2, Courante 1

b) Sketch of the bass

Bars 1 2 3 4 5 6 7 8

c) Handel, D minor Allemande

Bars 1

Example 4.27: Couperin, *Pièces de clavecin*,
Ordre 2, Courante 2, bars 1–8

Handel, D minor Allemande

Bars 1 3 5^b 6

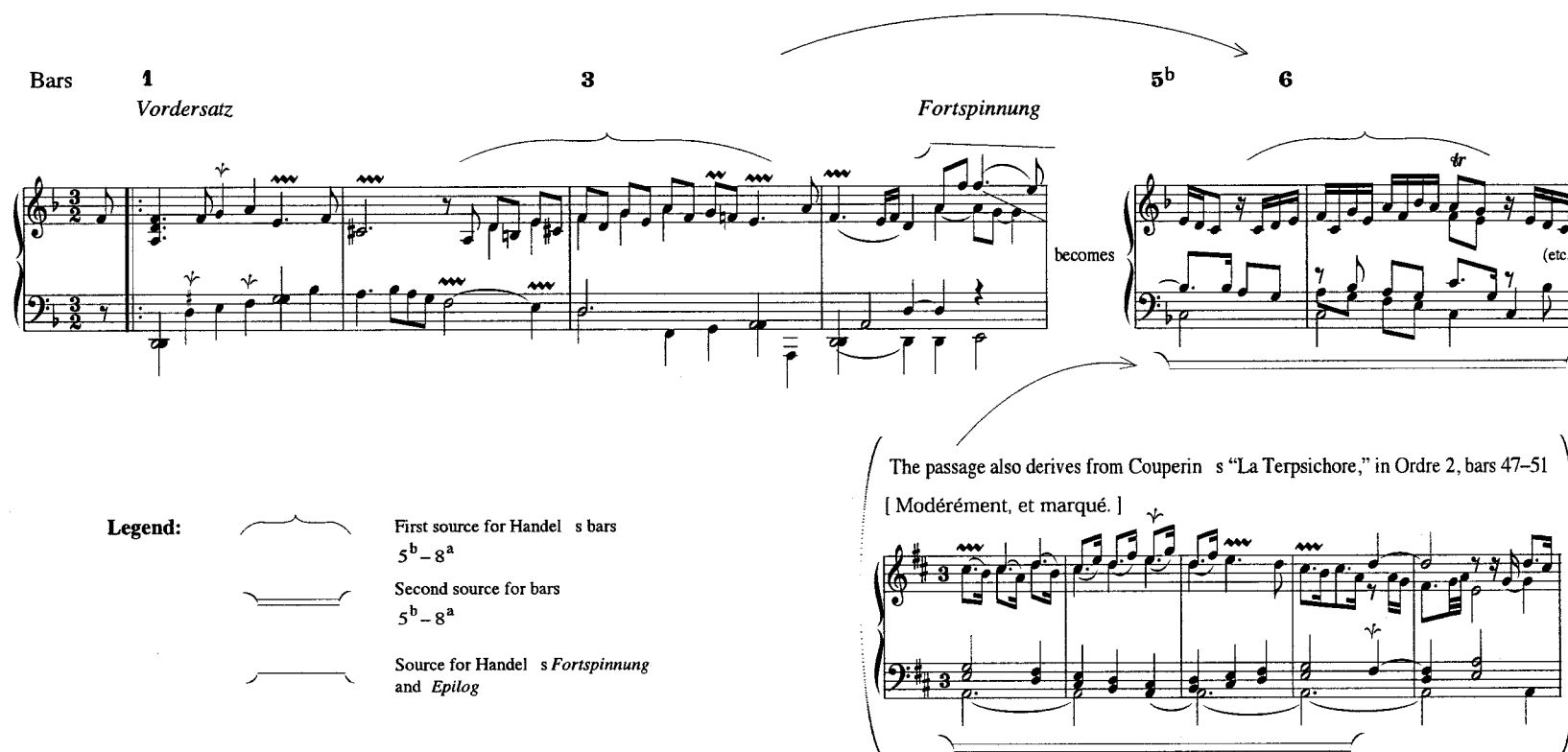
Vordersatz *Fortspinnung*

becomes (etc.)

Legend:

- First source for Handel's bars 5^b–8^a
- Second source for bars 5^b–8^a
- Source for Handel's *Fortspinnung* and *Epilog*

The passage also derives from Couperin's "La Terpsichore," in Ordre 2, bars 47–51
[Modérément, et marqué.]



continued

Example 4.27 (continued): Couperin, *Pièces de clavecin*,
Ordre 2, Courante 2, bars 1–8

Handel, D minor Allemande

The image displays two musical staves side-by-side. The left staff is Couperin's *Courante 2*, bars 1–8, in 3/4 time, marked 'Epilog'. It features a first ending bracket. The right staff is Handel's *D minor Allemande*, marked '3b Fortspinnung' and '5 Epilog'. It includes a 'becomes' bracket. A curved arrow points from the Couperin section to the Handel section.

Chapter 5

Example 5.1: Handel, Concerto Grosso in E minor

Op.6, No. 3, III: Allegro

a) Period 1: Opening theme, bars 1–4, and ritornello, bars 5–22

Four-bar opening theme

Violino I.
concertino.

Violino II.

Violino I.
ripieno.

Violino II.

Viola.

Violoncello.

Bassi.

Tasto solo.

5 Ritornello: Vordersatz

6 6 6 6

continued

Example 5.1 (*continued*): Handel, E minor Concerto, Allegroa) Period 1 (*cont.*)

9

6 6 6 6 6 6 6 6

13 *Fortspinnung*

continued

Example 5.1 (*continued*): Handel, E minor Concerto, Allegroa) Period 1 (*cont.*)

16 *Epilog*

6 6 6 6 5 6 6 6

19

6 6 6 6 6 6 6 6 5 3 6 5 3 6 3

continued

Example 5.1 (*continued*): Handel, E minor Concerto, Allegro

b) Period 2: Ritornello, bars 23–40

Vordersatz

6

27 *Fortspinnung*

p

p

p

p

6

continued

Example 5.1 (*continued*): Handel, E minor Concerto, Allegrob) Period 2 (*cont.*)

31

p

pp

6

pp

35 *Epilog*

p

f

5 5 5 # 6 *f* 6 6 6 6 6 6 6

continued

Example 5.1 (*continued*): Handel, E minor Concerto, Allegro

b) Period 2 (*cont.*)

39

6 6 7 6 5 5

c) Period 3: Ritornello, bars 41–64, and reprise of opening theme, bars 65–68

Fortspinnung I
Phrase 1

Phrase 2

Solo.

Solo.

p

p

continued

Example 5.1 (continued): Handel, E minor Concerto, Allegro

c) Period 3 (cont.)

Fortspinnung 2
Phrase 1

Tutti.

46

f 6 2

Phrase 2

50

2 6 6 4 2 4 6 6 6 6 6

continued

Example 5.1 (*continued*): Handel, E minor Concerto, Allegroc) Period 3 (*cont.*)

62 (etc.)

Reprise of opening four-bar theme (notated meter resumes)

6 5 (etc.) # 6 4 5 6 6 # *f* Tasto solo.

66

Example 5.2: Handel, E minor Concerto, Allegro

Tonal reduction

a) Period 1: bars 1–22

Bars 1 2 3 4 5 6

($\frac{5}{3}$)

1

7 8 9 10 11 12^a 12^b

Auxiliary cadence III: V

continued

Example 5.2: Handel, E minor Concerto, Allegro
Tonal reduction (*continued*)

a) Period 1: bars 1–22 (*cont.*)

Bars 12^b 13 14 15 — 16^b 17 18 19 20 21 22^a 22^b

III: $\hat{3}$ (bass) $\hat{3}$ (upper $\hat{2}$ voice) $\hat{1}$

simile simile

Auxiliary cadence III: V

I
III

b) Period 2: bars 23–40

Bars 23 25 27 29 32 33 34 35 37 38 40^a — b

Vordersatz Fortspinnung Epilog

Auxiliary cadence V: I II_5^6 V[#] (nested auxiliary cadence) V^b

continued

Example 5.2: Handel, E minor Concerto, Allegro
Tonal reduction (*continued*)

c) Period 3, part 1: bars 41–56

Bars 41 43 45 47 48 49 50^b 51 52^b 53 55 56

Fortspinnung 1 *Fortspinnung 2*

V[#]

Period 3, part 2: bars 56–68

Bars 56 57 58 59 60 61 63 64 65 68

Epilog

Opening theme

V[#] I

Example 5.3: Handel, E minor Concerto, Allegro

Pace reductions

a) Opening theme, bars 1–4; opening ritornello, bars 5–22

First period
Vordersatz

Bars 1 2 3 4 5 6 7 8

Obligato paces:

Basic pace:

Implicit cadential progressions

Figural pace:

(etc.)

continued

Example 5.3: Handel, E minor Concerto, Allegro
Pace reductions (*continued*)

a) Bars 1–22 (*cont.*)

Fortspinnung

Bars 9 10 11 12 13 14 15 16

Obbligato paces:  

Quadruple sequential expansion, nonessential at higher levels

Basic pace: 

Quadruple sequential expansion, essential at foreground level

Implicit cadential progressions

Figural pace:  

continued

Example 5.3: Handel, E minor Concerto, Allegro
Pace reductions (*continued*)

a) Bars 1–22 (*cont.*)

Epilog

Bars 17 18 19 20 21 22

Obligato paces:

Basic pace:

Implicit cadential progressions

Figural pace:

continued

Example 5.3: Handel, E minor Concerto, Allegro
Pace reductions (*continued*)

b) Period 2: Ritornello, bars 23–40

Vordersatz *Fortspinnung* *Epilog*

Bars 23 24 25 26 27 28 29 30 31 32 33 34 35

Obbligato pace:

Basic pace:

Sequential expansion, nonessential at higher levels

Sequential expansion, essential at the foreground level

Exapnded basic pace (nonsequential)

continued

Example 5.3: Handel, E minor Concerto, Allegro
Pace reductions (*continued*)

b) Period 2 (*cont.*)

Epilog

Bars 37

40

c) Period 3: Ritornello, bars 41–68

Fortspinnung I
Phrase I

41

43

45

46

normalized

Expanded basic pace and half-note obligato pace

=

obligato pace

Quadruple sequential expansion,
essential at higher levels

Basic pace resumes

Cadential acceleration

Quadruple sequential expansion,
nonessential at the foreground level

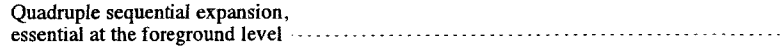
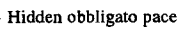
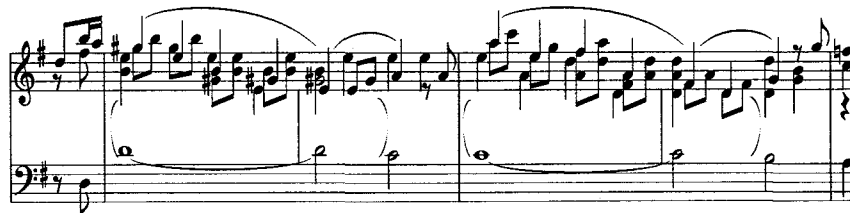
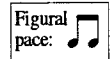
Basic pace expanded
through 5-6 suspensions

5-6 6 5-6 6 5-6 5-6 5-6 5

continued

Example 5.3: Handel, E minor Concerto, Allegro
Pace reductions (*continued*)

c) Period 2 (*cont.*)

	Fortspinnung 2 Phrase 1				Fortspinnung 2 Phrase 2			Epilog		
Bars	49	50	51	52	53	54	55	56 ^a	56 ^b	57
										
										
										
										
										
										<i>continued</i>

Example 5.3: Handel, E minor Concerto, Allegro
Pace reductions (*continued*)

c) Period 2 (*cont.*)

Bars 58^a 58^b 59 60 61^a—^b 62 63 64 65 66 67 68

First period
Vordersatz

Expanded basic pace

Reprise of opening
four-bar theme

Basic pace expanded
through 5-6 suspension series

Hidden obligato pace

Cadential acceleration

Obligato paces resume

Basic pace resumes

Cadential acceleration

Basic pace resumes

Example 5.4: Handel, E minor Concerto, Allegro
Hidden repetitions

a) Period 1, bars 12–22

Bars 12 13 15 17 19

III: $\hat{5}$ $\hat{4}$ (cons. — — diss.) $\hat{3}$ $\hat{2}$ $\hat{1}$

Auxiliary cadence

cadential unfolding

Nested auxiliary cadences

III: V

I

III

b) Period 2, bars 23–34

Bars 23 25 27 29 32 33 34

Auxiliary cadence V: I

Example 5.5: Handel, E minor Concerto, Allegro
Climactic passages

a) Bars 49–52

Tutti. 49

The musical score consists of six staves. The top four staves are for woodwinds (flutes, oboes, and bassoons) and the bottom two are for strings (violins and violas). The music is in E minor, indicated by three sharps (F#, C#, G#). The time signature is 2/4. The score begins with a 'Tutti' marking and a forte 'f' dynamic. The music features rapid sixteenth-note runs in the woodwinds and strings, creating a climactic effect. The score ends with a double bar line, and the first few notes of the next section are visible at the bottom of the page, starting with a 6/2 time signature.

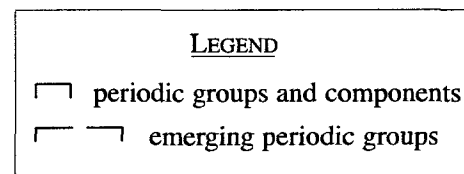
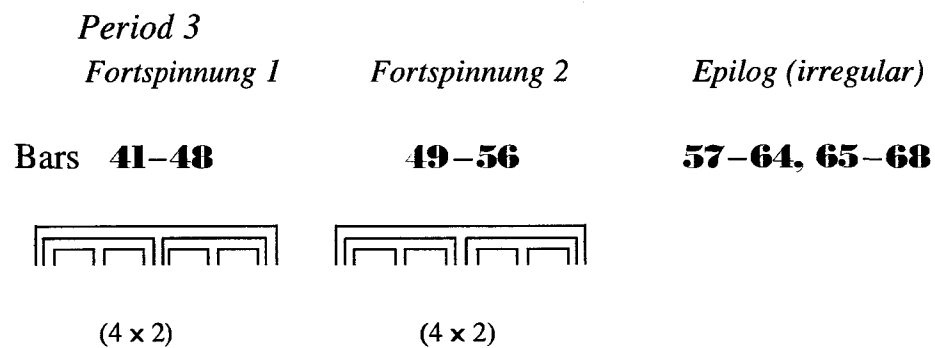
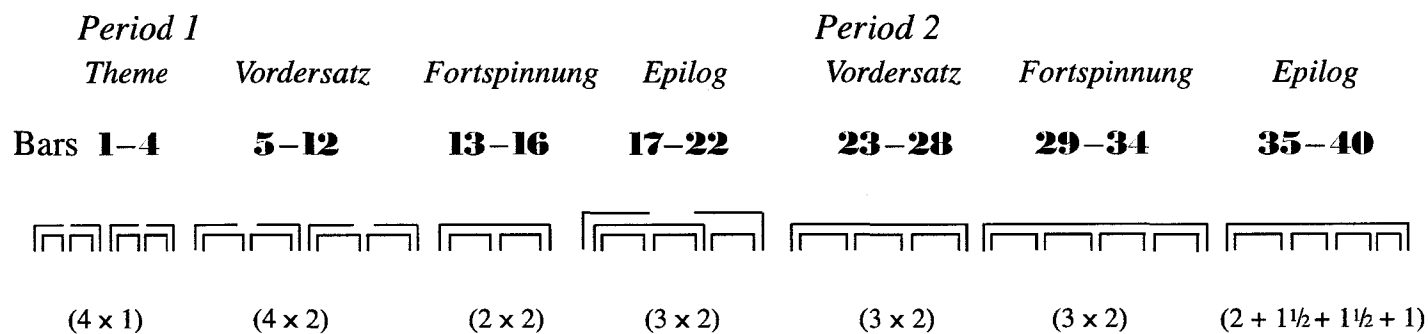
continued

Example 5.5 (continued): Handel, E minor Concerto

b) Bars 58^b–61

The musical score for Example 5.5 (continued) from Handel's E minor Concerto, covering bars 58^b to 61. The score is written for six staves, organized into three systems of two staves each. The first system (bars 58^b–59) is in treble and bass clef with a key signature of one sharp (F#) and a common time signature. The second system (bars 60–61) continues the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The score is presented in a standard musical notation format with a grand staff for each system.

Example 5.6: Handel, E minor Concerto Grosso, III
The emerging periodic grid



Examples 5.7–5.9: Handel, E minor Concerto, Allegro

Example 5.7: Transformations of first quadruple expansion

a) Bars 13–16

Bars 13 14 15 16

b) Bars 41–44

41 42 43 44

c) Bars 49–52

49 50 51 52

becomes

and

Example 5.8: Hidden, related enlargements of rising fourth

Bars 12 13 14 15 16

46 47 48 49

becomes

Legend:  Parallelism between rising sequences

Example 5.9: Hidden repetitions and diminutions

45 47 48 49 50^b 51 52^b 53

becomes

 e – d (cf. also a – g, c – b in diminution)

16

nested Epitog)

6 6 # 7

continued

Example 5.10a (*continued*):
Handel, G minor Allegro

b) Period 2, part 1: Violin solo, bars 21–35 (overlapping with tutti)

20 Solo. *Vordersatz*

5 5 9 3 6

24 *Fortspinnung*

7 7 4^b/₂ 6

continued

Example 5.10b (continued): Handel, G minor Allegro

36

c) Period 3: Orchestral and solo ritornello, bars 43–56

41

Vordersatz
(nested Vordersatz 1)

nested Vordersatz 2

continued

Example 5.10c (continued): Handel, G minor Allegro

46

nested Fortspinnung

nested Epilog)

Solo.

p

p

51 Fortspinnung

Epilog

Tutti.

continued

Example 5.10c (continued):
Handel, G minor Allegro

d) Period 4: Solo and orchestral ritornello, bars 57–76

Fortspinnung 1
(nested Vordersatz)

Solo. Tutti. Solo. Tutti.

55

7 5 6 5 6 7 6

60 nested Fortspinnung

nested Epilog

Fortspinnung 2
(nested Vordersatz)

Solo.

pp

pp

pp

pp

6 6 6

Violone.

continued

Example 5.10c (*continued*): Handel, G minor Allegro

66 *nested Fortspinnung* *nested Epilog*

3 2 6 4 6 6 4 2

72 *Epilog*

6 6 4 6 6 6 6 6 7 6 6 5 4 2

continued

Example 5.10 (continued): Handel, G minor Allegro

e) Period 5: Orchestral coda, bars 77–92

77 *Vordersatz* *Fortspinnung*

82 *Epilog (overlapping)*

continued

Example 5.11: Handel, G minor Concerto, Allegro, tonal reduction

a) Period 1: Orchestral ritornello, bars 1–20

Bars 1 2 3 4 5 6 7 8 9 11 12

Vordersatz *Fortspinnung* (extended) *Eplg.*

Nested: *Vdz.* *Fsp.*

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

Auxiliary cadence III: (I) I⁶ P V⁶₄ $\frac{5}{3}$ I III⁵⁻

Bars 13 14 15 16 17 18 19 20^a 20^b

Epilog *Fsp.* *Eplg.*

Nested: *Vdz.*

Upper descent: $\hat{2}$ $\hat{2}$ $\hat{1}$ $\hat{1}$
Lower descent: $\hat{2}$ $\hat{2}$ $\hat{1}$ $\hat{1}$

Cadential unfolding (III)⁻⁶ V[#] Solo I continued

Example 5.11: Handel, G minor Allegro (*continued*)

b) Period 2: Bars 21–42

Bars 20^b 21 24 25 27 29 30 32 33 34 35 37^b 39 41 42^a—b

Vorderstaz *Fortspinnung* *Epilog*

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

Solo. Tutti (V: $\hat{3}$) N P $\hat{2}$ $\hat{1}$

Auxiliary cadence V: I IV V# I

I II $\sharp$ V

c) Period 3: Bars 43–56

Bars 42^b 43 44 45 46 47 48 49 50 51 53 54 56^{a-b} 57

Vorderstaz *Fortspinnung* *Epilog*

Nested: *Vdz. 1* *Vdz. 2* *Fsp.* *Eplg.*

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

Tutti. (VII: $\hat{3}$) N $\hat{5}$ N $\hat{5}$ Solo. Tutti. (VII: $\hat{3}$)

VII: I IV V from D, bar 42^b I

V VII

to F, bar 56^b

Example 5.11: Handel, G minor Allegro (continued)

d) Period 4: Bars 57–76

Bars 57 59 61 64 a—b 65 69 70 71 73 76 a—b

Fortspinnung 1 *Fortspinnung 2* *Epilog*

Upper descent: $\hat{2}$
Lower descent: $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{2}$ $\flat\hat{2}$ $\sharp\hat{2}$ $\hat{1}$

bars 42–56^b

Cons. Cons. Cons. Cons.

(VII) $V\flat$ N $I: I^6$ $II^{\flat 6}$ (N $II^{\sharp 6}$ $V^{\sharp}$ Nested auxiliary cadence I (first time)

Voice exchange underlies chromatic contrary motion

e) Period 5: Bars 77–92

Bars 77 79 81 83 85 86 a—b 87 89 91 92 a—b

Fortspinnung *Epilog 1* *Epilog 2*

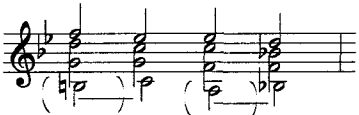
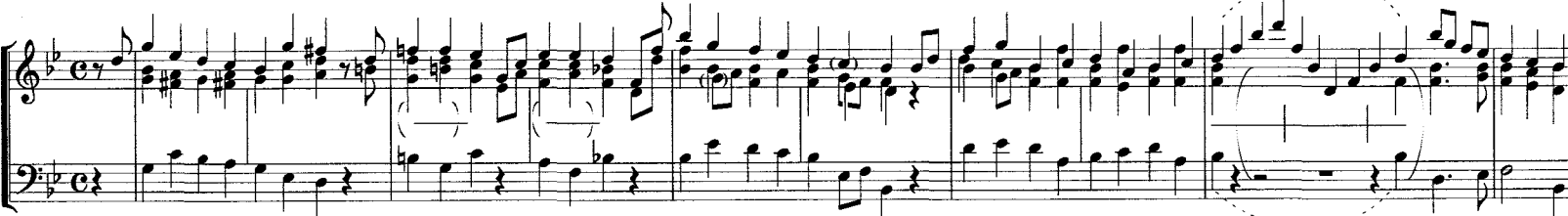
Lower descent: $\flat\hat{2}$ $\sharp\hat{2}$ $\hat{1}$ $(\hat{3})$ $\hat{2}$ $\hat{1}$

IV^6 $II^{\flat 6}$ $V^{\sharp}$ I I

Nested cadential progression

Example 5.12: Handel, Concerto Grosso in G minor, Op. 6, No. 6, IV: Allegro
Pace reduction

a) Period 1: Orchestral ritornello, bars 1–20

Bars	1	3	5	7	9	11
	<i>Period 1</i>					
	<i>Vordersatz</i>		<i>Fortspinnung</i>	<i>Fortspinnung</i> (extended) (nested <i>Vordersatz</i>)	(nested <i>Fortspinnung</i>)	(nested <i>Epilog</i>)
						
	Double sequential expansion, essential at all levels			Half-note obbligate pace		
						
	Double sequential expansion, essential at all levels					

continued

Example 5.12: Handel, G minor Allegro (continued)

a) Bars 1–20 (cont.)

Bars	13	15	17	19
	(Period I)			
	Epilog			
	(nested Vordersatz)	(nested Fortspinnung)		

Half-note obbligato pace

Half-note obbligato pace underlies repetition

Echo repetition, registrally essential at all levels

Repetitions = apparent expansion, essential at all levels

continued

Example 5.12: Handel, G minor Allegro (continued)

b) Period 2: Solo and orchestral ritornello, bars 21–42

Bars

21

24

27

30

32

Period 2

Vordersatz

Fortspinnung

Solo

Sequential expansion

Violin solo: expanded half-note basic pace expanded whole-note pace

Sequential expansion, essential at lower levels

continued

Example 5.12: Handel, G minor Allegro (continued)

b) Bars 21–42 (cont.)

Bars 353841

(Period 2)
Epilog

Tutti

Half-note and one-bar obbligato pacesHalf-note obbligato pace

Tutti

Repetition nonessential at 2-bar segment level, essential at phrase levelQuarter-note basic pace resumesExpansion nonessential at 2-bar segment level, essential at phrase levelCadential acceleration

continued

Example 5.12: Handel, G minor Allegro (continued)

c) Period 3: Solo and orchestral ritornello, bars 43–56

Bars	43	45	47	49	51
	<i>Period 3</i>				<i>Fortspinnung</i>
	<i>Vordersatz</i>				Solo
	(nested <i>Vordersatz</i>)		(nested <i>Fortspinnung</i>)	(nested <i>Epilog</i>)	
					
					One-bar obligato pace with half-note 5–6 exchanges
					
		Registrally essential repetition	Double sequential expansion, essential at all levels		Violin solo: expanded half-note basic pace

continued

Example 5.12: Handel, G minor Allegro (*continued*)

c) Bars 43–56 (*cont.*)

d) Period 4: Solo and orchestral ritornello, bars 57–76

Expanded obbligato 2-bar pace

Bars 54 (Period 3) Epilog

Tutti

Half-note obbligato pace

Basic pace resumes

Period 4 Vordersatz

Fortspinnung 1

= quadruple sequential expansion

Solo Tutti Solo Tutti

Orchestral quarter-note basic pace resumes; repetition essential at segment level

Expanded 2-bar obbligato pace through veiled quadruple sequential expansion

C ————— G

Expansion, nonessential at segment level, essential at phrase level

continued

Example 5.12: Handel, G minor Allegro (continued)

d) Bars 57–76 (cont.)

Bars 65 69 71 73 74 75

(Period 4)
Fortspinnung 2

Solo

Expanded basic pace

Bars 67–67
= 65–66

Tutti

(Expanded basic pace
lingers briefly as
obligato pace)

Half-note obligato pace
underlies repetition

Solo

Solo violin's expanded
half-note basic pace

Tutti

Quarter-note
basic pace resumes

Repetition nonessential at segment
level, essential at phrase level

continued

Example 5.12: Handel, G minor Allegro (continued)

e) Period 5: Orchestral coda, bars 77–92

Bars	77	79	81	83	85
	<i>Period 5</i> <i>Vordersatz</i>		<i>Fortspinnung</i> (nested <i>Vordersatz</i>)		
			(nested <i>Fortspinnung</i>) (nested <i>Epilog</i>)		
					
	Two-bar obbligate pace (plus faster half-bar obbligate pace)		Reminiscence of 2-bar obbligate pace		
					
	Quarter-note basic pace		Expanded half-note basic pace: repetition essential at all levels		
					
	Eighth-note figural pace				

continued

Example 5.12: Handel, G minor Allegro (*continued*)

c) Bars 77–92 (*cont.*)

91

88

87

Bars 86
(*Period 5*)
Epilog

Expansion, nonessential
at segment level,
essential at phrase level

Example 5.13: François Couperin: *Pièces de clavecin*, Ordre 8,
II: Allemande, "L'Ausoniéne"

Légèrement, et marqué.

Méthode, page 67

The musical score is written for a single system with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/8. The tempo/mood is 'Légèrement, et marqué.' The score consists of three systems of music. The first system contains measures 1 through 12. The second system starts at measure 13 and includes a first and second ending bracketed together, with measure 18 being the final measure of the second ending. The third system starts at measure 24 and continues to measure 32. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments (trills and mordents).

continued

Example 5.13 (*continued*): Couperin, "L'Ausoniéne"

The musical score is presented in two systems. The first system begins at measure 35 and concludes at measure 42. The second system begins at measure 43 and concludes at measure 48. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, along with rests and accidentals. The right hand frequently plays chords and single notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes. Measure 47 includes first and second endings.

Example 5.14

a) Couperin, *Pièces de clavecin*, Ordre 15, III: "L'Évaporée," bars 1–16

Très légèrement.

This musical score is for a piece titled "L'Évaporée" by François Couperin, from his *Pièces de clavecin*, Ordre 15, III. The tempo is marked "Très légèrement." (Very lightly). The score is in 2/4 time and consists of 16 bars. It is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The melody is characterized by light, flowing eighth and sixteenth notes, with many trills and grace notes. The piece concludes with a double bar line and repeat signs.

b) Handel, *Music for the Royal Fireworks*, IV: "La Rejouissance," bars 1–8

Allegro.

This musical score is for a piece titled "La Rejouissance" by George Frideric Handel, from his *Music for the Royal Fireworks*, IV. The tempo is marked "Allegro." (Fast). The score is in 2/4 time and consists of 8 bars. It is a full orchestral score. The instruments listed on the left are: Tromba I. for 3., Tromba II. for 3. (Corno I. II.), Principal. for 3. (Corno III.), Tympani, (Oboe I.) (Violino I.), (Oboe II.) (Violino II.), (Viola.), and (Bassoons etc.). The key signature has two sharps (F# and C#). The score features a variety of rhythmic patterns, including rapid sixteenth-note passages and more melodic lines. The piece concludes with a double bar line and repeat signs.

Violoncelli e Contrabassi with the Side Drums.

Example 5.15

a) Couperin, “L’Ausoniéne,” bars 1–4

Très légèrement.

Couperin, “L’ Évaporée,” bars 1–4

Légèrement, et marqué.

Couperin, “L’ Évaporée,” bars 1–4

b) Handel, G minor Concerto, Allegro, bars 1–2

1

Handel, G minor Concerto, Allegro, bars 1–2

Handel, G minor Concerto, Allegro, bars 7–8

7

Handel, G minor Concerto, Allegro, bars 7–8

Example 5.17

a) Handel, G minor Allegro, bars 21–25

Bars 1 21 23 25

b) Couperin, “L’Ausoniéne,” bars 19–24

Bars 19 21 23

Example 5.18

a) Handel, G minor Allegro, bar 57

Violino I. *Solo.*

Violino II. *concertino.*

Violino I. *ripieno.*

Violino II. *ripieno.*

Viola.

Tutti Bassi.

b) Couperin, "L'Ausoniéne," bars 12–18

Bars 12 15

Example 5.19

a) Handel, G minor Allegro, bars 71–73

Bars **71** **73**

Vln. I, II *conc.*

Vln. I *rip.*

Bassi

3 2 6 6 2 6 6 4 6 6 6 6 7

(Vln. II *rip.*, Vla. omitted)

b) Couperin, “L’Ausoniéne,” bars 8–12

Bars **8** **10** **12**

c) Couperin, “L’Ausoniéne,” bars 32–37

Bars **32** **34** **36**

d) D. Scarlatti, Sonata in D minor, K.18

Bars **20** **22**

Example 5.20: Handel, G minor Concerto, Allegro, basic length reductions
Period 1: Bars 1–20

Bars 1 3 5 7 9 11 13 15 17 19

Vordersatz Fortspinnung Vdz. Fsp. Eplg. Epilog Vdz. Fsp. Eplg.

a) Background

14 bars

Seq. exp., nonessential Rep., nonessential Exp., nonessential Echo rep., nonessential Cadential rep., nonessential

b) Middleground

18 bars

Seq. exp., essential Rep., essential Exp., nonessential Echo rep., essential Cadential rep., essential

c) Foreground

20 bars

Seq. exp., essential Rep., essential Exp., essential Echo rep., essential Cadential rep., essential

Basic pace:

Period 2: Bars 21–42

Bars 21 24 27 30 32

Vordersatz SOLO Fortspinnung 1 Vdz. Fortspinnung 2

a) Background

11 bars

Slower basic pace, essential Doubly slower basic pace, partly essential Seq. exp. of slower basic pace, partly essential

b) Middleground

11 bars

Slower basic pace, essential Doubly slower basic pace (normalized), partly essential Seq. exp. of slower basic pace, partly essential

c) Foreground

22 bars

Slower basic pace, essential Doubly slower basic pace, essential Seq. exp. of slower basic pace, essential

Basic pace:

continued

Example 5.20: Handel, G minor Allegro, basic length reductions (continued)

Period 2 (cont.)

Bars 35

Epilog

Fsp. 1

38

Fsp. 2

41

Eplg.

43

Vordersatz

Vdz.

45

47

Fsp.

49

Eplg.

51

Fortspinnung

54

Epilog

a) Background

TUTTI

8 bars

SOLO

TUTTI

Cadential rep., nonessential

Exp., nonessential

Rep., borderline

Seq. exp., nonessential

Rep., borderline

Seq. exp. of slower basic pace, partly essential

Rep., nonessential

basic pace resumes

Basic pace drops out

Basic pace slows

basic pace resumes

b) Middleground

11 bars

Cadential rep., nonessential

Exp., nonessential

Seq. exp., essential

Rep., essential

Seq. exp. of slower basic pace, partly essential

Cadential rep., nonessential

c) Foreground

14 bars

Cadential rep., essential

Exp., essential

Thematic rep., essential

Seq. exp., essential

Thematic rep., essential

Seq. exp. of slower basic pace, essential

Cadential rep., nonessential

Basic pace:

continued

Example 5.20: Handel, G minor Allegro, basic length reductions (continued)

Period 4: Bars 57–76

Bars 57 60 64 66 68 70 73

Vordersatz Fortspinnung 1 Fortspinnung 2 Epilog

a) Background

11 bars

Seq. exp., borderline

Exp., nonessential

Basic pace drops out

SOLO

Slower basic pace, essential

Echo rep., nonessential

Temporary simple $\frac{4}{4}$

TUTTI

basic pace resumes

Cadential rep., nonessential

b) Middleground

14 bars

Seq. exp., essential

Exp., nonessential

Basic pace drops out

Echo rep., nonessential

Cadential rep., nonessential

c) Foreground

20 bars

Seq. exp., essential

Exp., essential

Echo rep., essential

Cadential rep., essential

Basic pace:

continued

Example 5.20: Handel, G minor Allegro, basic length reductions (continued)

Period 5: Bars 77–92

Bars 77 81 83 85 87 89 91
Vordersatz Fortspinnung Epilog (overlapping)

a) Background

10 bars Quasi-seq. exp., nonessential Rep., nonessential Exp., nonessential
 Basic pace drops out

b) Middleground

14 bars Quasi-seq. exp., essential Rep., essential Exp., nonessential
 Basic pace drops out

a) Foreground

16 bars Quasi-seq. exp., essential Rep., essential Exp., essential

Basic pace:

Appendix: Nascent
Periodicity and Bach's
"Progressive" *Galanterien*

Example 1: Bach, English Suite in A major, BWV 806, Bourrée I

a) *Basic ph. 1*
Ant.
(Subph. 1)

(Subph. 1²)

Bourrée I

7 Cons.
(Subph. 2¹) (Subph. 2²)

14 *Basic ph. 2*
(Subph. 1)

19 (Subph. 2) *Basic ph. 3*
(Subph. 1)

26 (Subph. 2 expanded)

33

continued

Example 1 (continued): Bach, A major English Suite, Bourrée I

Codetta
(Subph. 1)

(Subph. 2)

b) Tonal reduction

Basic ph. 1**Basic ph. 2**

①—⑤ ⑦ ⑧ ⑨—⑪ ⑭ ⑮ ⑯ ⑰ ⑳ ㉑ ㉒ ㉓^b ㉔

$\hat{5}$ $\hat{2}$ (V: $\hat{3}$ $\hat{2}$ $\hat{1}$) (II: $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$) $\hat{4}$ (cons.)

Basic ph. 3**Codetta (twice)**

㉕ ㉘ ㉙ ㉚—㉛ ㉜—㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵

$\hat{4}$ (cons.) $\hat{4}$ (diss.) $\hat{3}$ $\hat{2}$ $\hat{1}$

Example 2: Bach, A major English Suite, Bourrée I Durational reduction

mm. (1) (3) (5) (7) (9) (11) (13) (15) (17) (19) (21) (23) (25) (27)

Form **Basic ph. 1** Ant.
(Subph. 1¹) (Subph. 1²) Cons.
(Subph. 2¹) (Subph. 2²) **Basic ph. 2**
(Subph. 1) (Subph. 2) **Basic ph. 3**
(Subph. 1)

mm. (29) (31) (33) (35) (37) (39) (41) (43) (45) (47)

Form (Subph. 2, expanded) **Codetta**
(Subph.) (Subph. repeated)

Augmentation of $e^2 - g\sharp^2 - a^2 - b^2$ (mm. 5-8)

Example 3: Bach, English Suite in G minor, BWV 808, Gavotte I

a)

Basic ph. 1
(Subph. 1 = ant.)

(Subph. 2 = cons.)

Gavotte I
(alternativement.)

6 *Basic ph. 2*
(Subph. 1)

11 (Subph. 2)

17 *Basic ph. 3*
(Subph. 1)

23 (Subph. 2, extended)

29

continued

Example 3 (continued): Bach, G minor English Suite, Gavotte I

b) Tonal reduction

Basic ph. 1

Basic ph. 2

① ③ ⑤ ⑦ ⑨ ⑪ ⑬

8^{ve} $bb^2 - bb^1$ $eb^2 - d^2$ $c^2 - bb^1$ $8^{ve} bb^2 - bb^1$ $(eb^2 - d^2, c^2 - bb^1)$ $8^{ve} bb^2 / a^2 - bb^1 / a^1$ $bb^2 - a^2, g^2 - f^2$

(III: $\hat{5}[\hat{4}] \hat{3}[\hat{2}] \hat{1}$)

I Aux. cad. III: II⁶ V⁽⁶⁻⁵⁾(4-3) I III

Aux. cad. V: I

Basic ph. 3

⑮ ⑰ ⑲ ⑳ ㉓ ㉕

(V: $\hat{3} \hat{2} \hat{1}$) $eb^2 - d^2, c^2 - bb^1 - (a^1)$

IV V⁶⁻⁵ 4-# I V⁶⁻⁵ 4-# I

⑳ ㉑ ㉓ ㉕

8^{ve} $bb^1/c^2 - bb^7/c^3$ $8^{ve} bb^2 - bb^1$ $\hat{1}$

c^2 cons. c^3 diss. bb^2 cons. bb^1 diss.

Nested aux. cad.

Large aux. cad. I: I IV V (I IV V⁶⁻⁵ 4-#) I

Example 4: Bach, G minor English Suite, Gavotte I Durational reduction

mm. (1) (3) (5) (7) (9) (11) (13) (15)

Form **Basic ph. 1** (Subph. 1 = Ant.) (Subph. 2 = Cons.) **Basic ph. 2** (Subph. 1) (Subph. 2) **Basic ph. 3** (Subph. 1)

Beats 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Sequential expansion Seq. exp.

mm. (19) (21) (23) (25) (27) (29) (31) (33)

Form (Subph. 2)

Anticipating expansion NB. Implicit inner-voice suspensions Extension

Example 5: Bach, Suite in C major for Violoncello Solo, BWV 1009, Bourrée

a)

Bourrée I

Basic ph. 1
(Subph. 1)

(Subph. 2)

⑦ *Basic ph. 2*
(Subph. 1)

(Subph. 2)

⑭ *Basic ph. 3*
(Subph. 1)

⑳ (Subph. 2, expanded)

continued

Example 5 (continued): Bach, C major Cello Suite, Bourrée

b) Tonal reduction

mm. 1 3 5 7 9 11 13 15

Form **Basic ph. 1** (Subph. 1) (Subph. 2) **Basic ph. 2** (Subph. 1) (Subph. 2)

3rd e-f-g 5 (4 3) (V: 3) 2 1 1 b-c'-d' c'-d'-e' c'-d'-e' N(6) from g. m. 1

I Aux. cad. V: I 6 V 4 5 I V I 6 Aux. cad. VI: (I) IV 7 V # (I) I 6 V 4-5 I V I

mm. 17 19 21 23 25 27

Form **Basic ph. 3** (Subph. 1) (Subph. 2, expanded)

b-c'-d' P (5) d-e-F 4 3 2 1

to F. m. 26 7 Expansion (cf. Ex. 6) from d. m. 20 4 2 Aux. I 6 cad. V I

Example 6: Bach, C major Cello Suite, Bourrée, durational reduction

mm. (1) (3) (5) (7)

Form **Basic ph. 1**
(Subph. 1) (Subph. 2)

Legend: = rising 3rd

mm. (9) (11) (13) (15)

Form **Basic ph. 2**
(Subph. 1) (Subph. 2) $c^1-d^1-c^1$

mm. (17) (19) (21) (23) (25) (27)

Form **Basic ph. 3**
(Subph. 1) (Subph. 2, expanded)

d-e-F

Interpolation

Expansion

Beats 1 2 3 4

1 2 3 4

1 2 3 4

Reinterpreted beats

4 / 1 | 2 / 1 | 1 / 2 | 1 / 4 }

Example 7: Bach, English Suite in D minor, BWV 811, I: Prélude

a) Bars 52–66

Basic ph. 2 (part 2)
(Subph. 2, expanded)

52

Basic ph. 3
(Subph. 1)

55

58

61 (Subph. 2, contracted)

Basic ph. 4, overlapping
(Subph. 1, overlapping)

64

continued

Example 7 (*continued*): Bach, D minor English Suite, Prélude, bars 52–66

b) Durational reduction

mm. (52) (53) (55) (57) (59)
 Form *Basic ph. 2 (part 2)* *Basic ph. 3*
 (Subph. 2, expanded) (Subph. 1)

Beats 1 2 3 4 1 2 3 4

Expansion (Weak overlap)

mm. (61) (63) (64) (65)
 Form (Subph. 2, contracted) *Basic ph. 4 (overlapping)*
 (Subph. 1, overlapping)

(Weak overlap) Overlap/elision

Example 8: Bach, French Suite in D minor, BWV 812, Allemande

a) Bars 1–12

Allemande

Basic ph. 1
(Subph. 1)

(Subph. 2)
(E)

(Subph. 3)

④

⑦

⑩

continued

Example 8 (continued): Bach, D minor French Suite, Allemande, bars 1–12

b) Tonal reduction

mm. (1) (2) (3) (4) (5)

Form *Basic ph. 1*
(Subph. 1)

$f^2 - f^1$
 8^{ve} descent in tenths $d - d^1$

$\hat{3} -$ $\hat{3} -$

$8^{ve} d^2 - d^1$
(arpeggiated)

10 10 10 10 10 10 10 10

Bass leads

I — I

to c^2 , m. 11

mm. (6) (7) (8) (9)

Form (Subph. 2)

$f^2 - f^1$
 8^{ve} descent in tenths (hidden repetition) $d - d^1$

$\hat{3} -$ $\hat{3} -$

(10 10) 10 10 10 10 (10 10) 10

Bass leads

I — I

mm. (10) (11) (12)

Form (Subph. 3)

$\hat{2}^1$
from f^2 , m. 2

cons. 10)

6 6 6

(10 10 10)

Bass leads

I — $-v \sharp_2$

Legend:  8^{ve} descents, parallel 10ths
 G - F (in any voice)
 * Emphasis on B $\flat$ -A (in any voice)

Example 9: Bach, D minor French Suite, Allemande, bars 1–12
Durational reduction

mm. ① ③ ⑤ ⑦ ⑨ ⑪

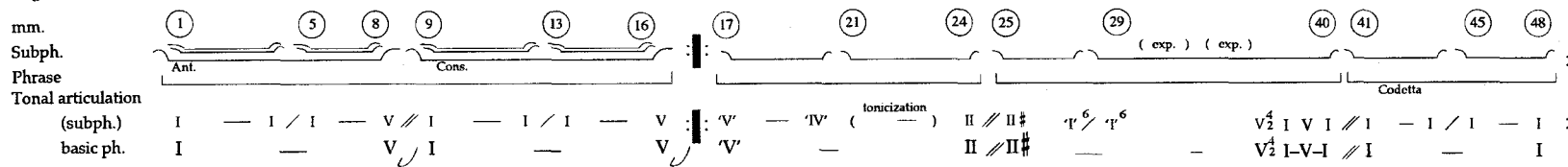
Form **Basic ph. 1**
(Subph. 1, expanded) (Subph. 2, contracted) (Subph. 3, overlapping)

Beats 1^a 1^b 2 3 4 1 2 3 4/1 2 3 4

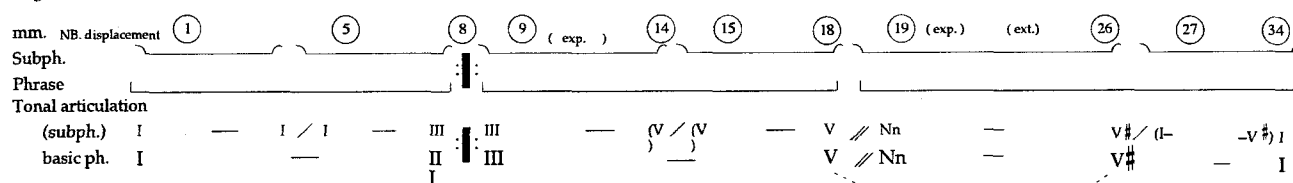
Expansion Elision/overlap Extension (part of basic length)

Example 10: Phrase and subphrase diagrams

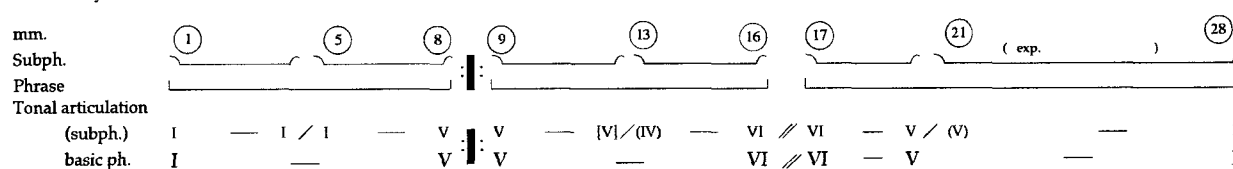
English Suite in A, Bourrée I (cf. Ex. 1-2)



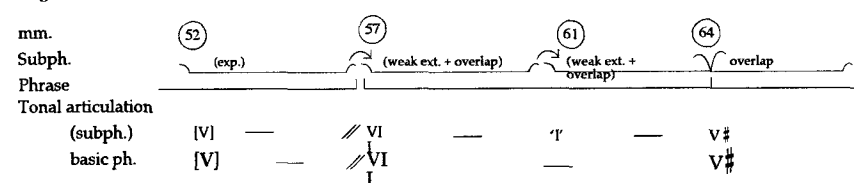
English Suite in G minor, Gavotte I (cf. Ex. 3-4)



Suite in C for Violoncello Solo, Bourrée I (cf. Ex. 5-6)



English Suite in D minor, Prelude, bars 52-64 (cf. Ex. 7)



French Suite in D minor, Allemande, bars 1-12 (cf. Ex. 8-9)

