

MTO 2.7 Examples: Willner, Reply to Schulenberg

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.96.2.7/mto.96.2.7.willner.php>

Example 1. Handel, Suite in G minor HWV 432, Sarabande

Sarabande.

Phrase 1
Subph. 1 Subph. 2 []

Phrase 2
Subph. 1 [tr] Subph. 2 [tr]

Phrase 3
Subph. 1 Subph. 2

Phrase 4
Subph. 1 Subph. 2

Example 2. Handel, Sarabande, mm. 1–8, Durational Reductions

Bars 1 3 5 7

Subph. 1 Subph. 2 Second hemiola (1. 2.) 3.

Midleground

Basic pace: ♩.

1. 2. 3. (nondisplaced)

First hemiola

Bars 1 3 5 7

Second hemiola 1. 2. 3.

Foreground

Basic pace: ♩.

1. 2. 3. (displaced)

First hemiola

Example 3. Handel, Sarabande, mm. 1–8, Tonal Reduction

Bars 1 3 5 7

Subph. 1 Subph. 2

(III : $\dot{5}$ $\dot{4}$ $\dot{3}$ $2^{\dot{4}}$ $\dot{1}$)

Middleground

to F5, m. 12

$\dot{5} = \dot{5}$ $\dot{10} = \dot{10}$ $\dot{10} - \dot{10}$

I V# Auxiliary cadence III: III⁵ 6 II⁶ V ^{$\frac{6-5}{4-3}$} I III

Bars 1 3 5 7

$\dot{5}$ (III : $\dot{5}$ $\dot{4}$ $\dot{3}$ $2^{\dot{4}}$ $\dot{1}$)

Foreground

to F5, m. 12

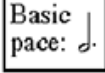
I V# Auxiliary cadence III: III⁵ 6 II⁶ V ^{$\frac{6-5}{4-3}$} I III

The image displays two staves of musical notation, labeled 'Middleground' and 'Foreground', representing a tonal reduction of Handel's Sarabande, measures 1-8. Both staves show the same musical material, including a treble and bass clef, a key signature of one flat, and a common time signature. The notation includes various chords, accidentals, and fingerings. Above the staves, bar numbers 1, 3, 5, and 7 are indicated, along with subphrases 'Subph. 1' and 'Subph. 2'. A specific tonal reduction sequence is shown above the staves: (III : $\dot{5}$ $\dot{4}$ $\dot{3}$ $2^{\dot{4}}$ $\dot{1}$). Below the staves, various musical notations are present, including 'to F5, m. 12', 'I', 'V#', 'Auxiliary cadence', 'III: III⁵', '6', 'II⁶', 'V ^{$\frac{6-5}{4-3}$} ', and 'I III'. The notation is complex, with many notes and accidentals, and the reduction sequence is repeated in both staves.

Example 4. Handel, Sarabande, mm. 9–16, Durational Reductions

Bars 9 11 13 15
Subph. 1 Subph. 2

Middleground

Basic pace: 

Implicit first hemiola
1. 2. 3.

Explicit second hemiola
1. 2. 3.

Bars 9 11 13 15

Foreground

Implicit first hemiola
1. 2. 3.

Explicit second hemiola
1. 2. 3.

Example 5. Handel, Sarabande, mm. 9-16, Tonal Reduction

Bars 9 11 13 15
Subph. 1 Subph. 2

Middleground

from D5, m. 1

Auxiliary cadence

IV: $\dot{3}$ $\dot{2}$ $\dot{1}$

to C5, m. 27

III IV: IV^{8-} $-7-\frac{6}{5}$ V^{4-4} IV

Example 6. Handel, Sarabande, mm. 17–24, Durational Reductions

Bars 17 19 21 23

Subph. 1 Subph. 2

Middleground

Basic pace:

(1.) 2. 3.

Bars 17 19 21 23

Foreground

(1.) 2. 3. (1.) 2. 3.

Hemiola allusion Implicit cadential hemiola

Example 7. Handel, Sarabande, mm. 16–32, Tonal Reduction

Bars 16-17 18 19 21 23 25 27

Phrase 3 Subph. 2 Phrase 4 Subph. 1

Middleground

to G3, m. 24 from C3, m. 17 from E^b5, m. 17

IV V# 11/5 11/5

(effect: 11/5 —————) (effect: 11/5)

Example 8. Handel, Sarabande, mm. 25–32, Durational Reductions

Bars 25 27 29 31

Subph. 1 Subph. 2

First "hidden" hemiola Implicit cadential hemiola

1. (2.) 3. (1.) 2. 3.

Middleground

Bars 25 27 29 31

First "hidden" hemiola Implicit cadential hemiola

1. (2.) 3. (1.) 2. 3.

Foreground