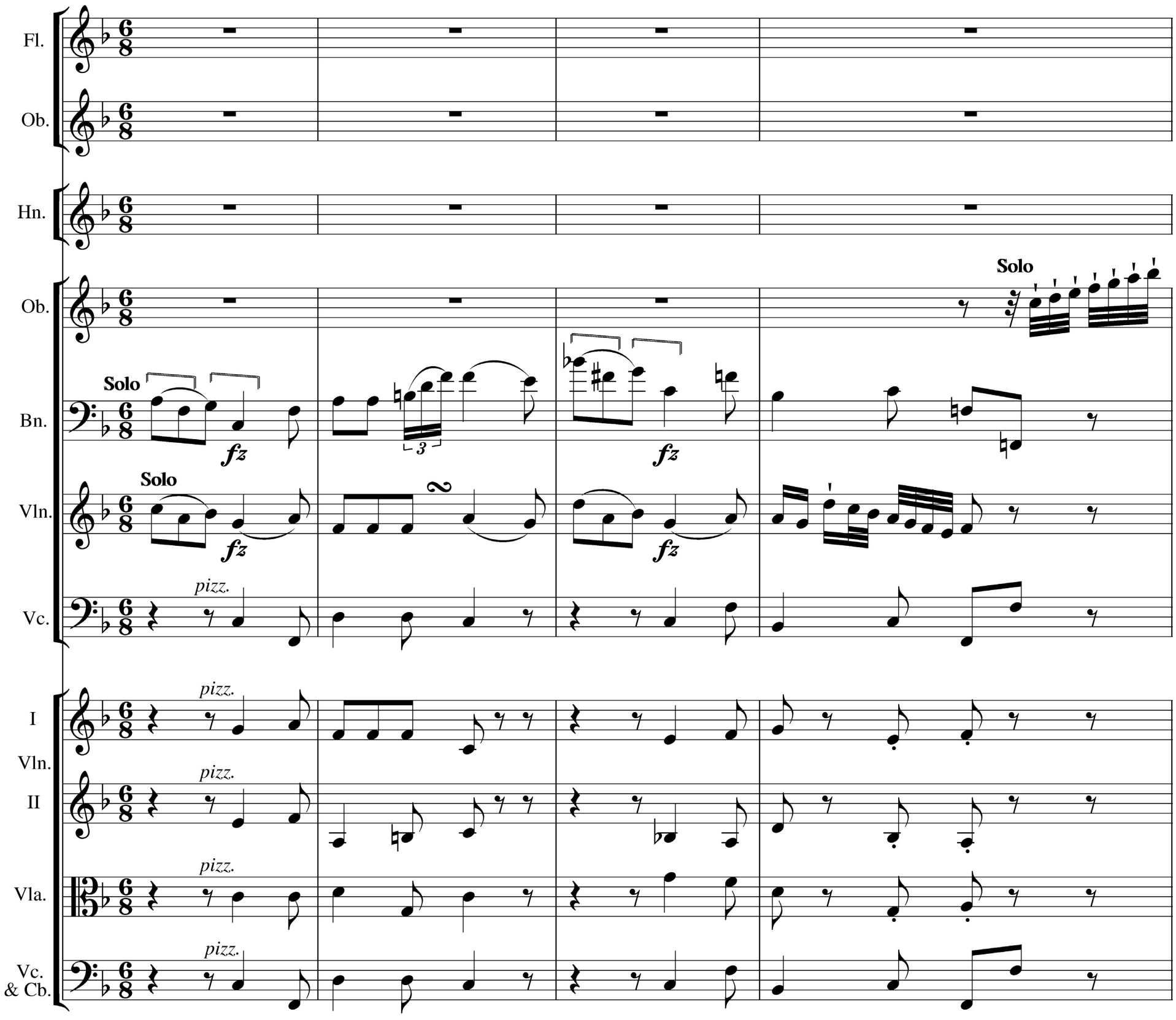
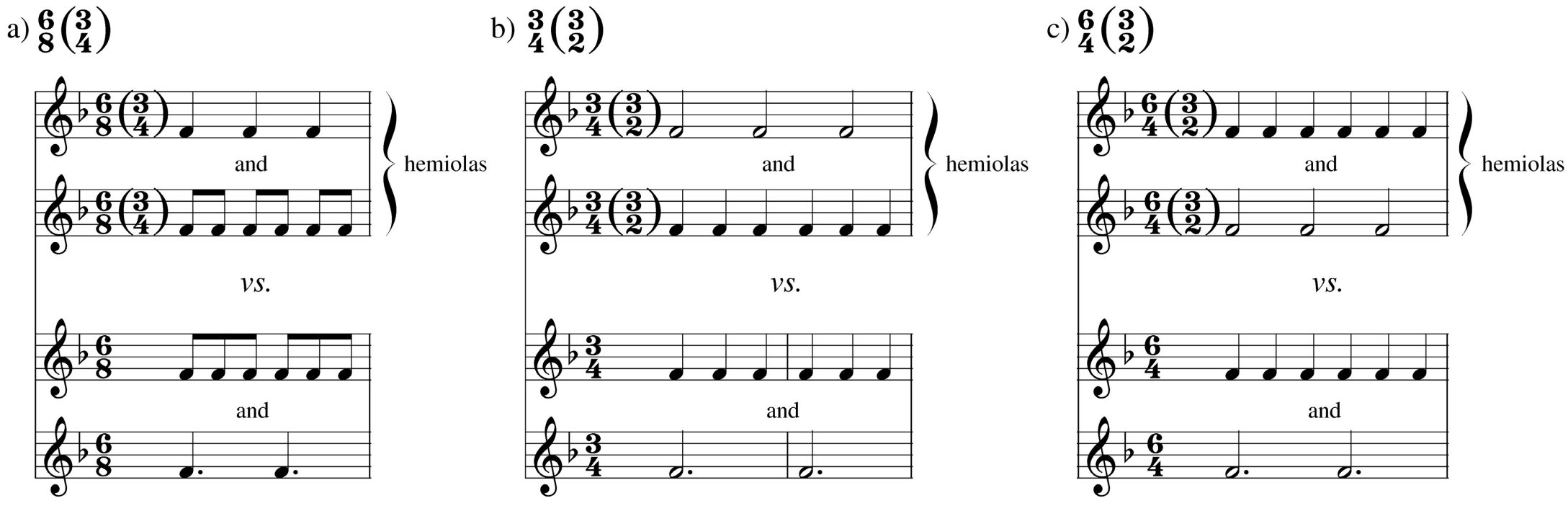
Example 1: Haydn, Sinfonia Concertante, Op. 84, II: Andante, bars 1–4

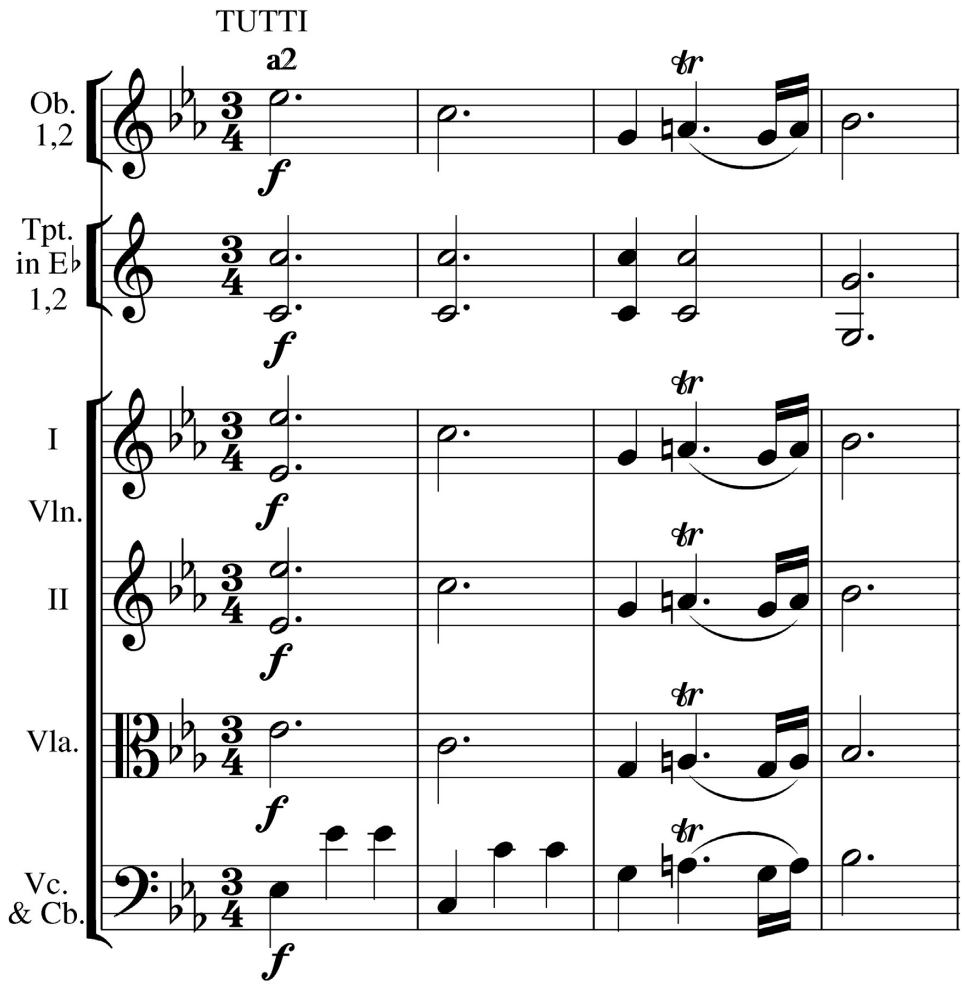


Example 2: Hemiolas

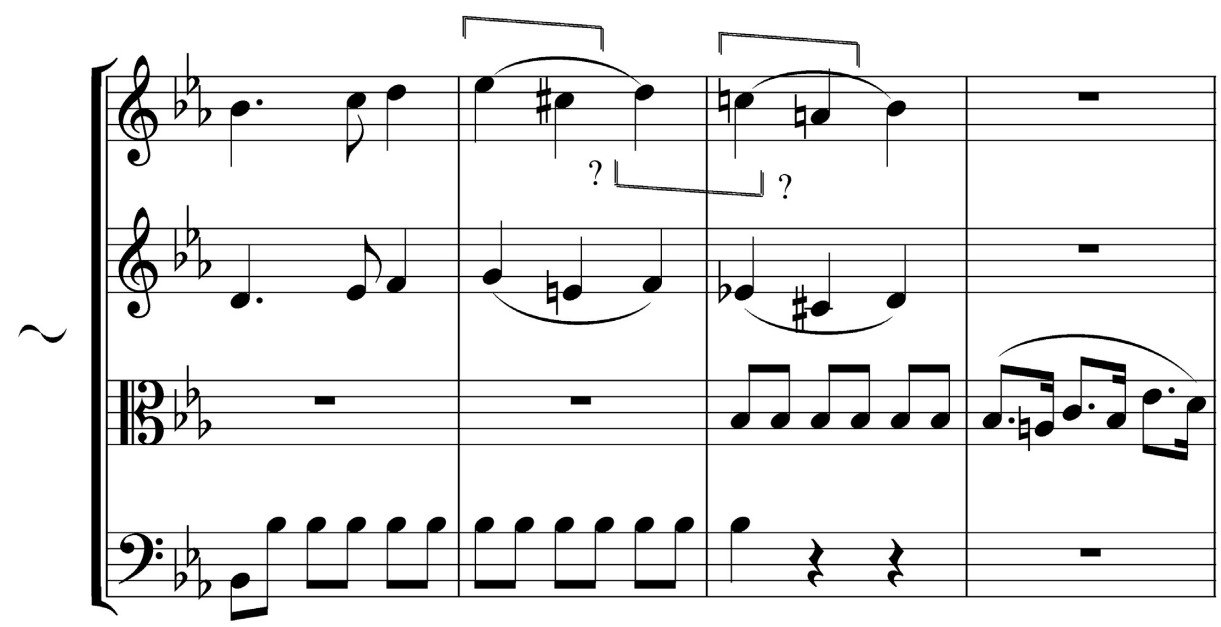


Example 3: Mozart, keyboard Concerto in E♭, K. 449, I: Allegro vivace, bars 1–4 and 37–40

a) Bars 1–4 (opening theme)

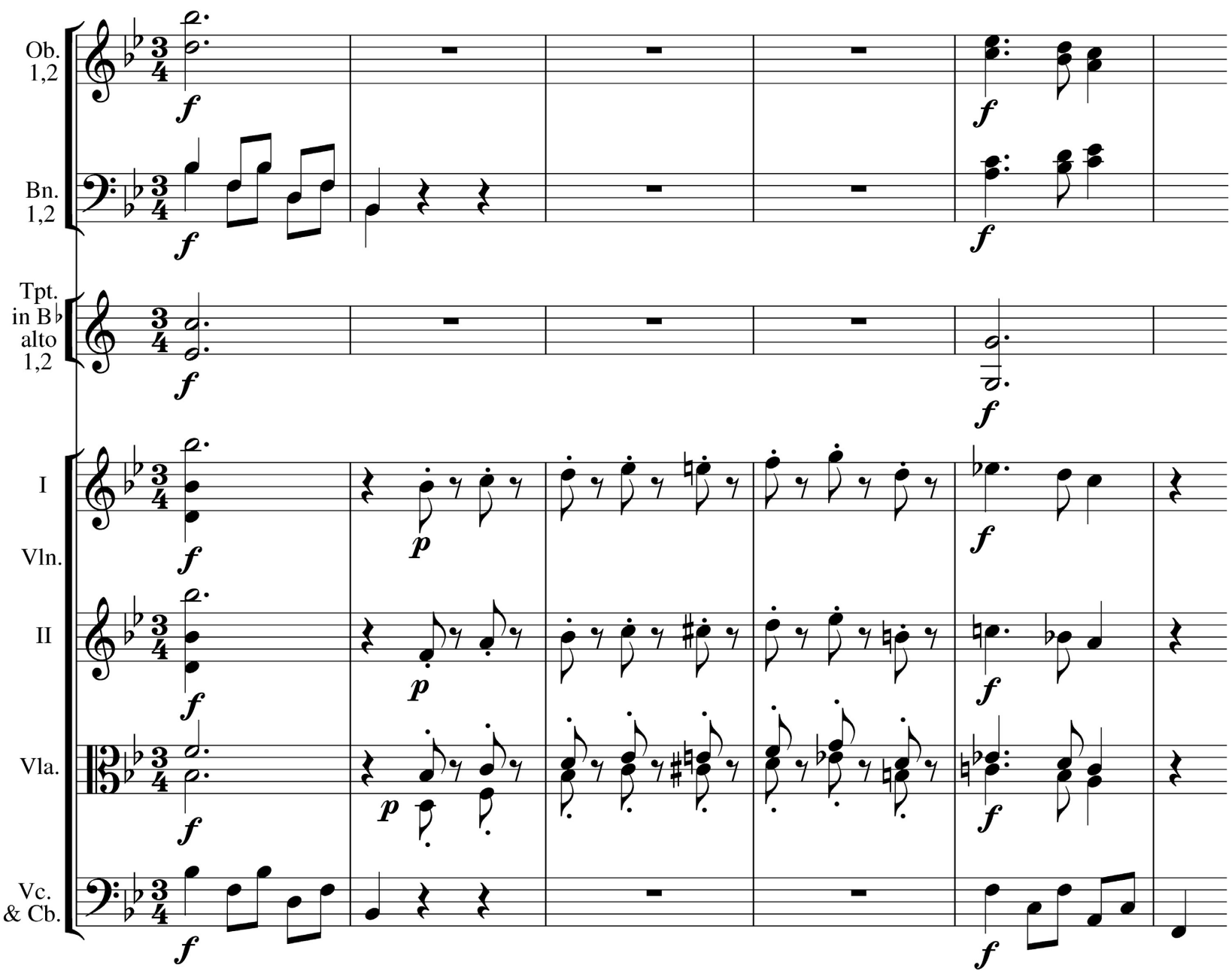


b) Bars 37–40 (subordinate theme)



Example 4: Mozart, Symphony in B♭, K. 319, I: Allegro assai, bars 1–6[a] and 55–63[a]

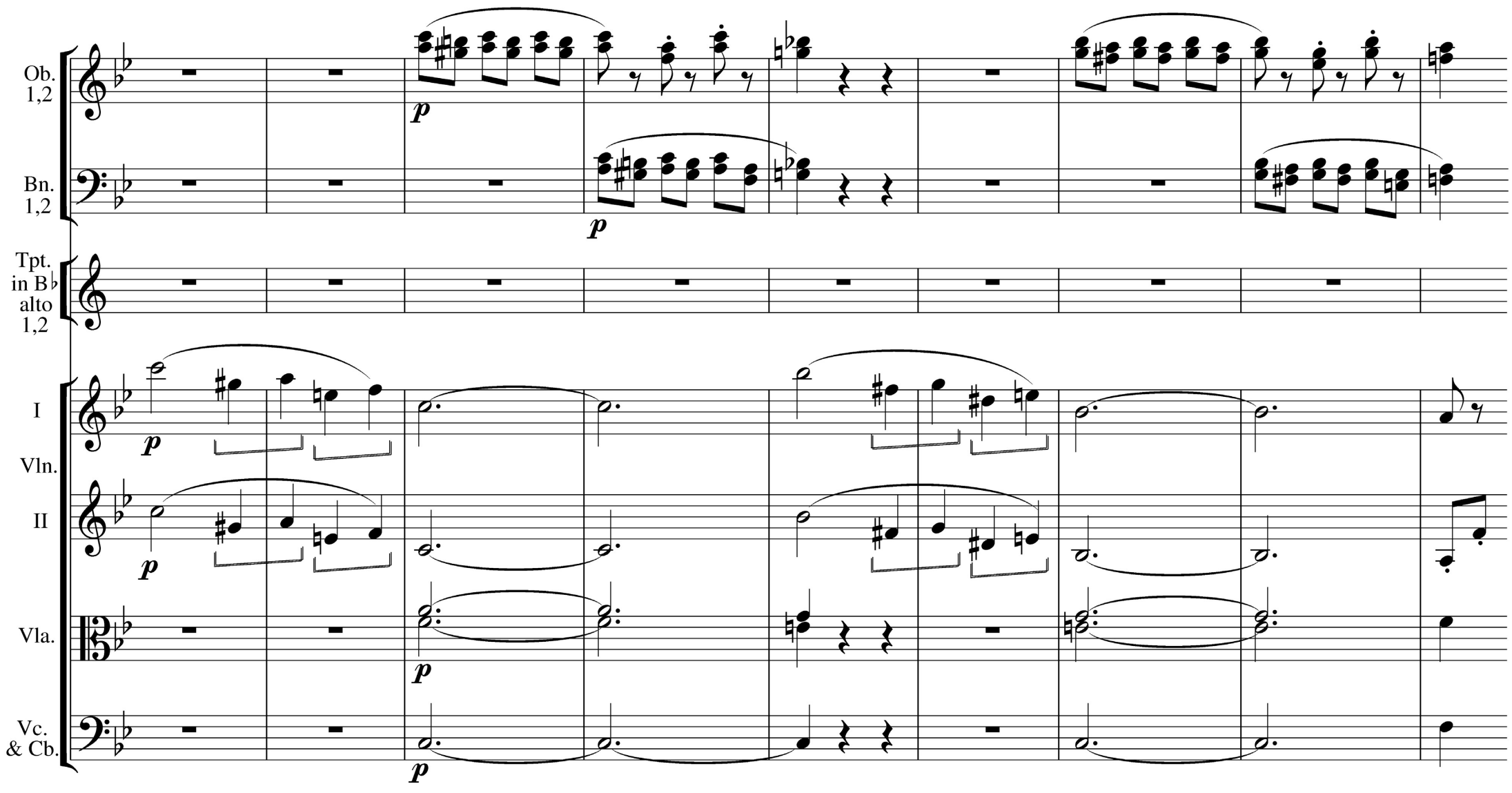
a) Bars 1–6[a] (opening theme)



(continued)

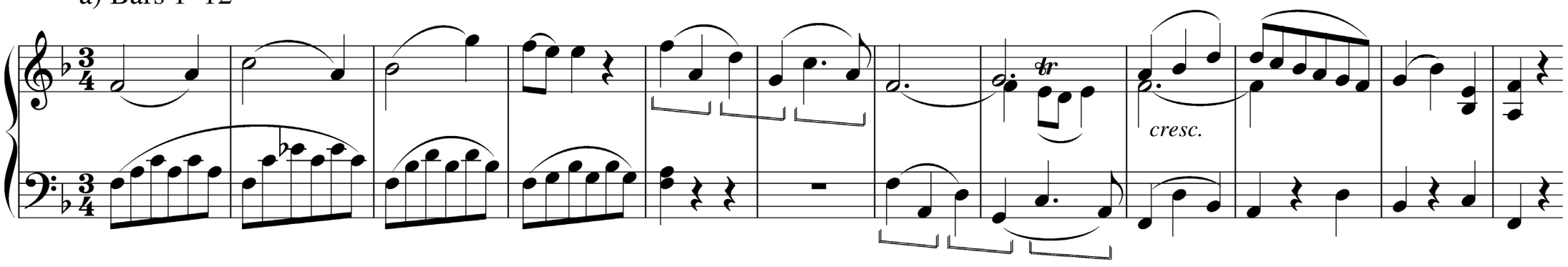
Example 4 *(continued)*

b) Bars 57–63[a] (subordinate theme)

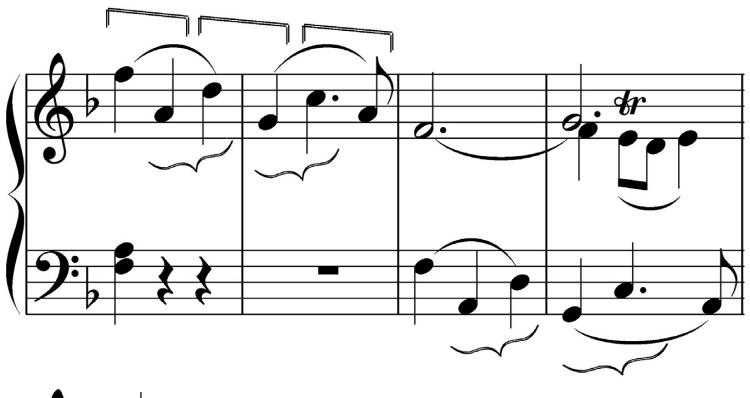


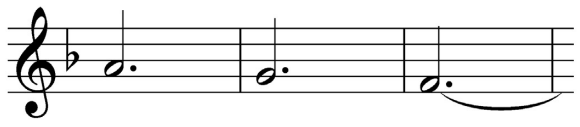
Example 5: Mozart, keyboard Sonata in F, K. 332, I: Allegro, bars 1–12 and 62–68[a]

a) Bars 1–12



b) Bars 5–8

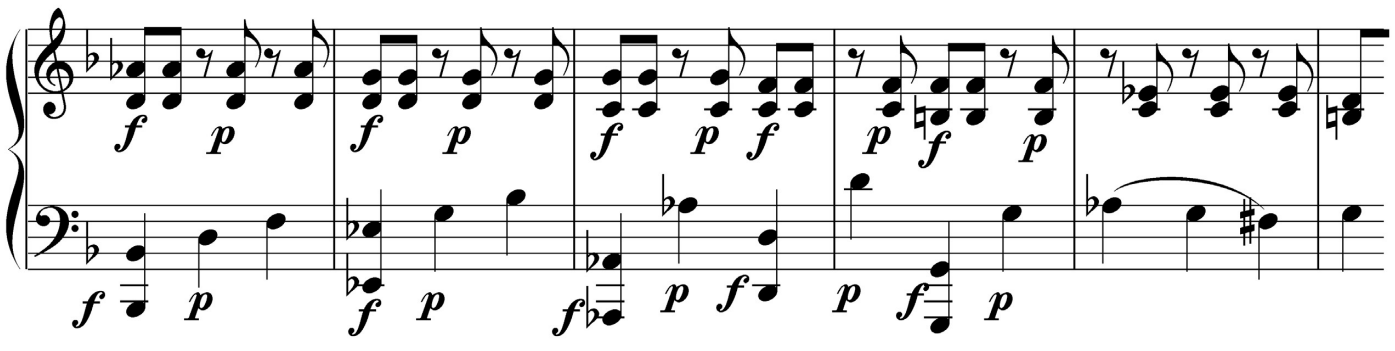




(after John Reef)

Hemiola most likely overridden by a[1] – g[1] – f[1]

c) Bars 62–68[a]

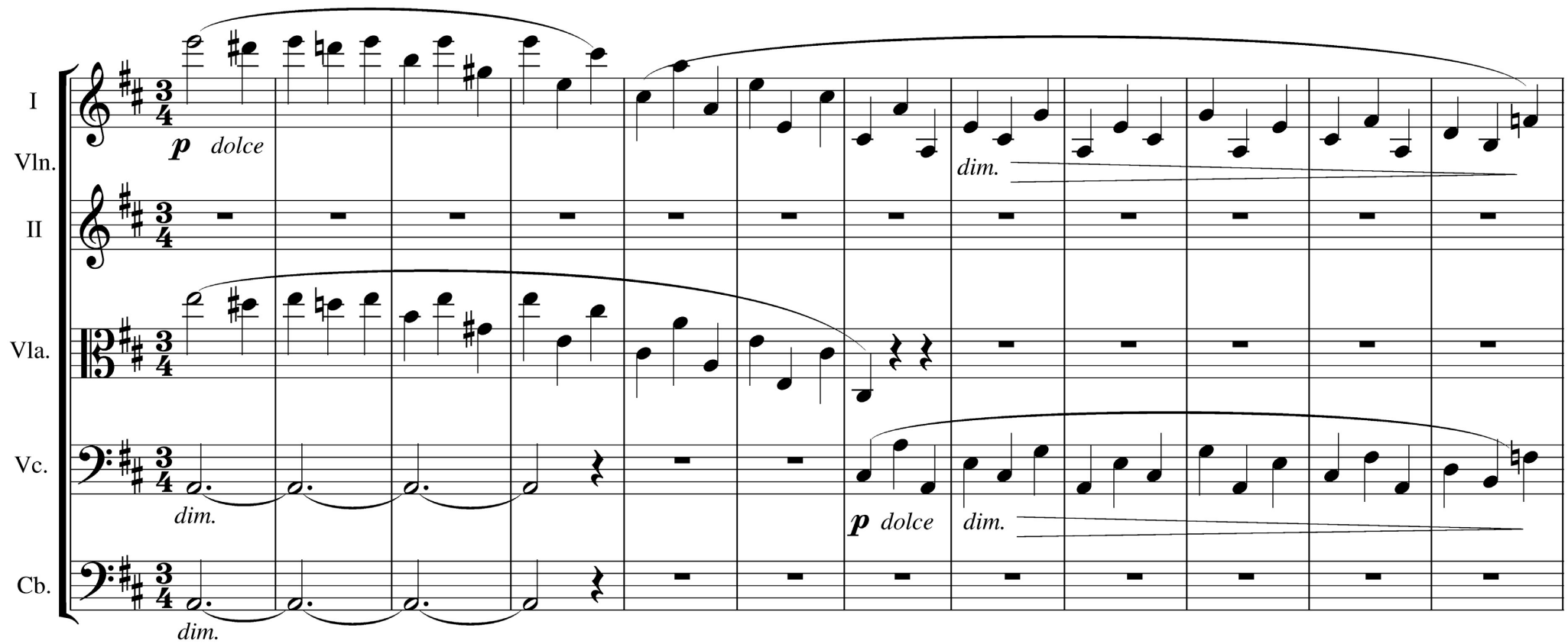


Harmonic rhythm

1 **1** *vs.* **1** **2** **3** *vs.* **1** **2** **3**

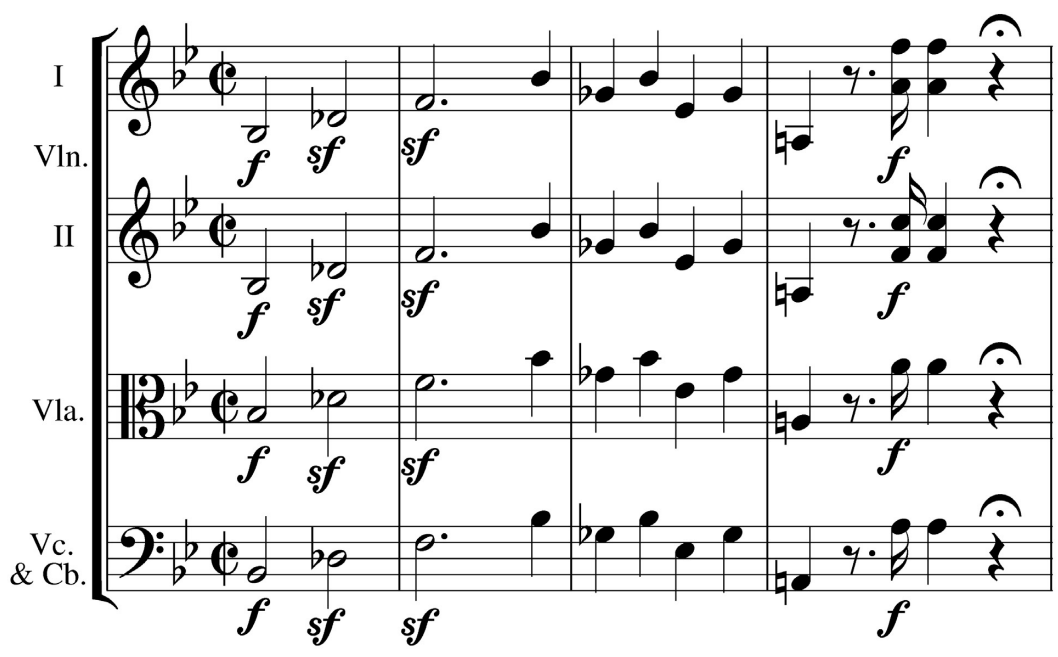
hemiola

Example 6: Brahms, Symphony No. 2 in D, Op. 73, I: Allegro non troppo, bars 20–31 (strings only)

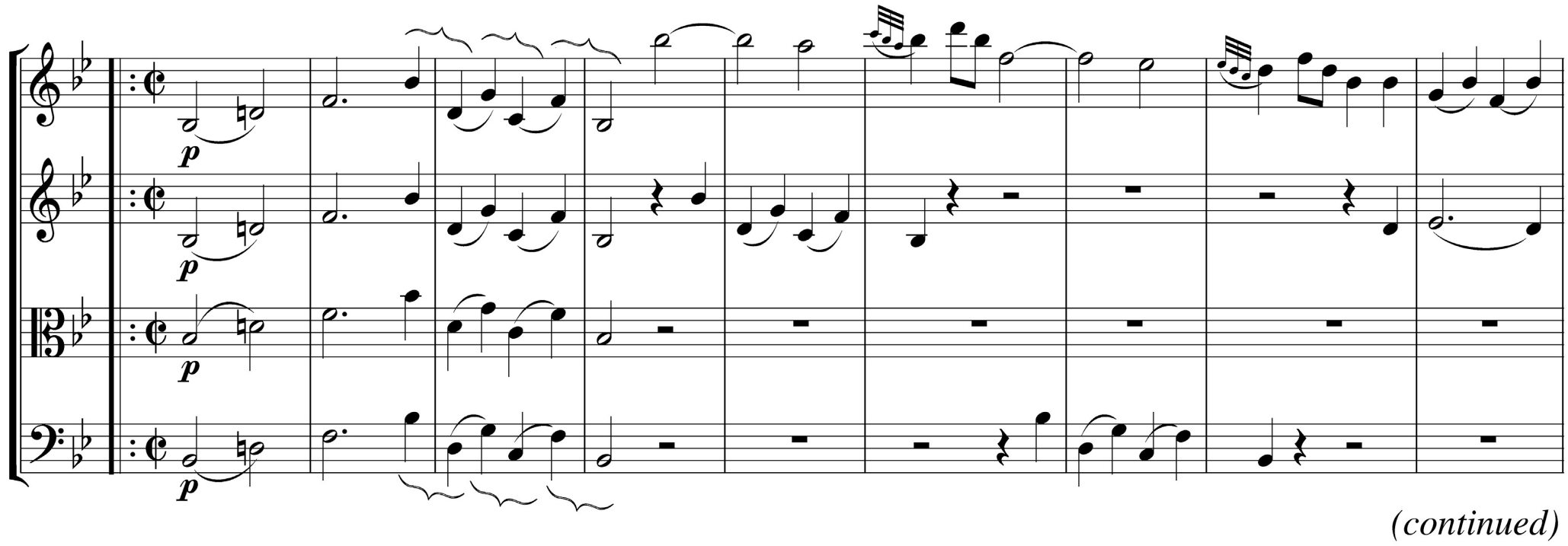


Example 7: Haydn, Synphony No. 98 in B♭

a) I: Adagio, bars 1–4[a]



b) I: Allegro, bars 16–24



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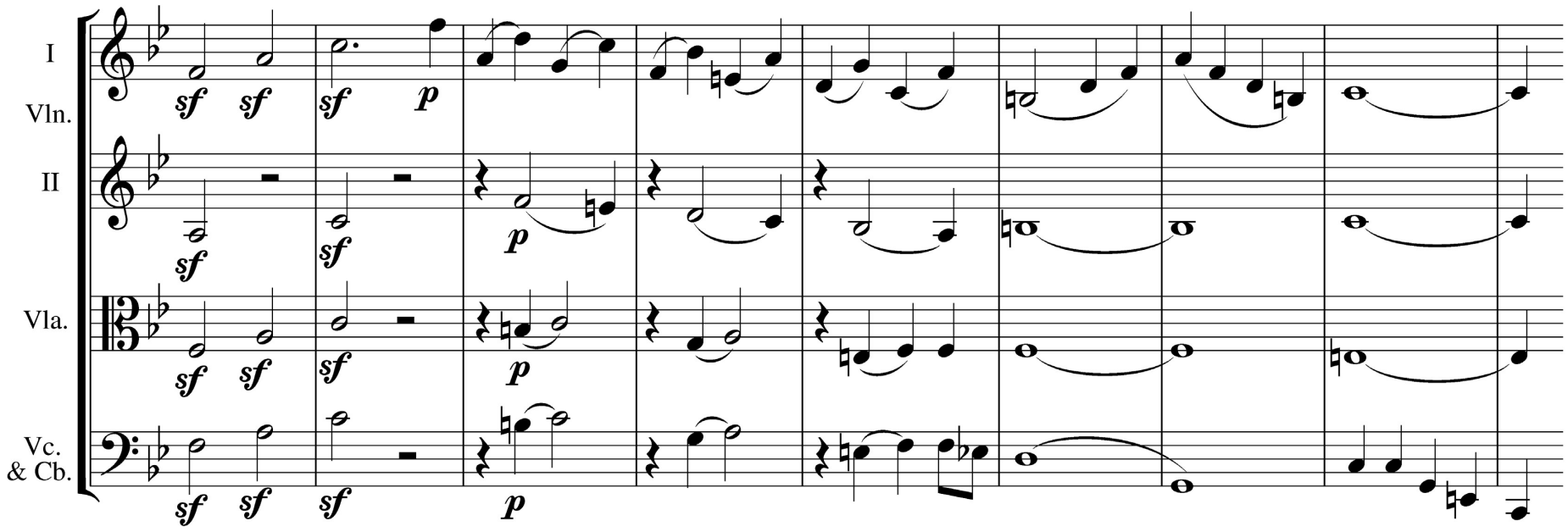
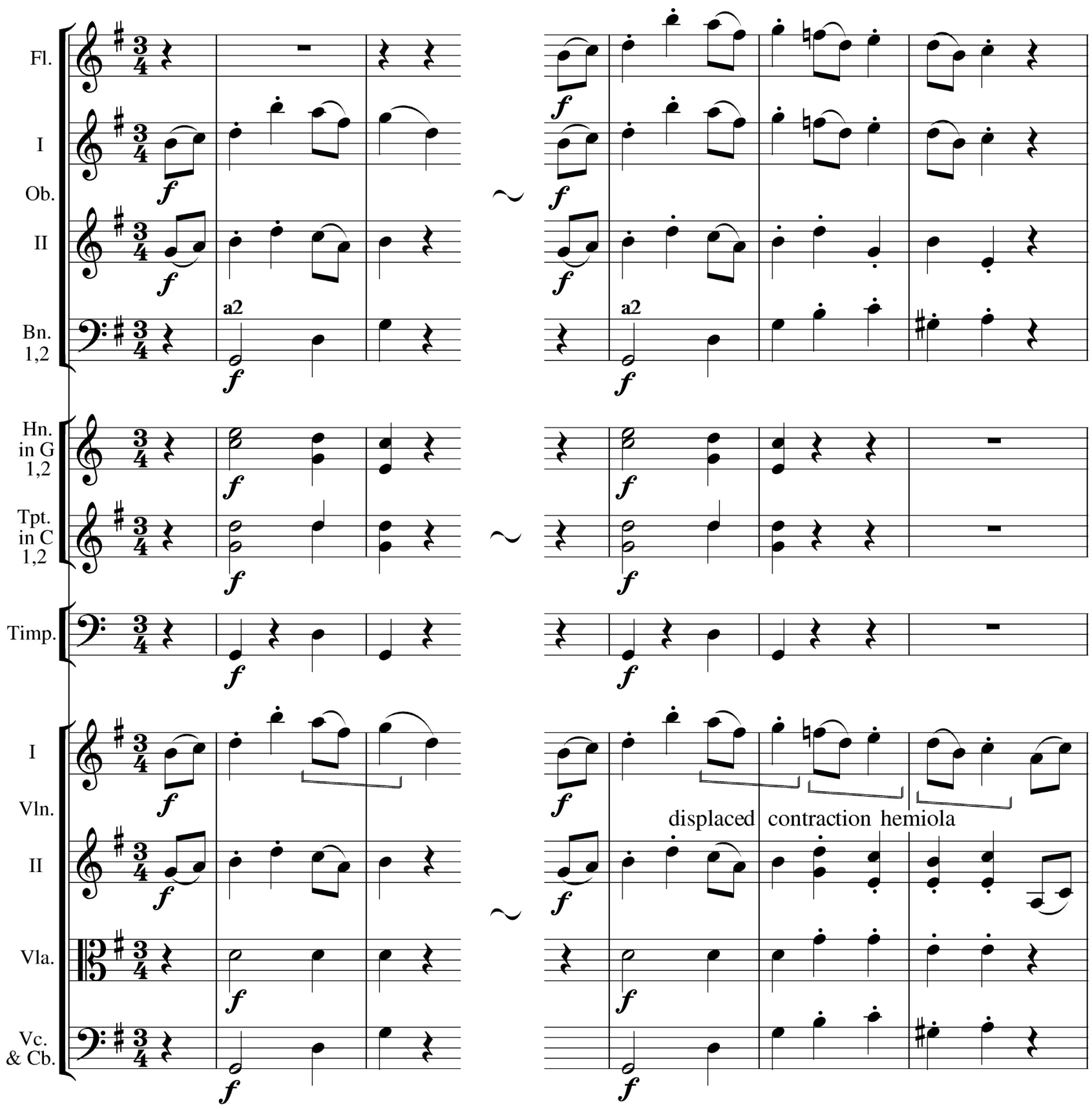
Example 7 *(continued)*

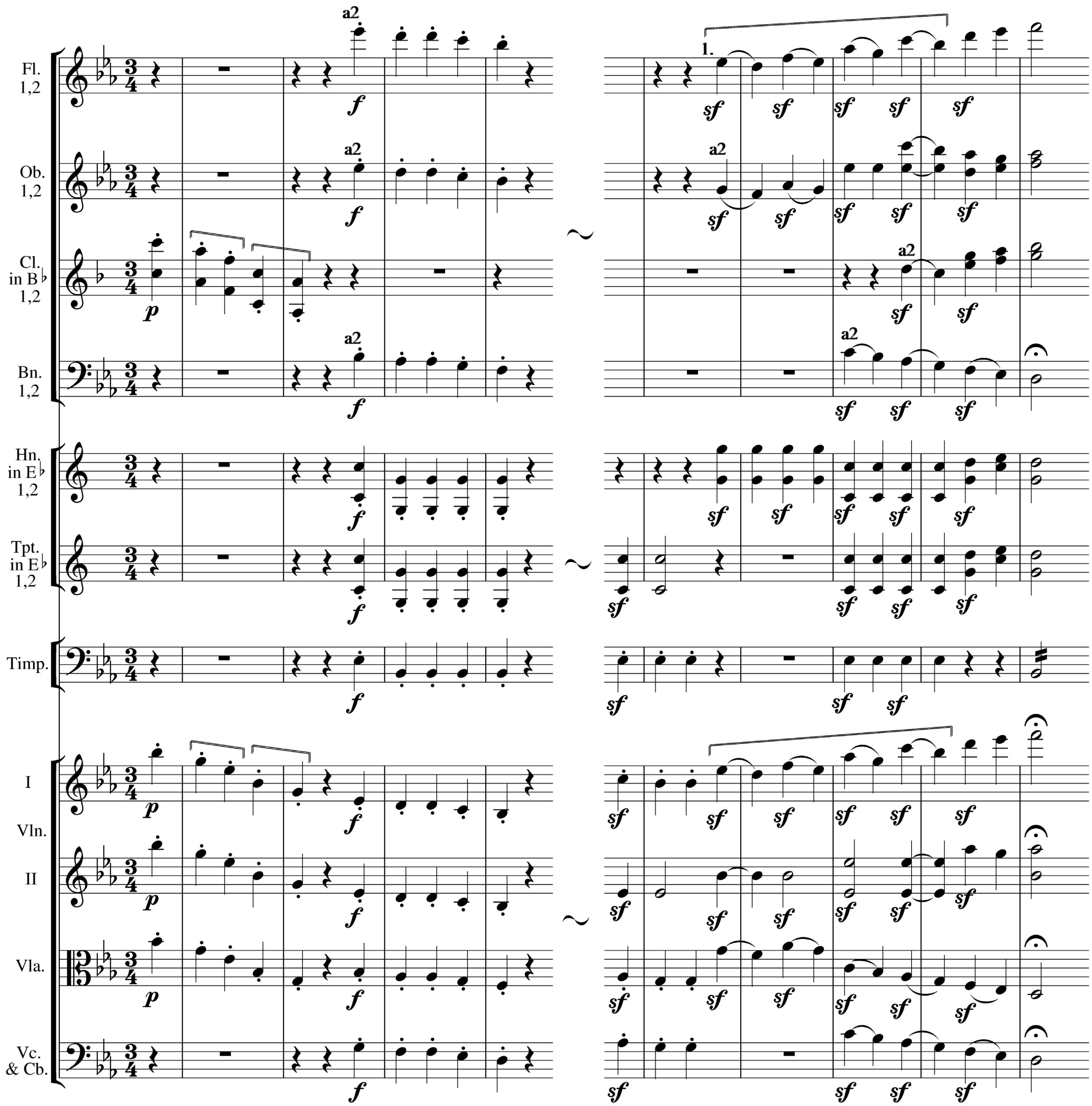
c) I: Allegro, bars 59–67[a]



Example 8: Haydn, Symphony No. 92 in G, "Oxford"
III: Menuetto, Allegretto, bars 1–2 and 41–43

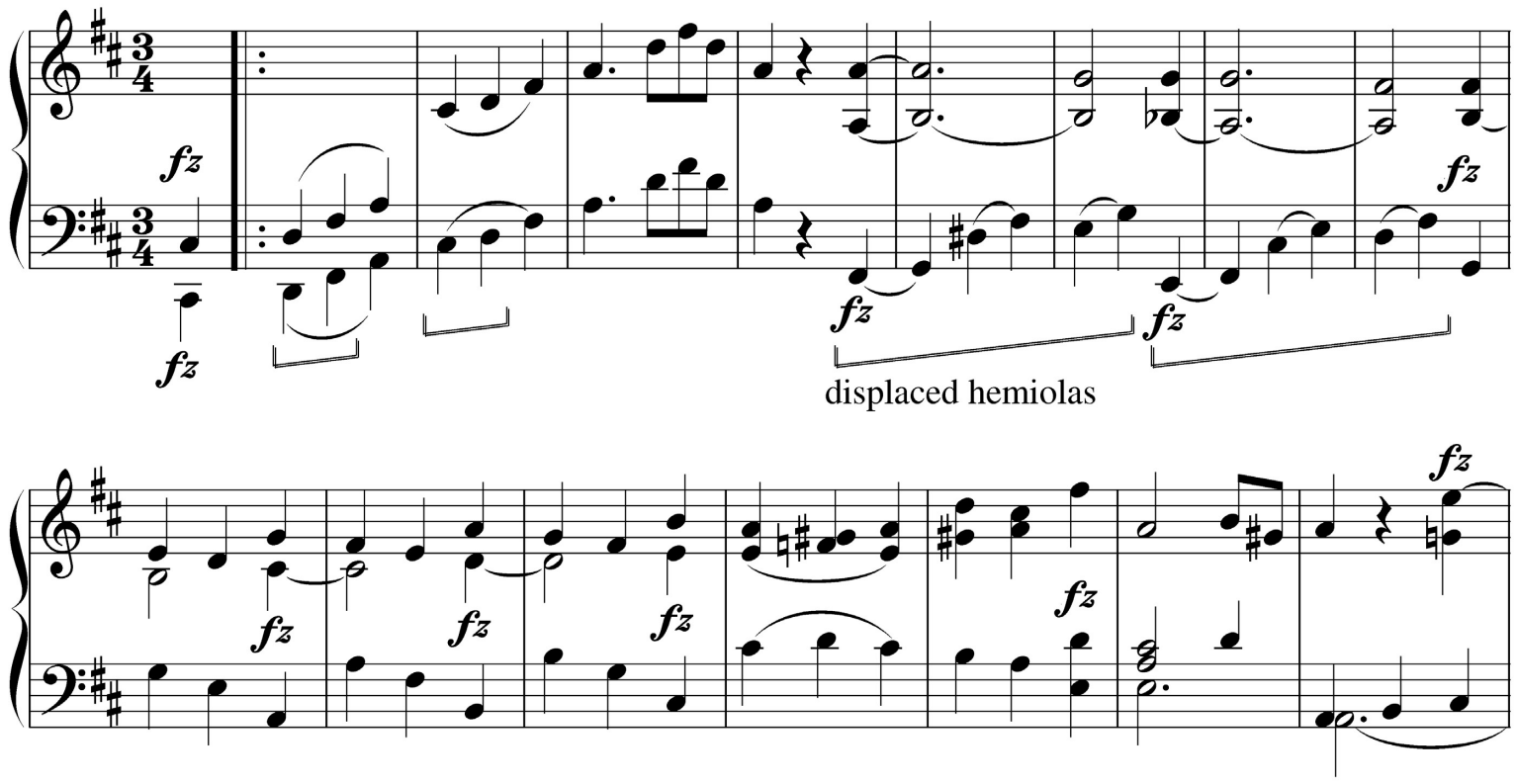


Example 9: Haydn Symphony No. 99 in E♭, III: Menuetto, Allegretto, bars 1–4 and 52–56

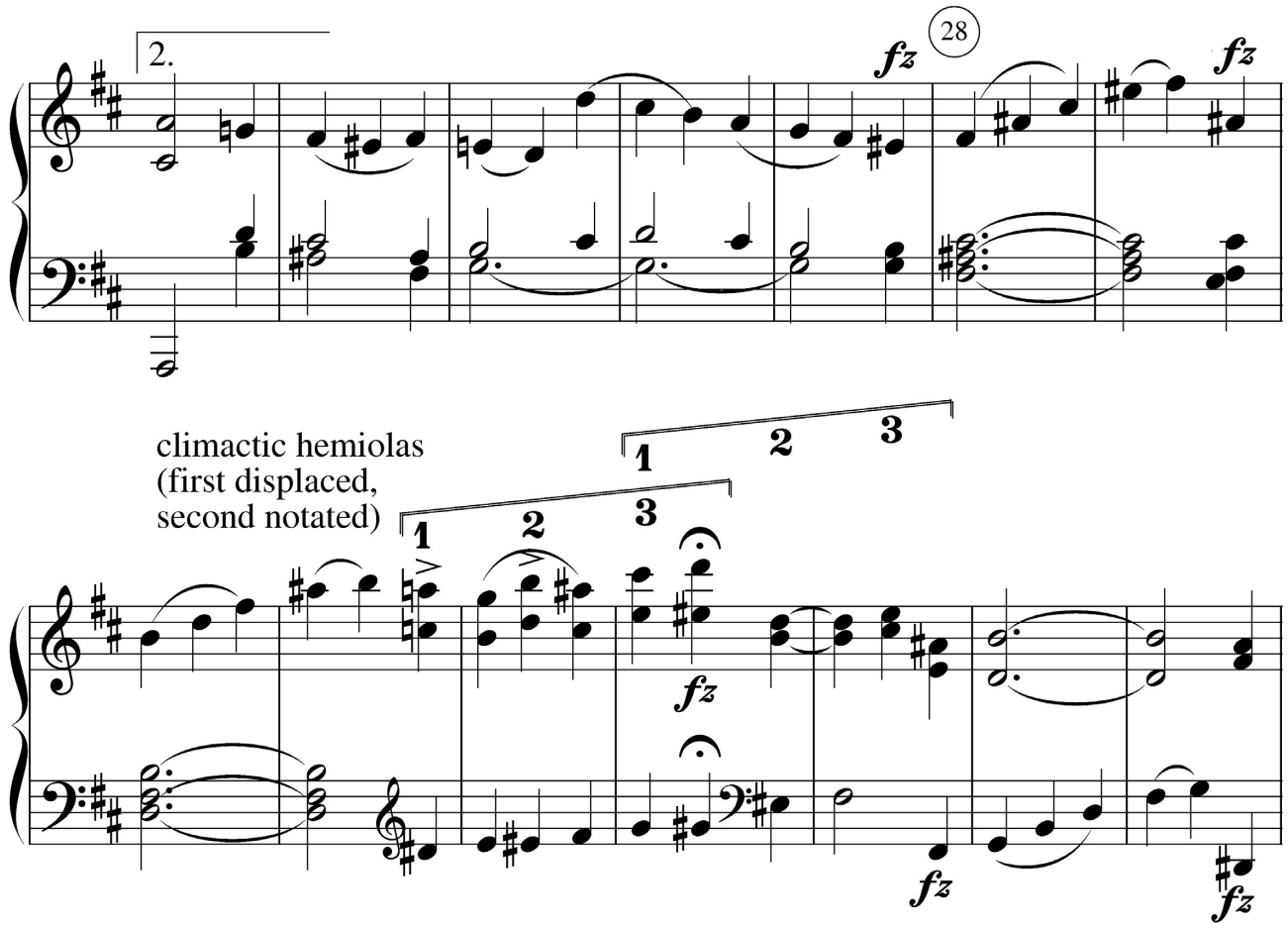


Example 10: Haydn, keyboard Sonata in D, Hob. XVI: 51 (Landon 61),
II: Finale, Presto

a) Bars 1–15

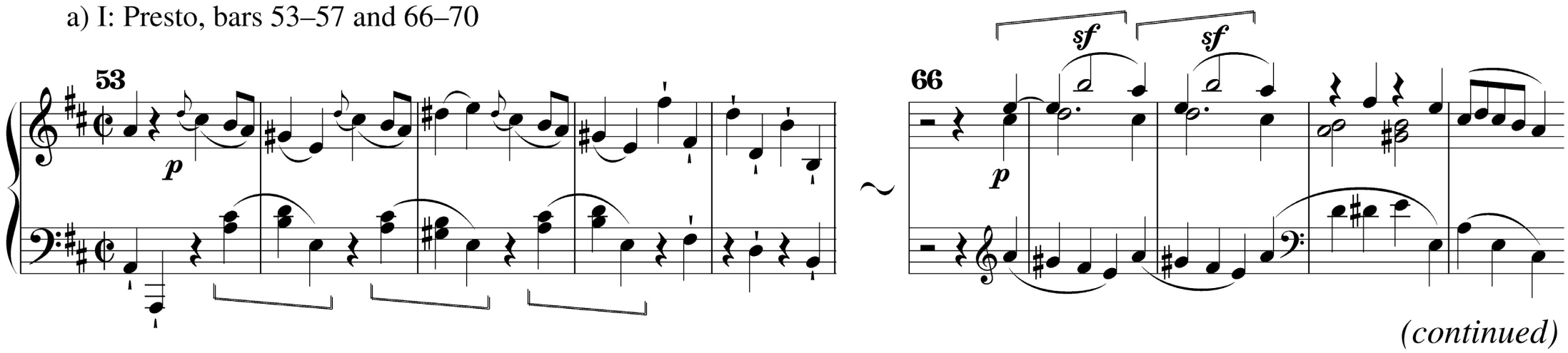


b) Bars 23b–36



Example 11: Beethoven, keyboard Sonata in D, Op. 10, No. 3

a) I: Presto, bars 53–57 and 66–70



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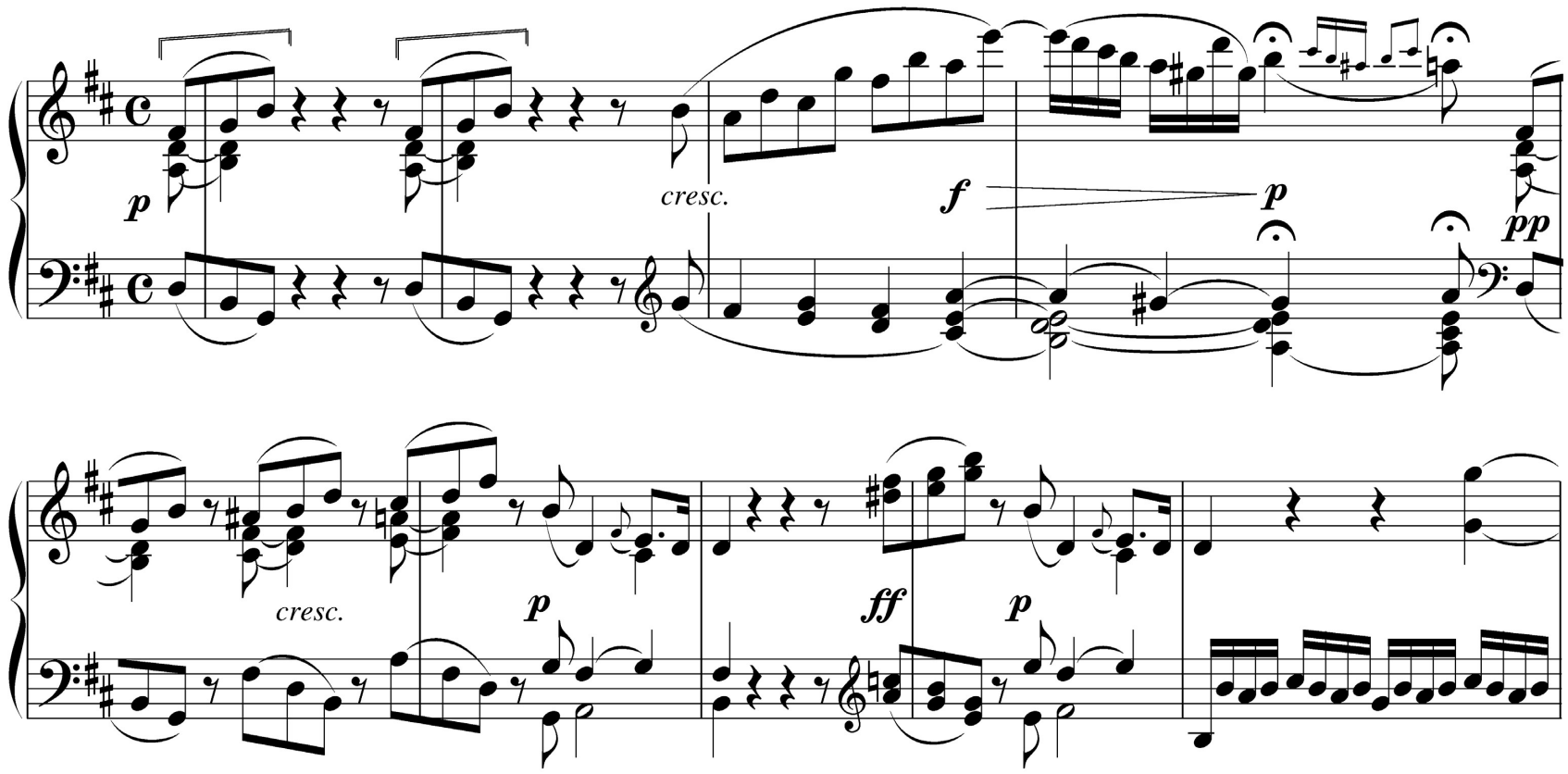
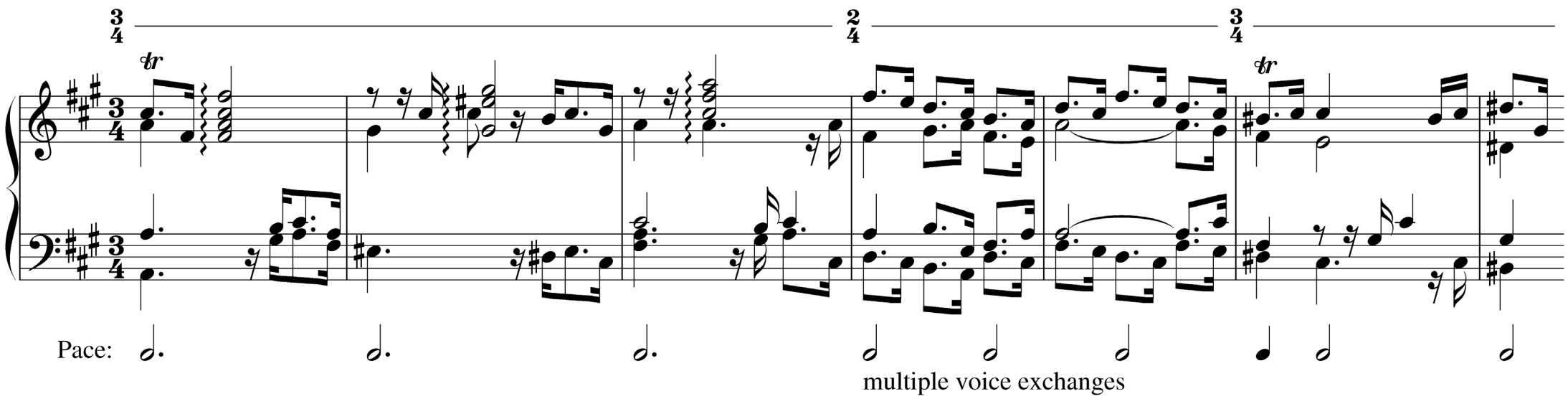
Example 11 *(continued)*

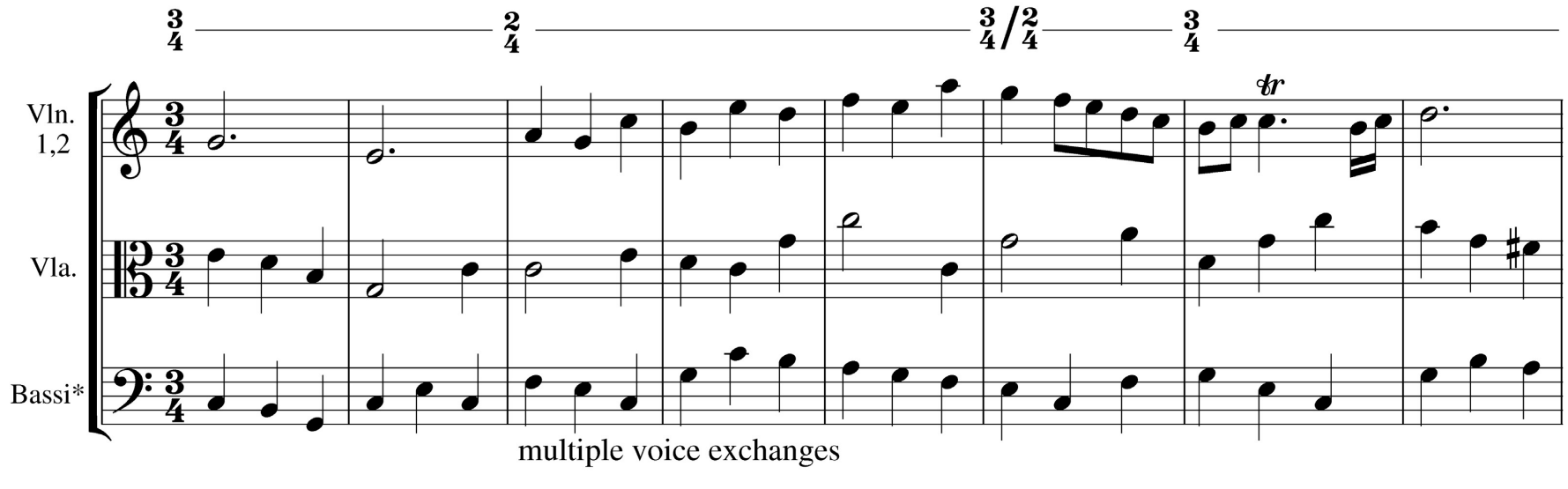
b) IV: Rondo, Allegro, bars 1–9



Example 12: Handel, keyboard Suite in F♯ minor (1720), II: Largo, bars 9–15[a]

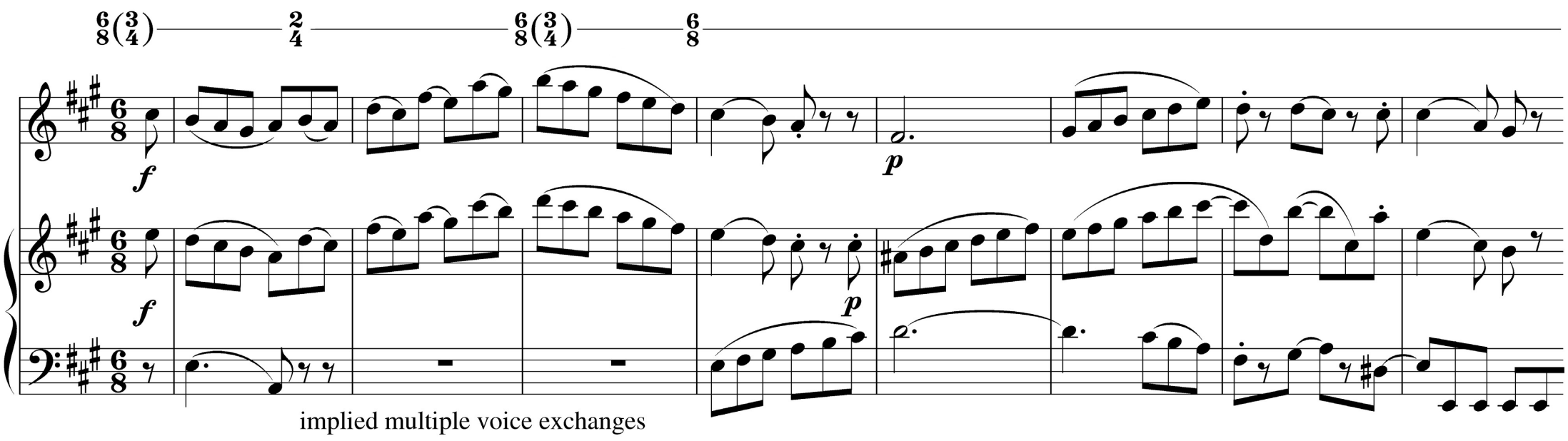


Example 13: Handel, *Saul*, IV [Menuet]: Andante larghetto, bars 1–8



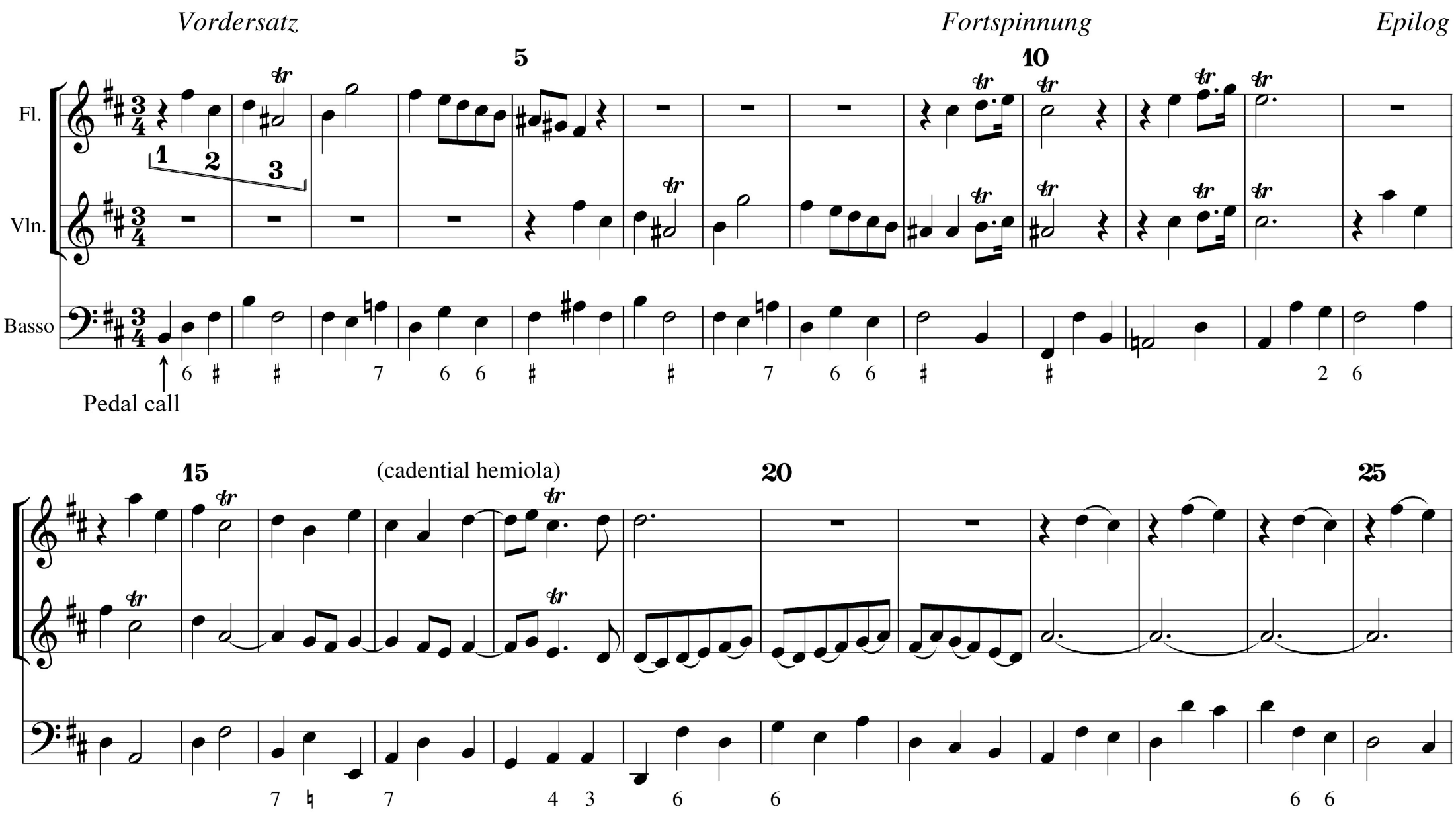
*Violoncello, Violone, Bassoon, Harpsichord

Example 14: Mozart, Violin Sonata in A, K. 526, I: Molto allegro, bars 1–8

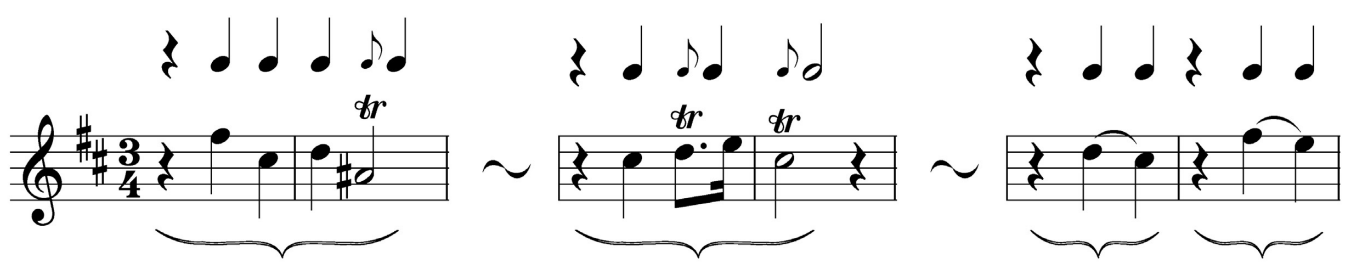


Example 15: Handel, Trio Sonata in B minor, Op. 2, No. 1, IV: Allegro

a) Bars 1–25

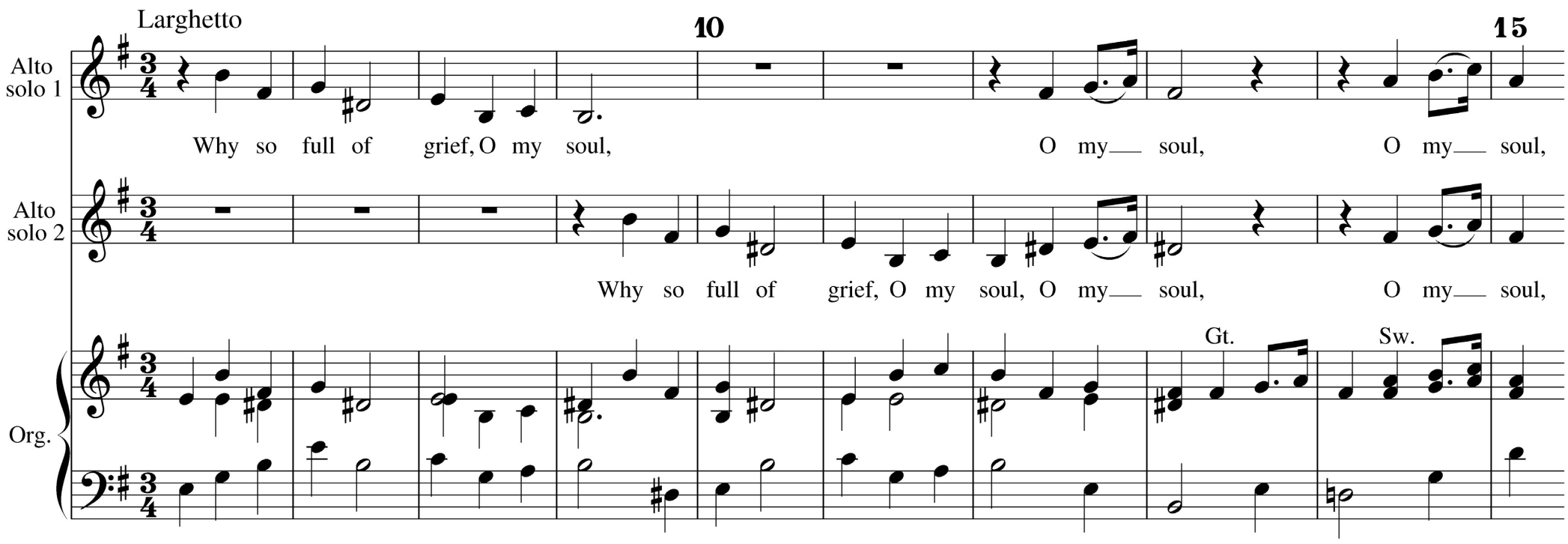


b) Bars 1–2, 9–10, and 22–23

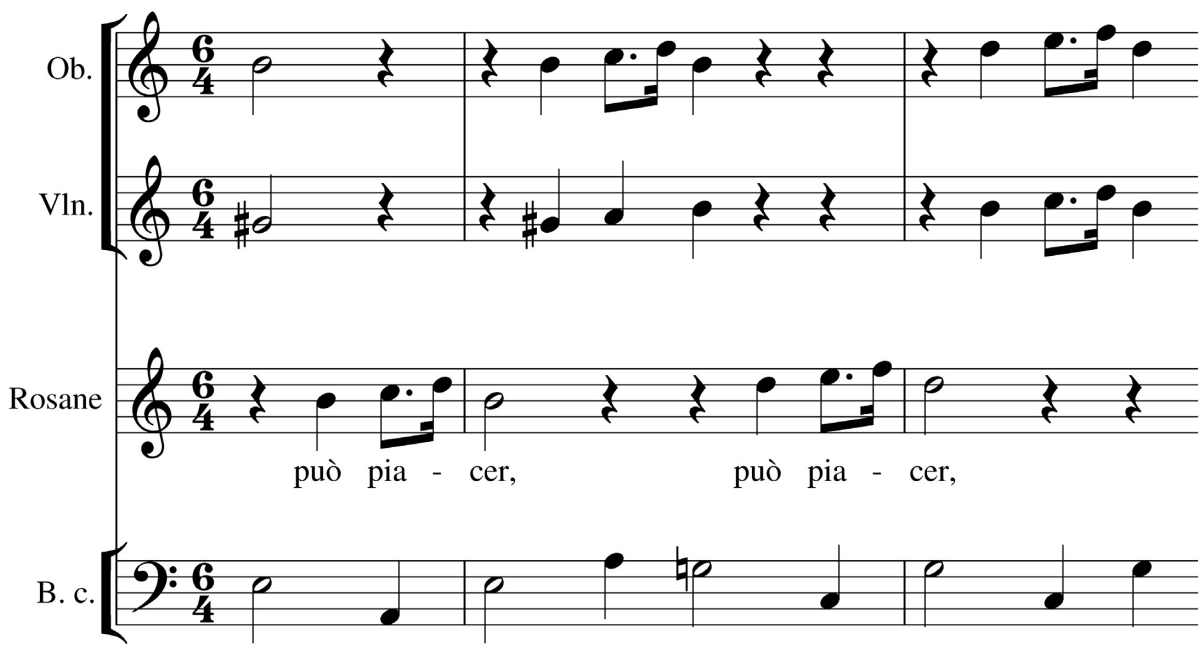


Example 16

a) Handel, Anthem, *As Pants the Hart*, HWV 251a, V: "Why so full of grief," bars 6–15[a]



b) Agostino Steffani, *La superbia d'Alessandro*, act III, scene 6
Aria: "Solo ad anima tiranna," bars 17–19



(after John Roberts)