Example 1: Handel, Suite in E (1720), Courante

a) Bars 1–8

Ritornello segments
(overlapping):

Vordersatz
Fortspinnung
Epilog

b) Bars 6–7, schematically

Upper voices:

Bass:

1. 2. 3.
Example 2: Bach, English Suite in E minor, Gigue

a) The first reprise

b) Bars 42–43, schematically:
Example 3: Handel, Suite in E minor (1720), Sarabande

a) Bars 1–12

Bars 1

Grouping 1 2 3 4 , 1 2 3 4 , 1 2 3 4 ,

S W S W S W S W S W S W

motivic source of hemiola

1. 2. 3. cadential hemiola

b) Hemiolic reinterpretation

Example 4: Handel, Concerto Grosso in E minor, I: Larghetto

Bars 1–4², displaced thematic meter vs. notated meter

Thematic meter, displaced by half-note afterbeats:

Notated meter:

1 2 3 , 1 2 3 , 1 2 3 , 1

Metrical Displacement and Metrically Dissonant Hemiolas, p.3
Example 5: Handel, Concerto Grosso in E minor, Op. 6, No. 3, I: Larghetto

a) Bars 1–7

<table>
<thead>
<tr>
<th>Bars</th>
<th>1</th>
<th>4</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afterbeat displacement:</td>
<td>Tutti.</td>
<td>Solo. 1. 2. 3.</td>
<td>Tutti.</td>
</tr>
</tbody>
</table>

Violino I. concertino.
Violino II.
Violino I. ripieno.
Violino II.
Viola.
Violoncello.
Bassi.

Bar Reduction by 2

<table>
<thead>
<tr>
<th>Bars</th>
<th>1</th>
<th>4</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afterbeat displacement:</td>
<td>Tutti.</td>
<td>Solo. 1. 2. 3.</td>
<td>Tutti.</td>
</tr>
</tbody>
</table>

Violino I. concertino.
Violino II.
Violino I. ripieno.
Violino II.
Viola.
Violoncello.
Bassi.

d) Voice-leading sketch

<table>
<thead>
<tr>
<th>Bars</th>
<th>1</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afterbeat displacement:</td>
<td></td>
<td>Solo. 1. 2. 3.</td>
<td>Tutti.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Violino I. concertino.
Violino II.
Violino I. ripieno.
Violino II.
Viola.
Violoncello.
Bassi.

Grouping: 3 = 2 + 1

3 = 1 + 2
Example 6: François Couperin, *Pièces de clavecin*, Ordre 8, Passacaille, bars 1–5 (refrain)

Bars

Afterbeat displacement:

3

reaching-over figures:

1. 2. 3.

1

2

3

4

5

Displacement originates with afterbeat:

Bars “0” 1

Displacement is reestablished by cadence:

4

5
Example 7: Couperin, Passacaille, first and seventh *couplets*

Example 8: Couperin, Passacaille, second and third *couplets*
Example 9: Couperin, Passacaille
Conclusion of third *couplet* and beginning of refrain

Afterbeat displacement concludes cadential hemiola

1. 2. 3.

Hemiolic accent cancels out displacement and prepares the reentrance of the refrain

Metrical Displacement and Metrically Dissonant Hemiolas, p.7
Example 10: Couperin, sixth *couplet*, transformation of the closing downbeat into an opening thematic downbeat

a) Hemiolic elements of the transformation scheme

With the help of hemiolic and cadential emphasis, the closing downbeat in afterbeat displacement can be transformed into a notated, thematic downbeat.

b) Schematic transformation of the downbeat (for realization, see Example 12)

Hemielic complex prepares transformation of closing downbeat into notated thematic downbeat.
Example 11: Couperin, Passacaille, fourth *couplet*

Afterbeat displacement:

Closing downbeats . . . . . . apparently turned into notated thematic downbeats . . .

5e Couple.

. . . but displacement continues, emphasizing closing downbeats at 2-bar intervals and preparing for the downbeats’ transformation in the 6th *couplet*.

Legend: ↓ (short arrow) = closing downbeat
↓ (long arrow) = notated thematic downbeat
Example 12: Couperin, Passacaille, sixth *couplet*

Afterbeat displacement: displacement begins to fade through overlapping and incidental hemiolas . . .

6° *Couplet.*

overlapping contrapuntal hemiolas

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
<th>3.</th>
</tr>
</thead>
</table>

overlapping hemiolas idiom

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
<th>3.</th>
</tr>
</thead>
</table>

incidental hemiola

Afterbeat displacement fades again but . . . reasserts itself briefly

(see Example 9)

notated meter

contrapuntal hemiola

notated meter
Example 13: Brahms and Couperin

a) Brahms, Capriccio in B minor, Op. 76, No. 2

Middle section

b) Couperin, Passacaille, sixth couplet

c) Brahms, Capriccio, bars 54–62
Example 14: Bach, English Suite in E minor, Gigue, bars 1–2

\[\text{from}\]

\[\text{pedal call suppressed}\]

\[\text{pedal call}\]
Example 15: Bach, English Suite in E minor, Gigue

The first reprise, rebarred in 6/8

3-bar (= 6-bar) subject, displaced

Metrical Displacement and Metrically Dissonant Hemiolas, p.13

2-bar (= 4-bar) episode, displaced

Suppressed pedal call

2-bar (= 4-bar) tonal answer, abbreviated and displaced

aperiodic 5-bar (= 10-bar) episode, consisting of 1½ (= 3) bars displaced + 3½ (= 7) bars undisplaced

1: ½-bar (= 1-bar) elision

4-bar (= 8-bar) episode, undisplaced

2-bar (= 4-bar) subject, abbreviated and displaced

+1: hemiola extends subject by ½ bar (= 1 bar), restoring notated meter

overlapping 3-bar (= 6-bar) subject, displaced; extended by hemiola

2½-bar (= 5-bar) extension of the dominant, emphasizing notated meter but preparing return of displacement
Example 16: Bach, English Suite in E minor, Gigue
The countersubject (bars 6–9) and episodic sequence (9–12)