

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

a) Bars 1–8

Bars **1** **3** **5** **7**

Ritornello segments (overlapping): *Vordersatz* ————— *Fortspinnung* ————— *Epilog* —————

b) Bars 6–7, schematically

Upper voices: =

Example 2: Bach, English Suite in E minor, Gigue

a) The first reprise

The musical score for the first reprise of the Gigue is presented in four systems. The first system contains measures 1 through 12. The second system contains measures 13 through 24. The third system contains measures 25 through 36. The fourth system contains measures 37 through 43. A box highlights measures 42 and 43, showing three variations of a disruptive cadential hemiola. The text 'Disruptive cadential hemiola' is written below the box. The score is in E minor and 3/8 time.

b) Bars 42–43, schematically:

The schematic notation for bars 42-43 is shown in a single system. The top staff is labeled 'Hemiola' and shows a melodic line with a hemiola rhythm. The bottom staff is labeled 'Notated meter' and shows the corresponding bass line with a hemiola rhythm. The notation is in E minor and 3/8 time.

Example 3: Handel, Suite in E minor (1720), Sarabande

a) Bars 1–12

Bars 1 5 9

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

$\frac{3}{4}$ S W

$\frac{3}{2}$ S W W

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

Bars 1–4^a, displaced thematic meter vs. notated meter

Thematic meter,
displaced
by half-note
afterbeats:

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

Notated
meter: 1 2 3 , 1 2 3 , 1 2 3 , 1

Example 5: Handel, Concerto Grosso in E minor, Op. 6, No. 3, I: Larghetto

a) Bars 1-7^a

Bars 1 4 7

Afterbeat displacement: 1 4 7

Tutti. Solo. 1. 2. 3. Tutti.

Violino I. *concertino.*

Violino II.

Violino I. *ripieno.*

Violino II.

Viola.

Violoncello.

Bassi.

Pedal call

6 # 6 6 6

c) Durational reduction by 2

Bars 1 4 7

Afterbeat displacement: 1 4 7

Tutti. Solo. Tutti.

$\circ = \bullet$

1. 2. 3. cadential hemiola

Grouping: 3 = 2 + 1 3 = 1 + 2

Metrical Displacement and Metrically Dissonant Hemiolas, p.4

b) Bars 4-7^a, superimposition of hemiola

superimposed hemiola

1. 2. 3.

displaced thematic meter: 1 2 3, 1 2 3, 1 2 3,

notated meter: 1 2 3, 1 2 3, 1 2 3, 1

d) Voice-leading sketch

Bars 1 4 5 6 7^a

I III⁵⁻⁶ II⁶ V# I

1. 2. 3. cadential hemiola

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

Bars 1 3 5

Afterbeat displacement:

cadential hemiola
1. 2. 3.

reaching-over figures:

Displacement originates with afterbeat:

Bars "0" 1

Displacement is reestablished by cadence:

4 5

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

Afterbeat displacement:

1^{er} Couplet.

(etc.)

(etc.)

Example 8: Couperin, Passacaille, second and third *couplets*

Afterbeat displacement:

2^e Couplet.

(etc.)

(etc.)

Méthode, page 68.

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

Example 10: Couperin, sixth *couplet*, transformation of the closing downbeat into an opening thematic downbeat

a) Hemiolic elements of the transformation scheme

afterbeat displacement

displaced thematic downbeat

cadential hemiola

1. 2. 3.

closing downbeat

contrapuntal hemiola

1. 2. 3.

incidental hemiola

1. (2.) 3.

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)

Bars **1** **3** **5** **7** **9**

afterbeat displacement

overlapping contrapuntal hemiolas

1. 2. 3.

1. 2. 3.

incidental hemiola

1. 2. 3.

overlapping hemiolas idiom

1. 2. 3.

1. 2. 3.

incidental hemiola

downbeat transformed

Hemiolic complex prepares transformation of closing downbeat into notated thematic downbeat.

Example 12: Couperin, Passacaille, sixth *couplet*

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

6^e Couplet.

overlapping contrapuntal hemiolas

1. 2. 3. incidental hemiola

1. 2. 3. overlapping hemiolas idiom

1. 2. 3. incidental hemiola

Afterbeat displacement fades again but . . . reasserts itself briefly (see Example 9)

9

notated meter

notated meter

contrapuntal hemiola

Example 13: Brahms and Couperin

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

Allegretto non troppo

Middle section

44 *poco - a - poco - più tranquillo*
espress.

p *p*

B-G

$f^{\#1}-b^1$ $e^2-d^2-c^{\sharp2}$ $f^{\sharp2}-e^2-c^{\sharp2}$

b) Couperin, Passacaille, sixth *couplet*

$f^{\#1}-b^1$ $e^1-d^1-c^{\sharp1}$ $a^1-g^1-f^{\sharp1}$

B-G

c) Brahms, Capriccio, bars 54-62

54 $b^{\flat2}$ — $a^{\sharp2}$ — b^2

Example 14: Bach, English Suite in E minor, Gigue, bars 1–2

The image displays three musical staves in 3/8 time, E minor, illustrating a metrical displacement. The first staff on the left shows the original score: the right hand plays a melodic line starting on G4, and the left hand has a whole rest. An equals sign follows. The second staff shows the right hand's melody as in the original, but the left hand has a whole rest. An arrow points to the first rest with the text "pedal call suppressed". The word "from" is placed between the second and third staves. The third staff shows the right hand's melody as in the original, but the left hand has three dotted quarter notes: G3, F#3, and G3. An arrow points to the first note with the 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

Suppressed •• pedal call

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

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

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

14

aperiodic 5-bar (= 10-bar) episode, consisting of $1\frac{1}{2}$ (= 3) bars displaced + $3\frac{1}{2}$ (= 7) bars undisplaced

26

-1: $\frac{1}{2}$ -bar (= 1-bar) elision

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

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

38

+1: hemiola extends subject by $\frac{1}{2}$ bar (= 1 bar), restoring notated meter

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

$2\frac{1}{2}$ -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)

Bars **6** **8** **10** **12**

3 bars (4th elided)

The musical score is presented in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/8. The score shows seven measures. Above the treble staff, a bracket spans from the beginning of the first measure to the end of the third measure, with the text "3 bars (4th elided)" written above it. Another bracket above the treble staff spans from the beginning of the fourth measure to the end of the seventh measure. The notes in the treble staff are: Bar 6: G4, A4, B4, C5, B4, A4, G4; Bar 7: G4, A4, B4, C5, B4, A4, G4; Bar 8: G4, A4, B4, C5, B4, A4, G4; Bar 9: G4, A4, B4, C5, B4, A4, G4; Bar 10: G4, A4, B4, C5, B4, A4, G4; Bar 11: G4, A4, B4, C5, B4, A4, G4; Bar 12: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a simple accompaniment of eighth notes.