

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:
Bass:

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

a) The first reprise

13

25

37

1. 2. 3.

Disruptive cadential hemiola

b) Bars 42–43, schematically:

Hemiola

Notated meter

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.

Pedal call

c) Durational reduction by 2

Bars 1 4 7

Afterbeat displacement: 1 4 7

Tutti. Solo. Tutti.

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:

Bars 4 5

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

Afterbeat displacement:

1^{er} Couplet.

(etc.)

7^e Couplet.

(etc.)

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

Afterbeat displacement:

2^e Couplet.

(etc.)

3^e Couplet.

Méthode, pag68.

(etc.)

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 11: Couperin, Passacaille, fourth *couplet*

Bars 1

3

5

Afterbeat displacement:

Closing downbeats . . .

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

4^e Couplet.

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

Legend: ↓ (short arrow) = closing down beat
 ↓ (long arrow) = notated thematic down beat

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.
1. 2. 3.

overlapping hemiolas idiom

1. 2. 3. incidental hemiola

Afterbeat displacement fades again but . . .

reasserts itself briefly

(see Example 9)

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notated meter

1. 2. 3. contrapuntal hemiola

notated meter

The image displays two systems of musical notation for a 3/4 time signature piece. The first system, labeled '6^e Couplet.', shows a piano introduction with a treble and bass staff. Annotations include 'Afterbeat displacement:' and 'displacement begins to fade through overlapping and incidental hemiolas . . .'. Brackets identify 'overlapping contrapuntal hemiolas' and 'overlapping hemiolas idiom' in both staves, and 'incidental hemiola' in the treble staff. The second system, starting at measure 9, shows 'Afterbeat displacement fades again but . . .' and 'reasserts itself briefly'. It features 'notated meter' sections in both staves and a 'contrapuntal hemiola' in the treble staff. A reference '(see Example 9)' points to a specific melodic line.

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

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

b) Couperin, Passacaille, sixth *couplet*

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

B-G

c) Brahms, Capriccio, bars 54-62

54 b^b2- $-a^{\sharp 2}-$ $-b^2$

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 notation for bars 1 and 2, with a treble clef and a bass clef. The second staff, marked with an equals sign (=), shows the same notation but with the bass line replaced by a whole rest, labeled "pedal call suppressed". The third staff, marked with the word "from", shows the original notation with a bass line containing three dotted half notes: E2, D#2, and C2, labeled "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

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

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

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

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

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

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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

