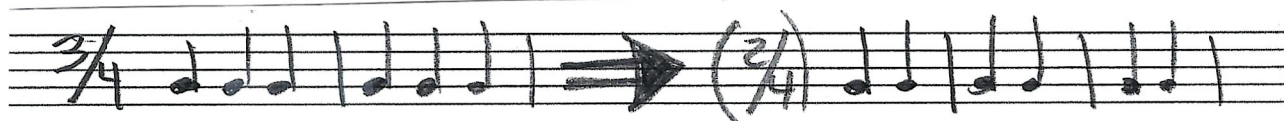


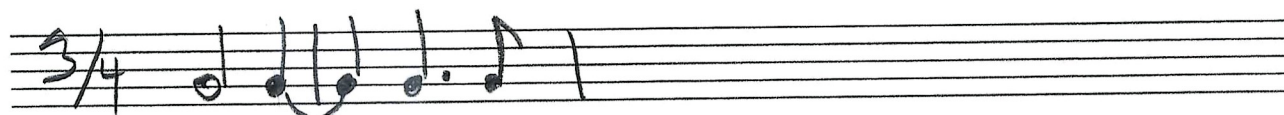
Hemiolas in music

Baroque composers frequently used hemiolas in their music written in triple meter. Bach particularly liked to use a hemiola at a cadence. Handel used hemiolas both at cadences and melodically.

In a nutshell, a hemiola is two measures in a meter of three that is performed as if it were three measures in the meter of two.



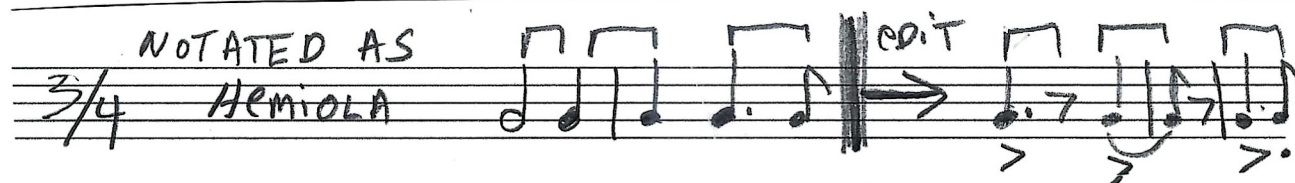
The same music is shown below three times. As we would typically see the music printed in our score (in the meter of three)



Because it is a hemiola, we sing as if it were written in the meter of two AND we stylize the music, placing strong accents on beat one and making beat two softer and with shorter articulation.



The routine way to mark hemiolas is with a bracket. Below find several examples of music as written, then as performed as a hemiola.



In your score, mark all hemiolas and always sing them with loving attention to articulation and accents

Examples of hemiolas in the B Minor Mass:

Gloria: measure 63 -64; measure 99 -100

Et incarnates est Soprano m 18 -19 S1 & S 2 measure 37 -38

Pleni sunt coeli tenor 52 -53 [in this case, Bach has a word painting idea underpinning the hemiola – a stroke of genius] Everyone has the same hemiola when singing the melody as originally presented: Alto 2 m. 58- 59; sop 1 64- 65 Tenor and bass 76 -77 Tutti 91-92 tutti 103- 104 S2 & A 103 -104; tutti 135 -136 151-152; 166-167