

Sehr langsam, (♩ = 46)

WAGNER, *Parisfal*

Ex. 395

Fl. 8va  
Cl.  
pp  
Ob. Tpt. Vln.  
molto espressivo  
Vln. Vla.  
Vc.  
Hn.  
pp  
cresc.  
cresc.  
cresc.

Additional examples for the study of passages in which different rhythms occur simultaneously:

- Barber: *Second Essay for Orchestra*, passage starting at No. 19.
- Brahms: *Variations on a Theme by Haydn*, Finale.
- Debussy: *Nuages*, passage starting at the 7th bar after No. 2.
- Hindemith: *Mathis der Maler*, 3rd movement—passage starting 5 bars before No. 25.
- Tchaikovsky: *Overture 1812*, passage starting at bar 188.

Barber: 2nd Essay Interlude No. 19; 8/4.

### IRREGULAR MEASURES

There are occasions when the composer includes more counts in a measure than are allowed by the time-signature. The treatment of such measures depends on the musical context.

Ex. 396: Beat the first three counts distinctly, stopping at *Three* while the strings continue playing. Listen to the solo clarinet, and synchronize the preparatory gesture so that the attack on the 2nd bar will not interfere with the steady pizzicato. Whether to use a free or an eighth-beat preparation depends on individual experience.

Moderato assai, ♩ = 72

Ww. Cl. Solo

lento lunga accel. poco rit. Tempo

Ex. 396

sf pizz.  
f ad lib. > p cresc.  
sf p Str. simile ad lib. colla parte senza ritardare ed accel.

RIMSKY-KORSAKOV, *Scheherazade*

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