Example 1. Brahms, Variations on an Original Theme, Op. 21, No. 1, Variation 5 (Breitkopf & Härtel)
Example 2. Rhythmic notation in left hand of Example 1

\[ \frac{1}{2} \quad 1 \quad \frac{1}{2} \quad 2 \quad \frac{1}{2} \]

\[ \frac{1}{3} \quad \frac{2}{3} \quad 1 \quad \frac{1}{3} \quad \frac{2}{3} \quad 2 \quad \frac{1}{3} \quad \frac{2}{3} \]

\[ \frac{1}{2} = \frac{2}{3} ? \]
Example 3. Possible realizations of Example 1, measures 3–4, left hand

a. Split notes (not feasible)

b. Triplet priority, unequal duplets

c. Duplet priority, unequal triplets

d. Duplet priority, incomplete triplets

Audio for a:

Audio for b/b':

Audio for c:

Audio for e:
d'. Duplet priority with triple subdivision (attack rhythm same as \( d_1 \))

Audio for \( d/d' \):


Example 5. Brahms, Variations, Op. 21, No. 1, variation 11, measures 14–17 (compare Example 3b)


Example 10. Mendelssohn, Song without Words in F Major, Op. 85, No. 1, measures 1–12

Example 13. Liszt, Concerto in E-flat Major, mvt. III, measures 28–39 (solo part only)

Schaum mit Händen greeßen, oder mit den heißen Wangen


(Ziemlich langsam)

(no conflict)
Example 17. Franck, Prelude, Chorale, and Fugue, Prelude, measures 1–4
Example 19. Impossible rhythm in Example 18, measure 3

a. Notation in score

\[
\begin{align*}
\frac{1}{3} \quad & \quad \frac{2}{3} \\
\frac{3}{8} \quad & \quad \frac{5}{8} \\
\frac{1}{3} \quad = \quad & \quad \frac{3}{8} \\
\frac{2}{3} \quad = \quad & \quad \frac{5}{8}
\end{align*}
\]

b. Realization with 32nd-note priority, unequal triplets

c. Realization with triplet priority, unequal 32nds


Example 23. Chopin, Prelude in E Major, Op. 28, No. 9, autograph, measures 1–4


Example 26. Schubert, Winterreise No. 6, “Wasserflut,” measures 1–4

a. Breitkopf & Härtel

b. Bärenreiter, Neue Schubert-Ausgabe
Example 27. Franck, Piano Quintet in F Minor, movement 1

a. Piano part, measures 368–373 (Peters), showing impossible alignment in measure 371

b. Accurate alignment of the notated rhythms in measure 371

c. Notation in measures 371–372 revised to show probable intent
Example 28. Stravinsky, *Petrushka* (1911), Tableau I, measures 23–37 (condensed score)
Example 29. Stravinsky, *Petrushka* (1947), Tableau I, measures 23–37 (condensed score)
Example 30. Scriabin, Prelude in C Major, Op. 11, No. 1 (Izdatel' stro Malya, Moscow)
Example 31. Metric structure of quintuplets in Op. 11, No. 1, measures 0–2

Example 32. Conflicting rhythmic indications in Op. 11, No. 1, measures 18–20

X: Grouping alignment (beamed quintuplet groups align with triplet groups at 3/5 points)
Y: Downbeat alignment (notated downbeats in right and left hands coincide)
Z: Equal triplets (groups of three quarter notes in left hand are equally spaced)
Example 33. First possible realization of Op. 11, No. 1, measures 18–20: X and Y but not Z
(triplet and quintuplet groups aligned; downbeats aligned; unequal triplets)

Example 34. Second possible realization of Op. 11, No. 1, measures 18–20: X and Z but not Y
(triplet and quintuplet groups aligned; equal triplets; downbeats misaligned)
Example 35. Third possible realization of Op. 11, No. 1, measures 18–20: Y and Z but not X
(downbeats aligned; equal triplets; triplet and quintuplet groups misaligned)