

But it is also possible that the *original conception* of a Phrase may assume an irregular dimension, namely: a length of 3, 5, 6, 7, 9 measures; and examples of this kind are by no means rare.

The irregularity results either from reaching the Cadence a measure too soon, and then simply omitting the following (legitimate Cadence-) measure, in order to relieve the Cadence of unnecessary weight; this accounts for the majority of 3-measure and 7-measure Phrases;

Or the irregularity results from an unequal association of melodic members. For illustration:

1. *Andante.*

45. 

3-measure Phrase. \*1)



Cad. evad. Repetition. MENDELSSOHN, No. 40.

2. *Allegro.*



3-measure Phrase. \*2) Sequence. MOZART.

3. *Adagio.*



5-measure Phrase. \*3) SCHUBERT.

4. *Largo.*



5-measure Phrase. \*4) BERTHOVEN.

5. *Allegro.*



6-measure Phrase. \*5) HAYDN.

6. *Allegretto.*



6-measure Phrase. \*6)