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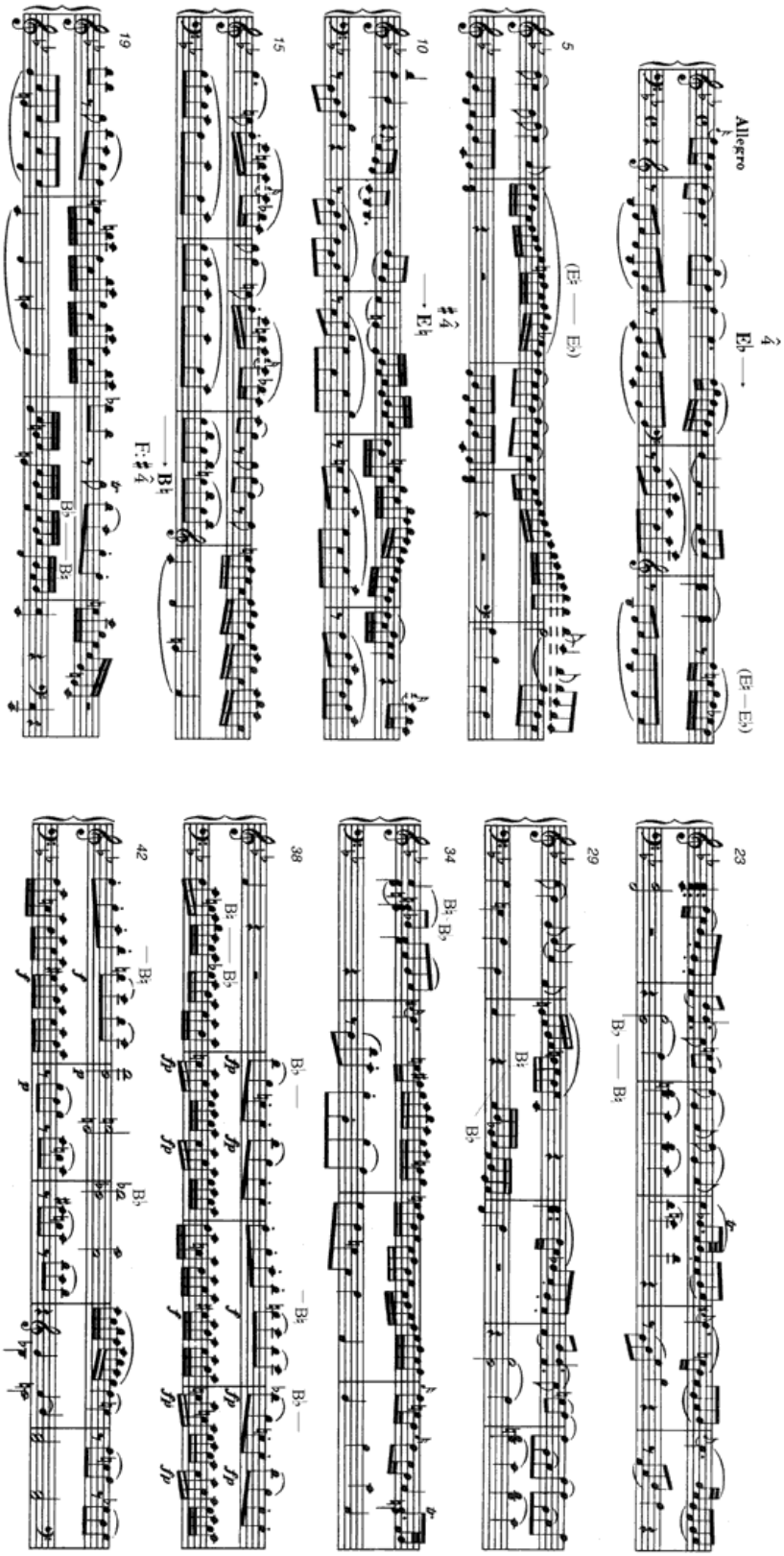
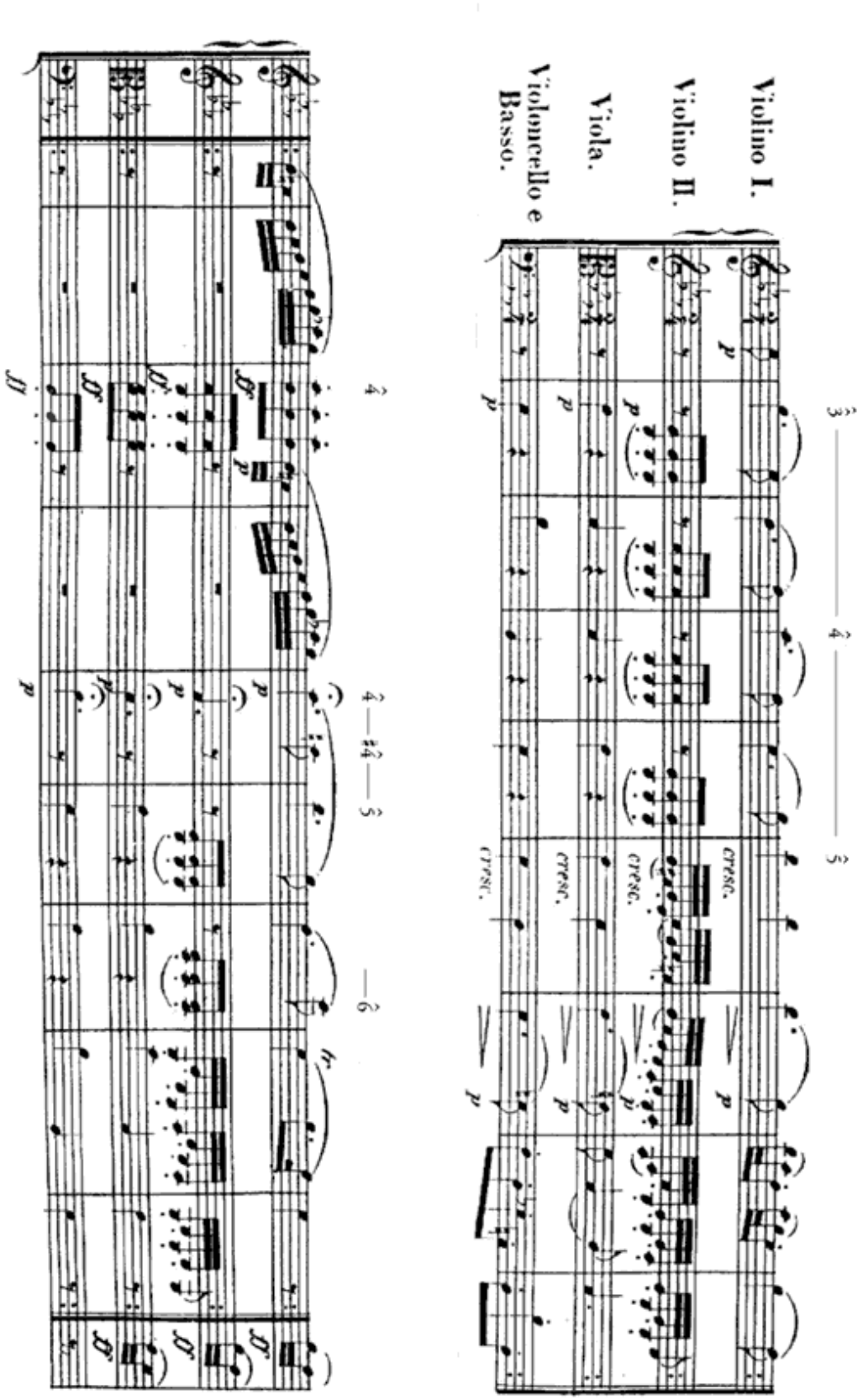
MTO 10.3 Examples: Samarotto, Sublimating Sharp 4̂

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.04.10.3/mto.04.10.3.samarotto.php

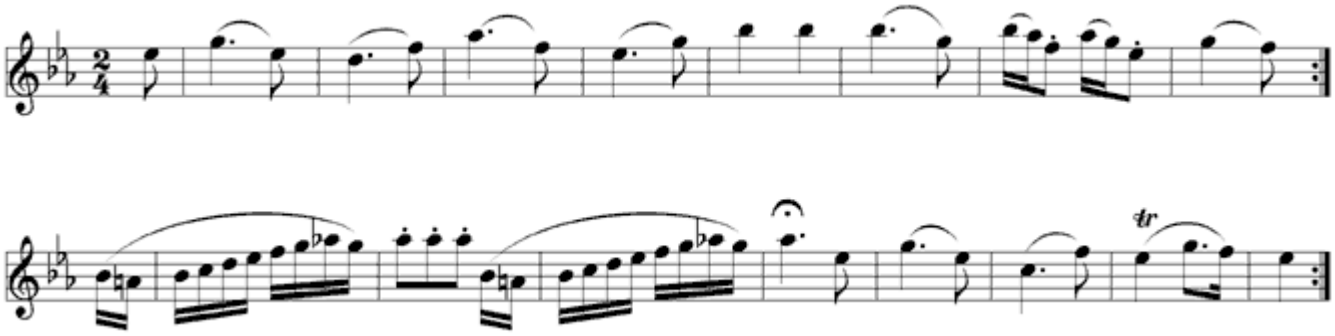
Example 1. Mozart, Piano Sonata in B♭ major, K. 333, I, exposition, mm. 1–46, score with annotations



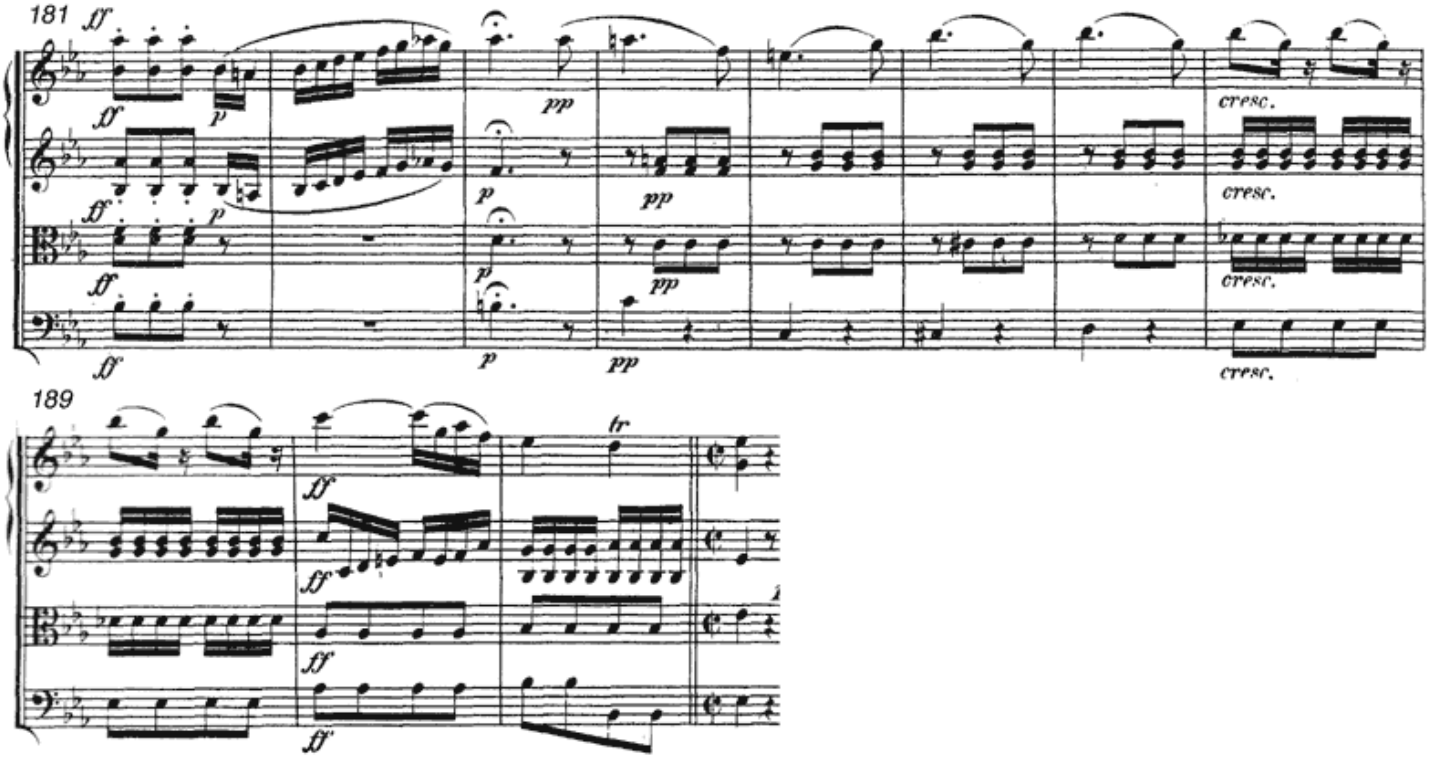
Example 2a. Beethoven, *The Creatures of Prometheus*, Op. 43, No. 16, Finale, mm. 1–16; the "Eroica" theme (string parts only)



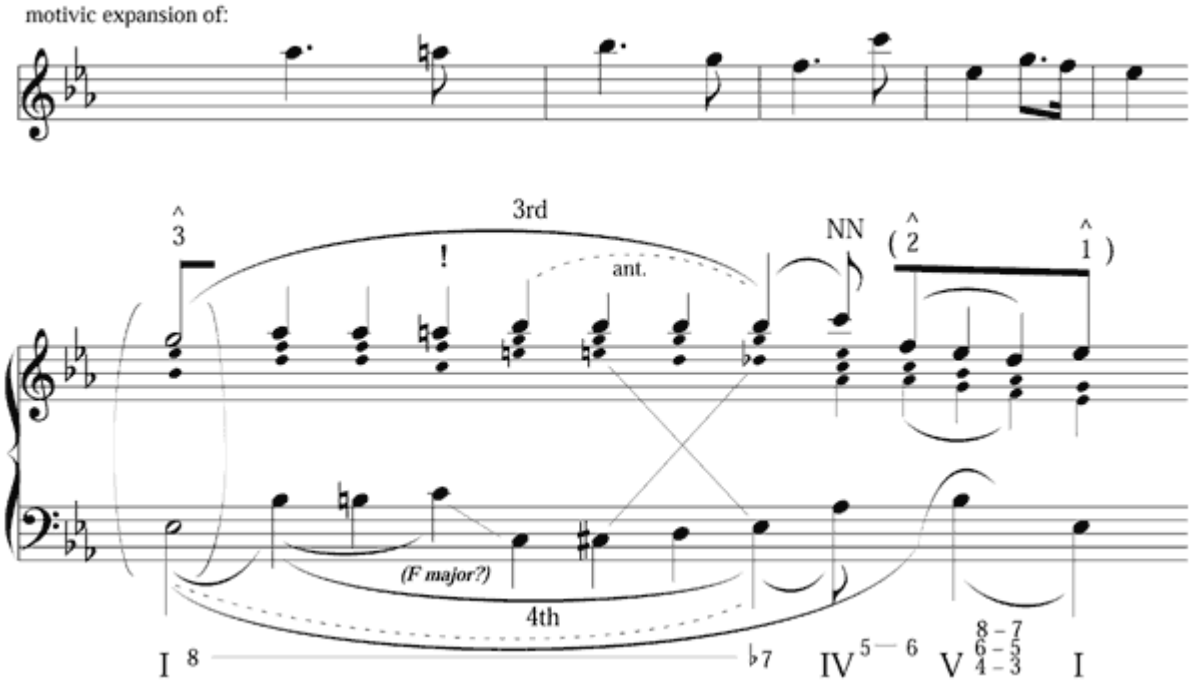
Example 2b. A hypothetical version of the theme



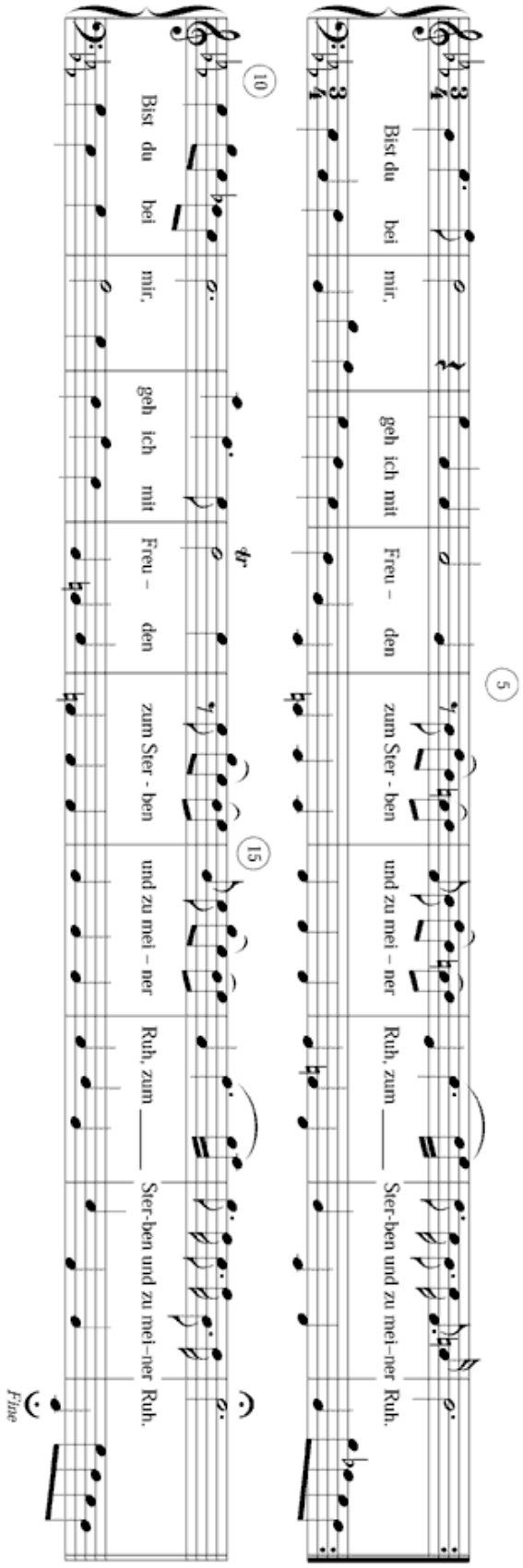
Example 2c. Beethoven, *The creatures of Prometheus* Op. 43, No. 16, Finale, mm. 181–92 (string parts only)



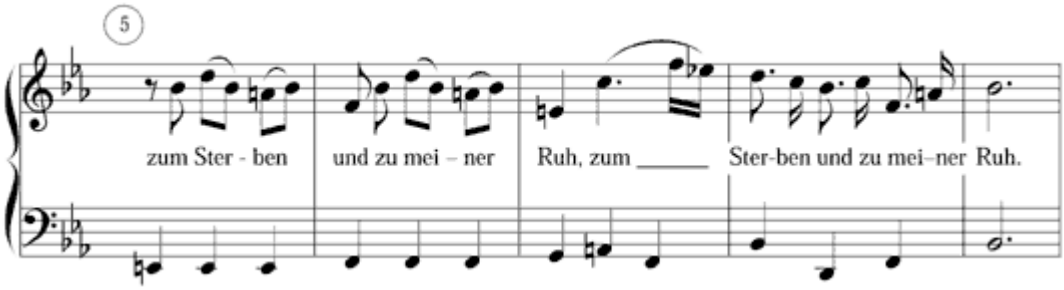
Example 2d. Beethoven, *The Creatures of Prometheus*, Op. 43, No. 16, Finale, mm. 181–92; voice-leading sketch



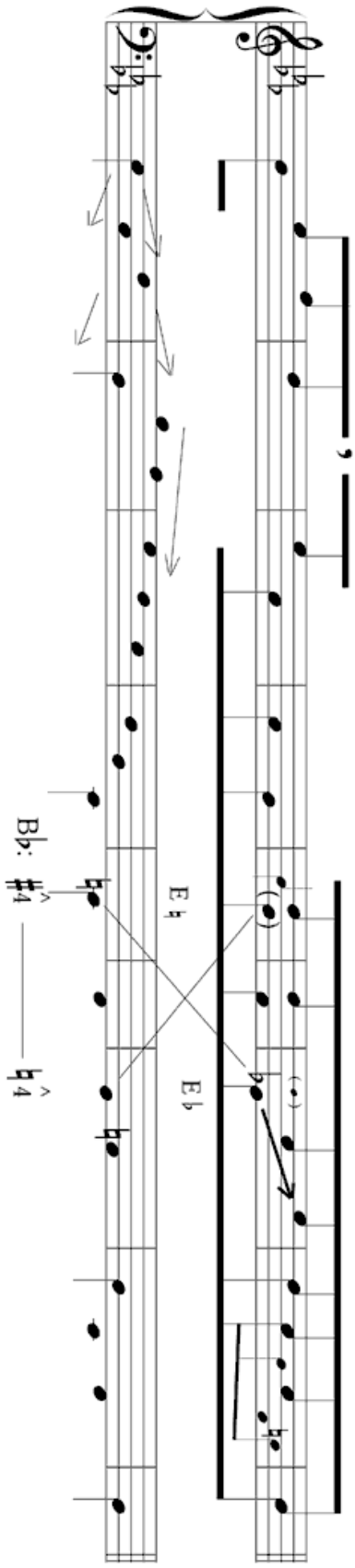
Example 3a. Aria, “Bist du bei mir,” BWV 508, attributed to Gottfried Stölzel; score, mm. 1–18



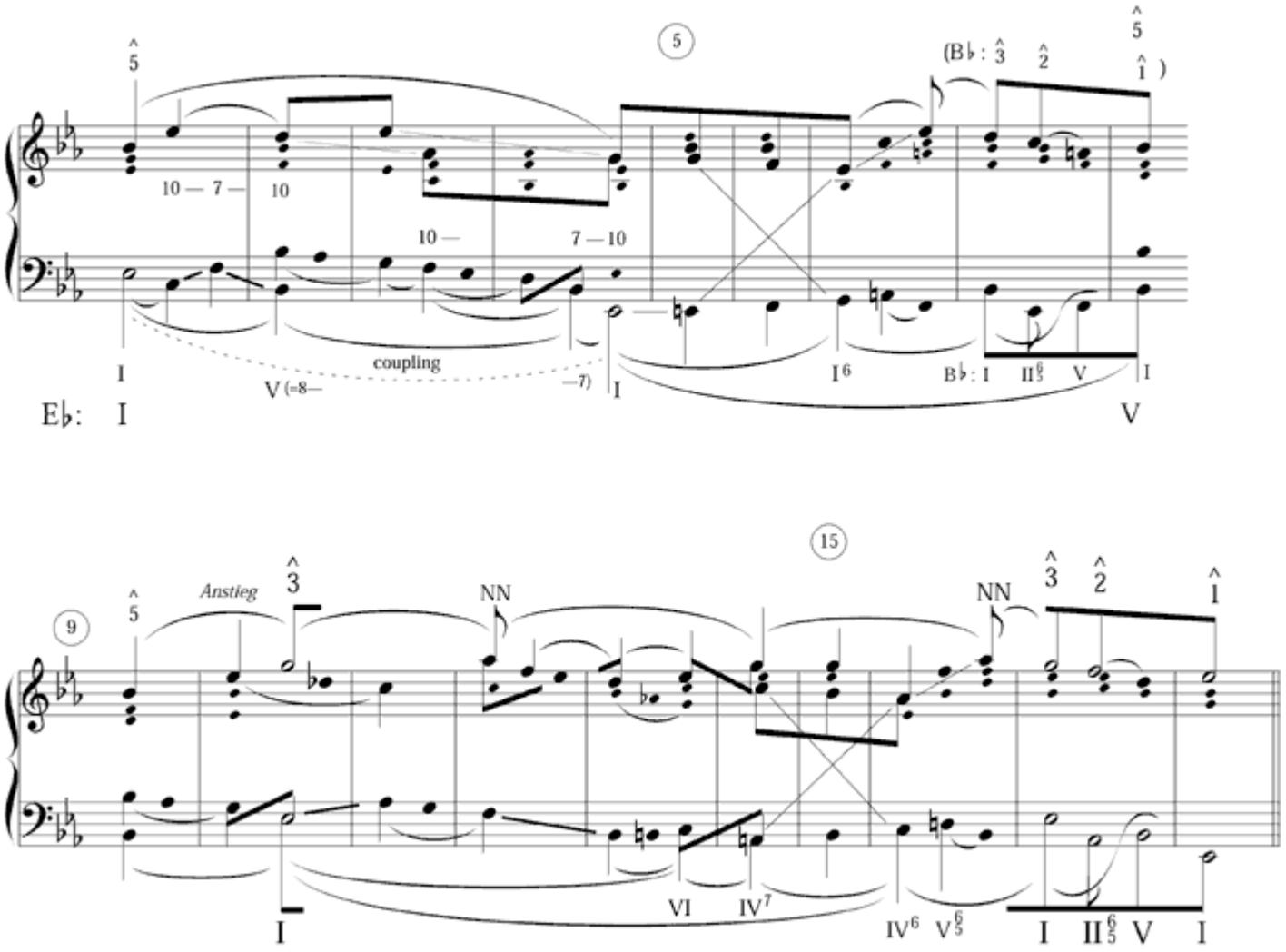
Example 3b. Aria, “Bist du bei mir,” BWV 508, hypothetical version of mm. 5–9



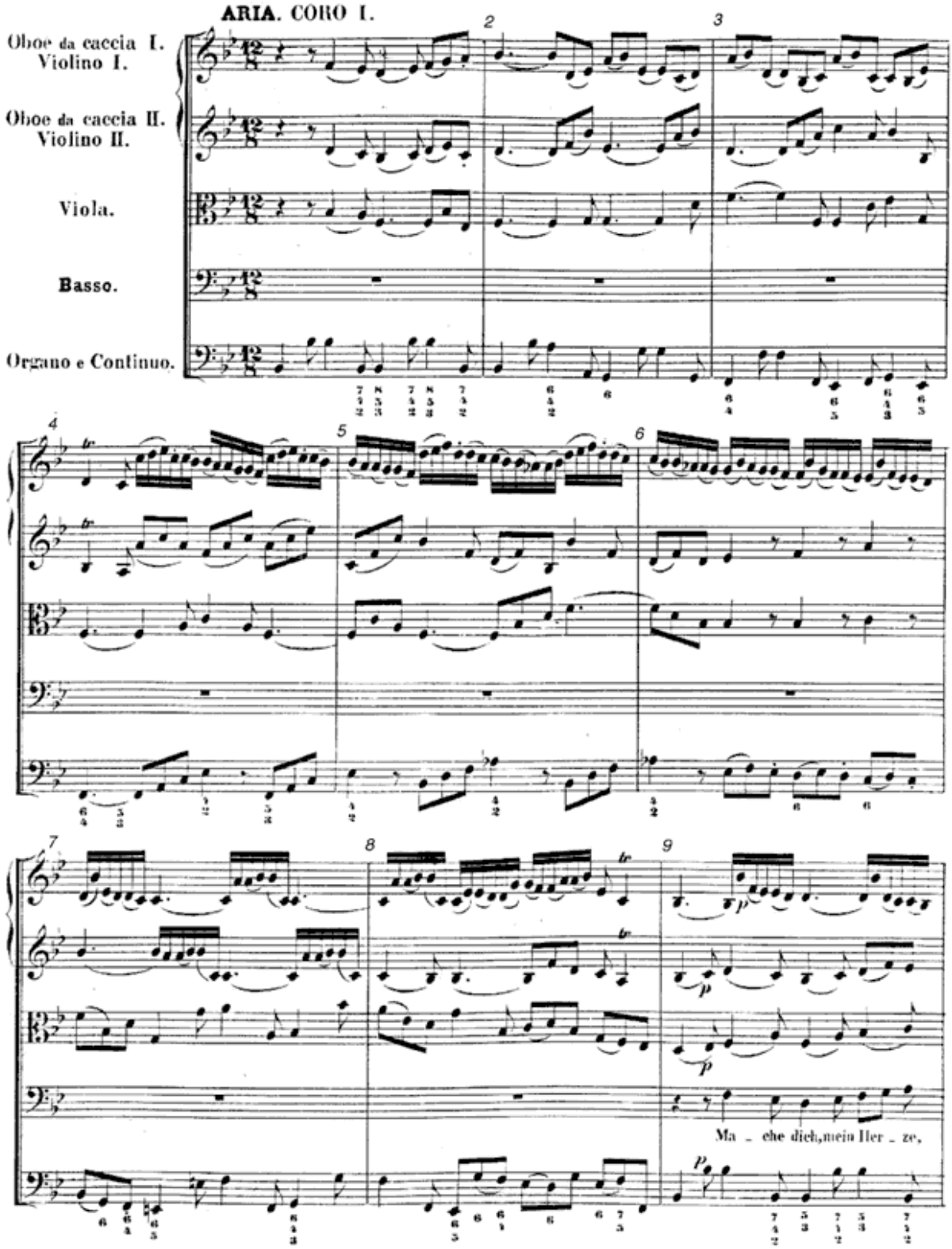
Example 3c. Aria, “Bist du bei mir,” BWV 508, melodic analysis of mm. 1–18



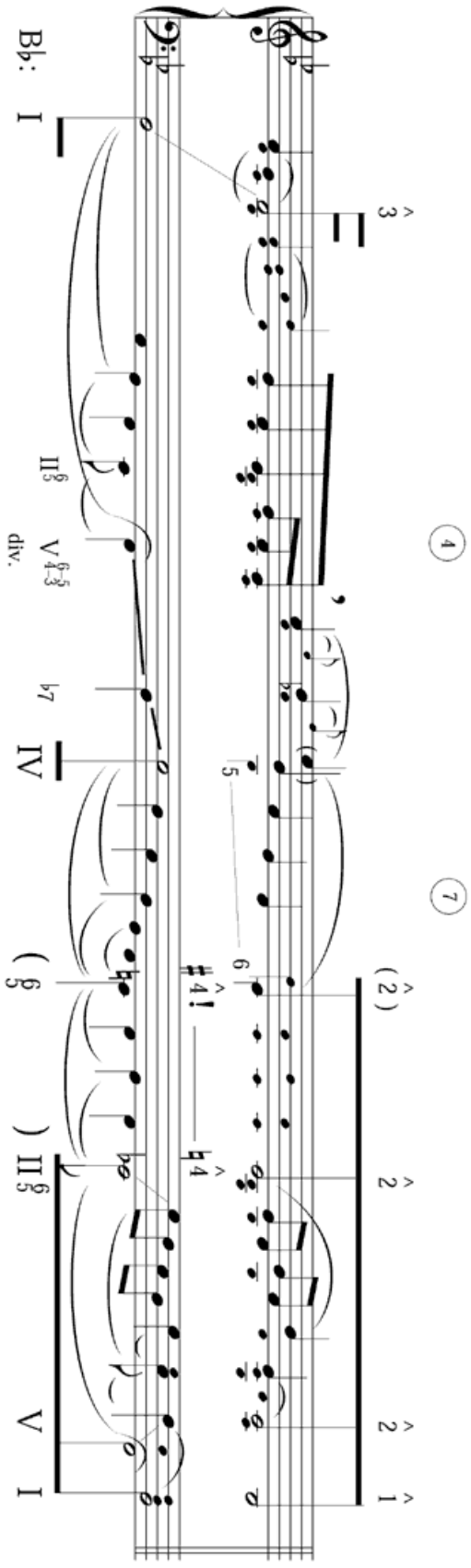
Example 3d. Aria, “Bist du bei mir,” BWV 508, melodic analysis of mm. 1–18



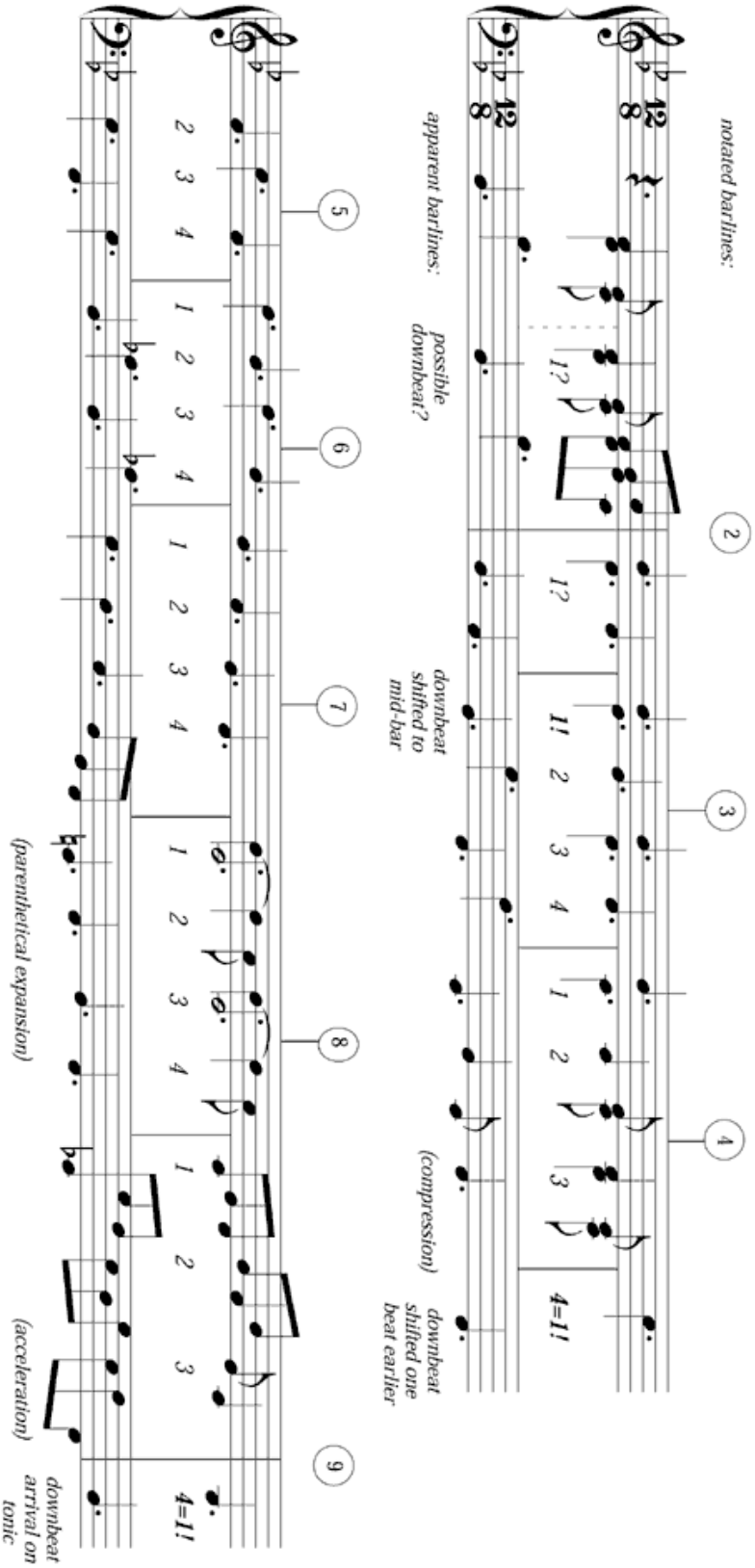
Example 4a. Bach, *St. Matthew Passion*, "Mache dich, mein Herze rein," score of opening ritornello, mm. 1–9



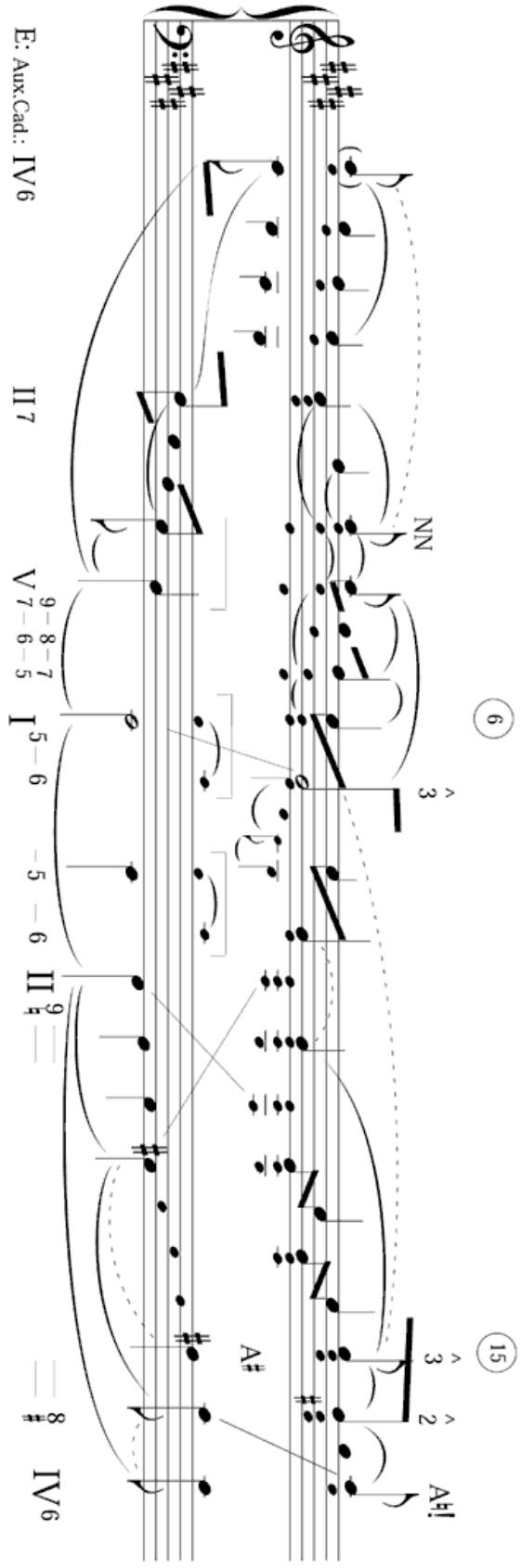
Example 4b. Bach, *St. Matthew Passion*, “Mache dich, mein Herze rein,” voice-leading sketch, mm. 1–9



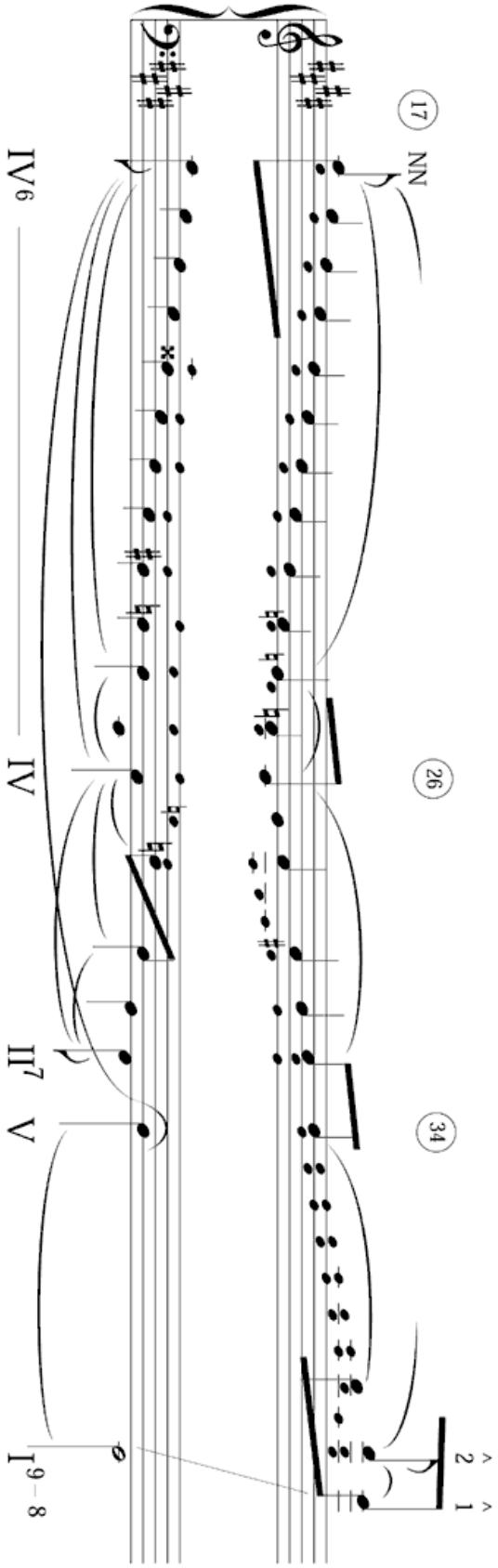
Example 4c. Bach, *St. Matthew Passion*, "Mache dich, mein Herze rein," rhythmic analysis, mm. 1–9



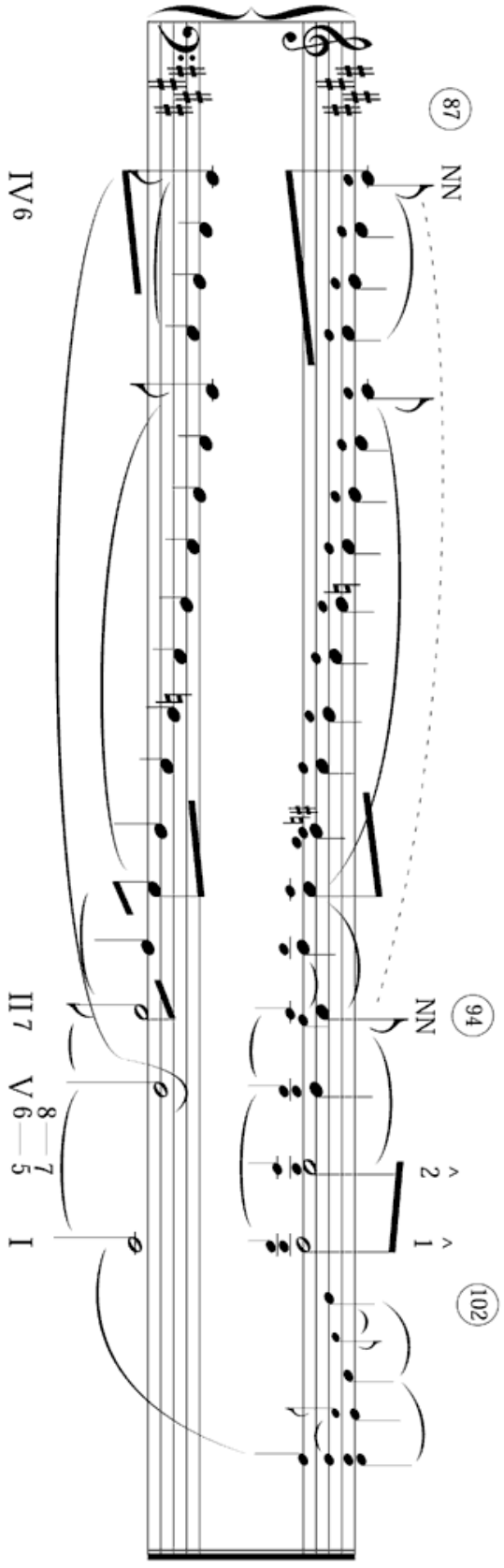
Example 5a. Debussy, Arabesque no. 1, voice-leading sketch, the first phrase and its continuation



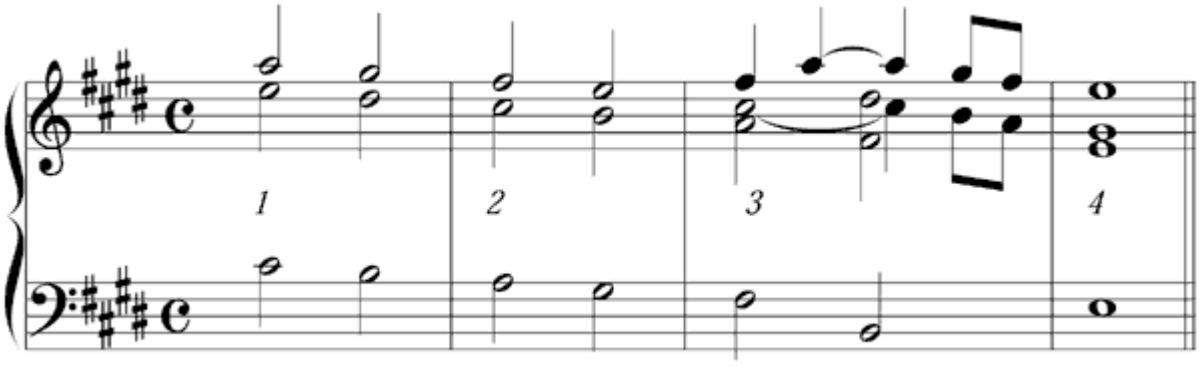
Example 5b. Debussy, Arabesque no. 1, voice-leading sketch, the first return of the first phrase



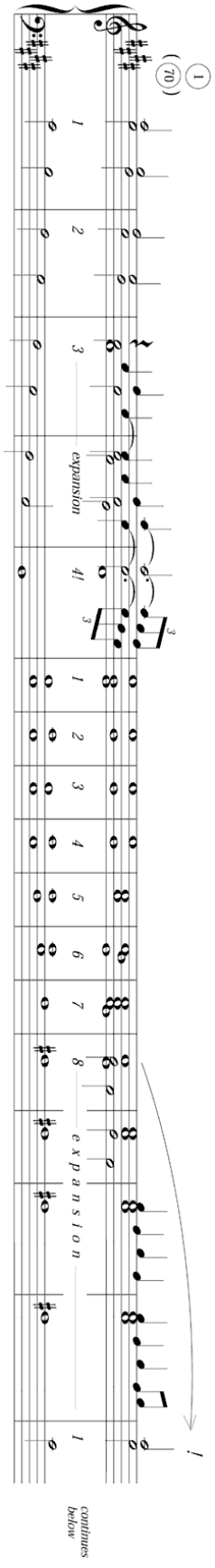
Example 5c. Debussy, Arabesque no. 1, voice-leading sketch, the third return of the first phrase



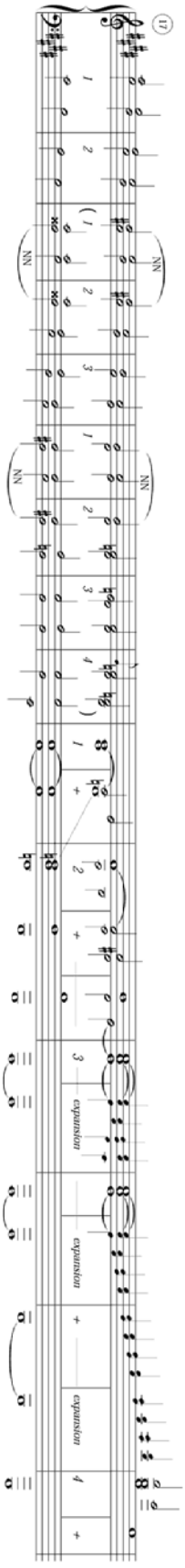
Example 6a. Debussy, Arabesque no. 1, phrase expansion, a hypothetical model of the first phrase



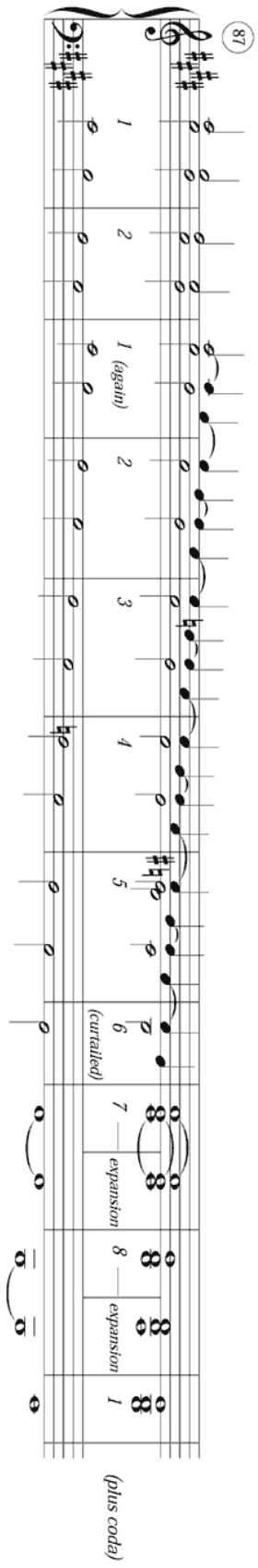
Example 6b. Debussy, Arabesque no. 1, phrase expansion, a model of the actual first phrase and its continuation



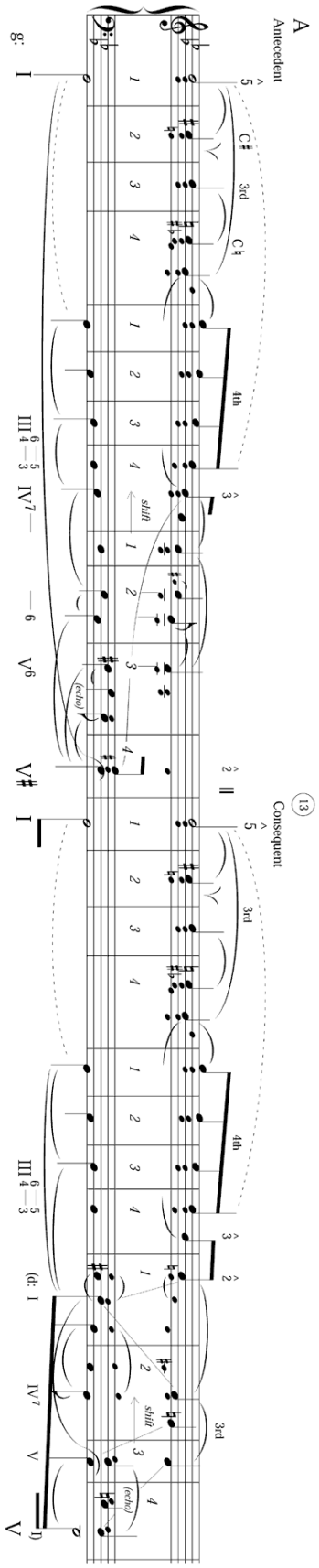
Example 6c. Debussy, Arabesque no. 1, phrase expansion, the first return of the first phrase



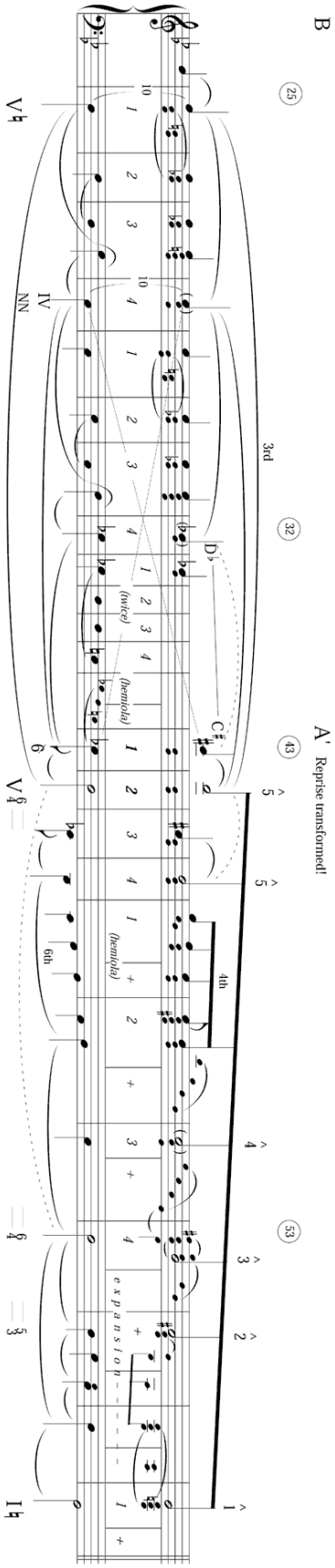
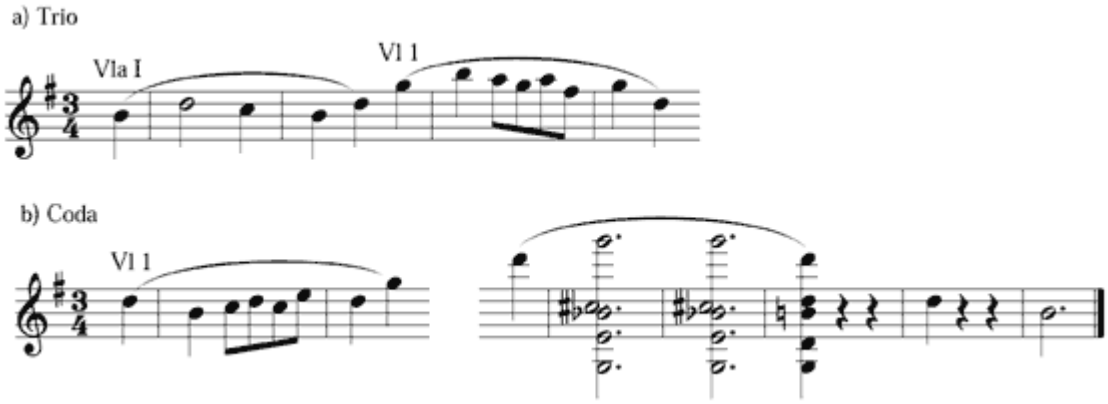
Example 6d. Debussy, Arabesque no. 1, phrase expansion, the third return of the first phrase



Example 7a. Brahms, String Quintet no. 2 in G major, Op. 111, III, voice-leading sketch, measures 1–24



Example 7b. Brahms, String Quintet no. 2 in G major, Op. 111, III, voice-leading sketch, measures 25 to the end



Example 8. Brahms, String quinet no. 2 in G major, Op. 111, III, other melodic resonances