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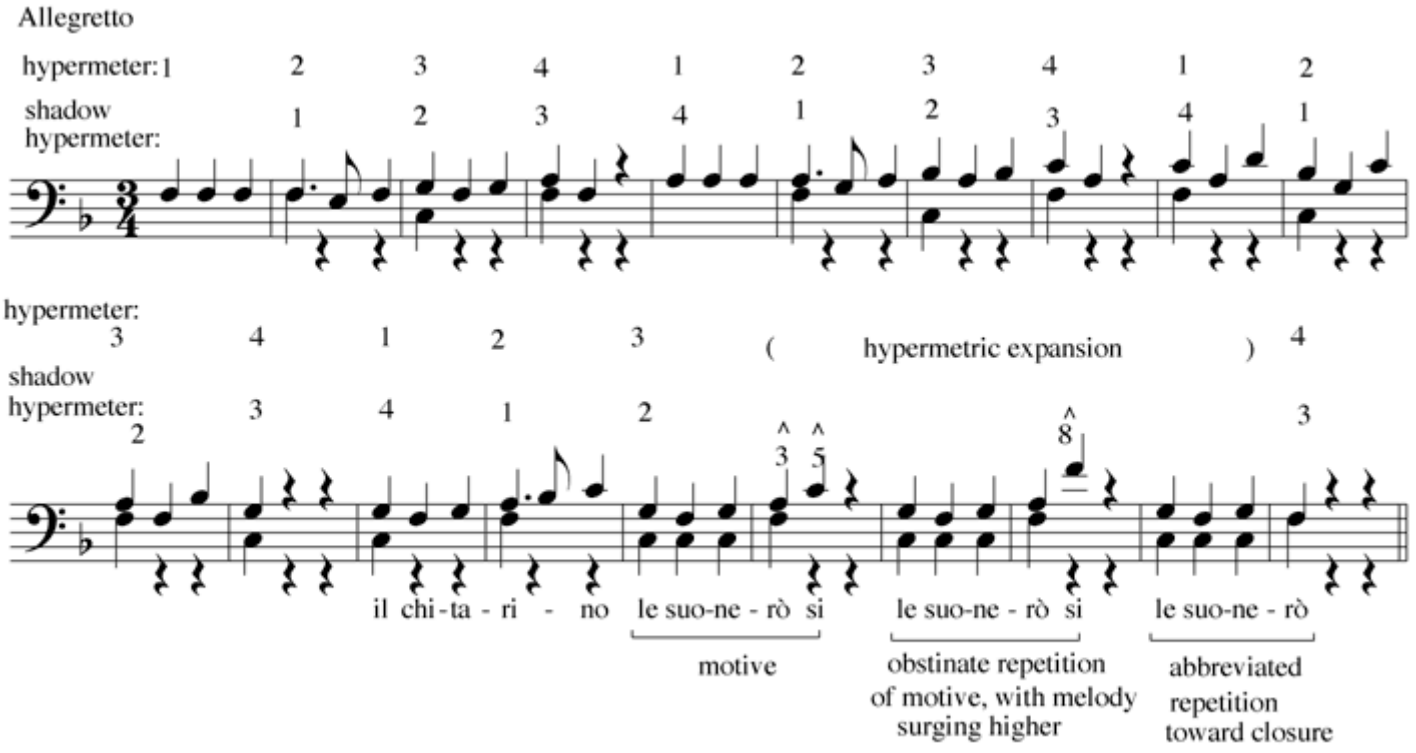
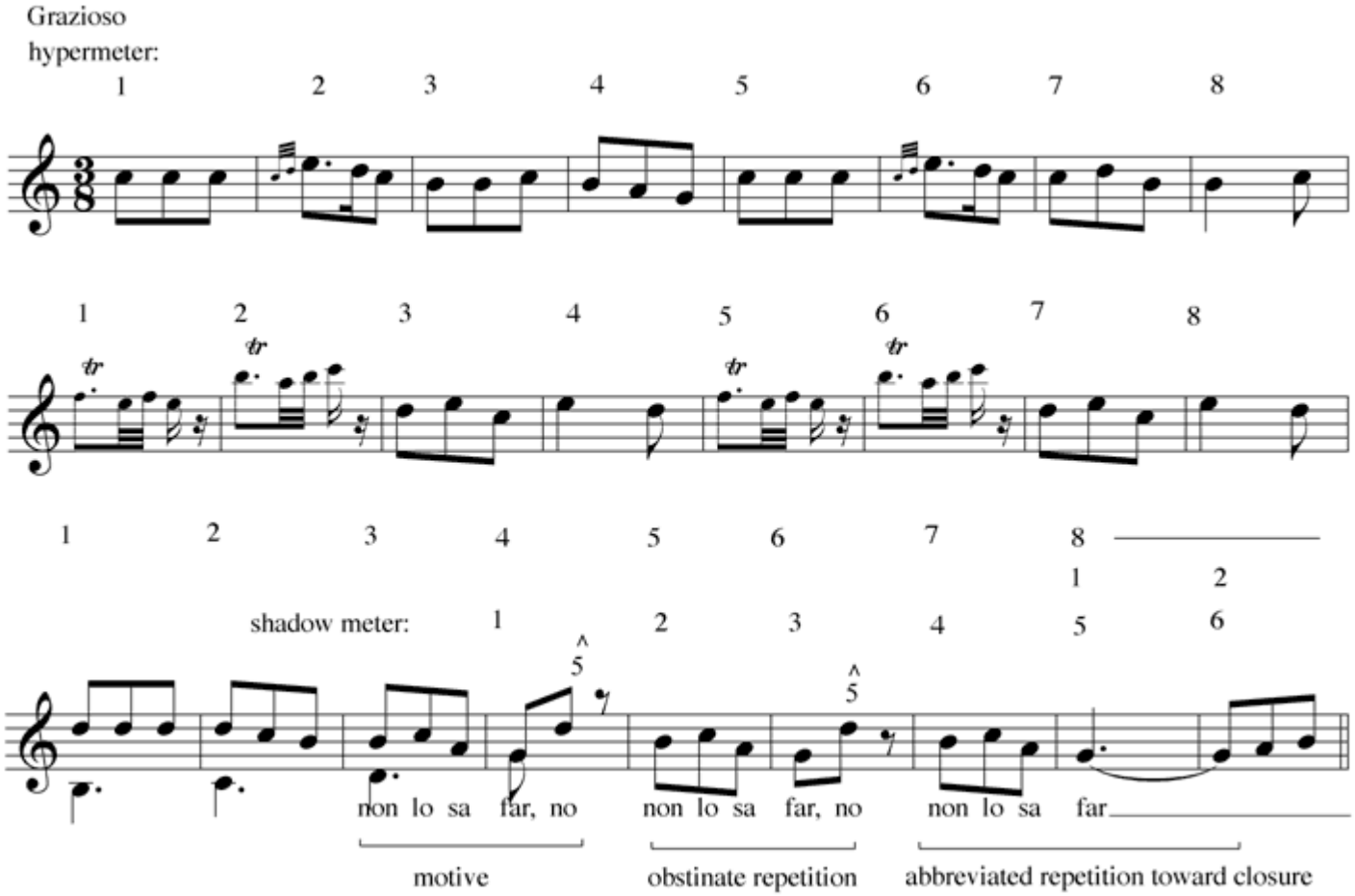
MTO 12.2 Examples: Goldenberg, A Musical Gesture of Growing Obstinacy

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.06.12.2/mto.06.12.2.goldenberg.php

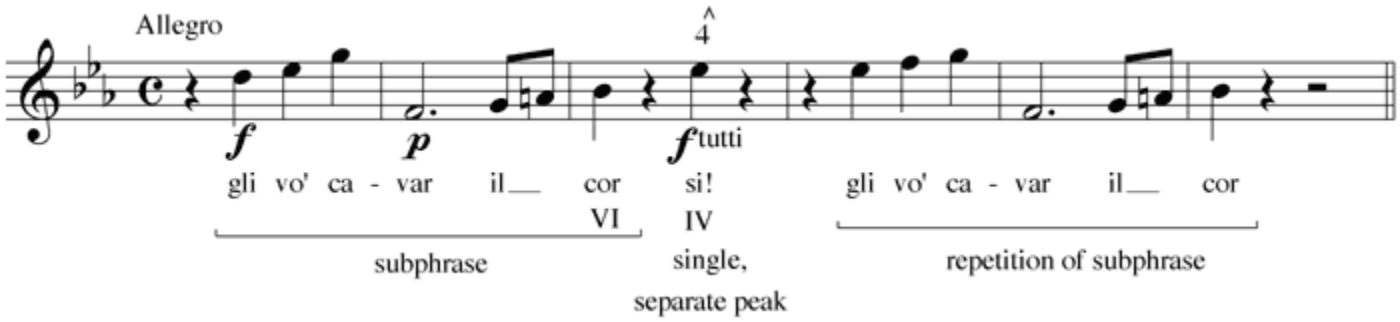
Example 1. Mozart, *Le Nozze di Figaro*, K.492. No. 3: "Se vuol ballare, signor contino," (Figaro), mm. 1–20, annotated melodic line



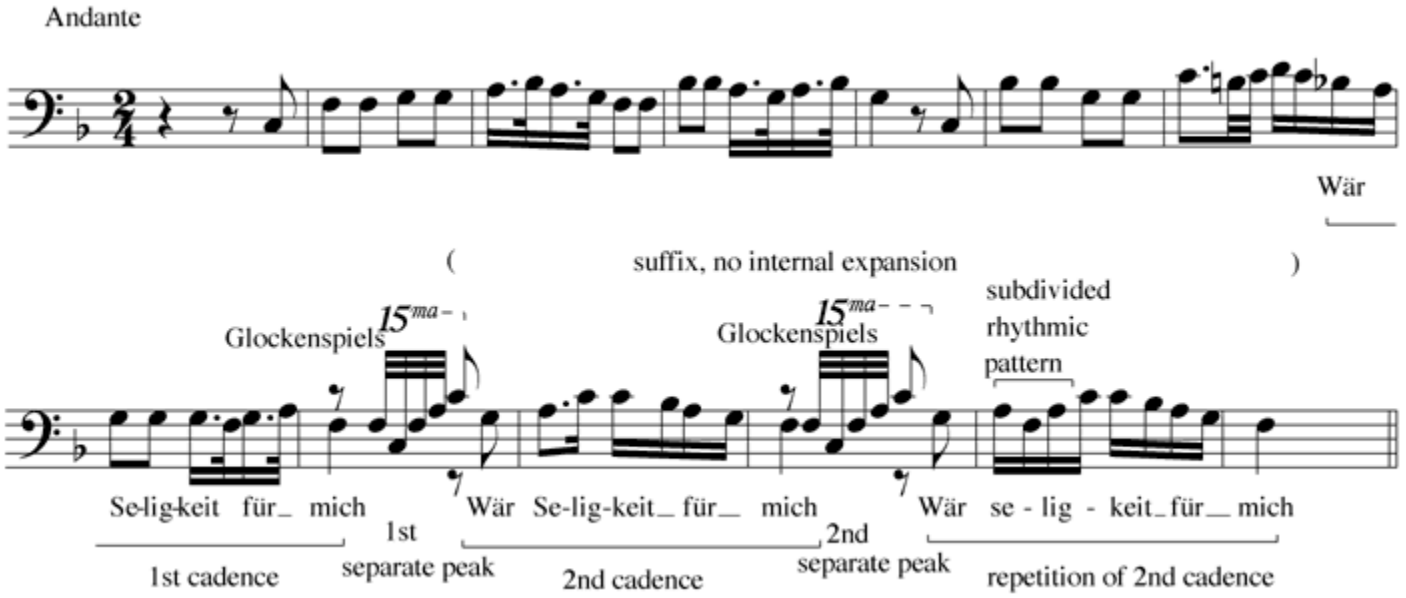
Example 2. Mozart, *Don Giovanni*, K.527. No. 19: “Vedrai, carino, se sei buonino,” (Zerlina), mm. 9–33, annotated melodic line



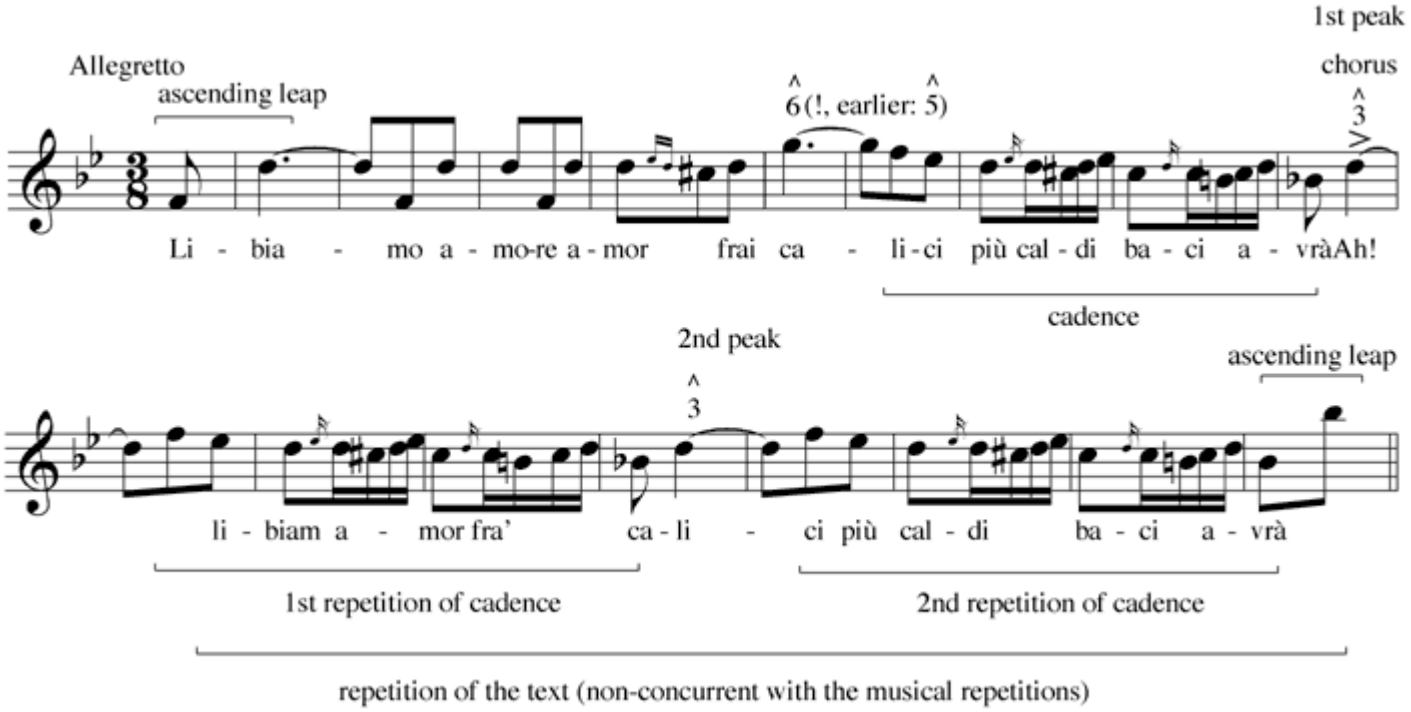
Example 3. Mozart, *Don Giovanni*, K. 527. No. 3: “Ah! Chi mi dice mai!” (Dona Elvira), mm. 50–55, annotated melodic line



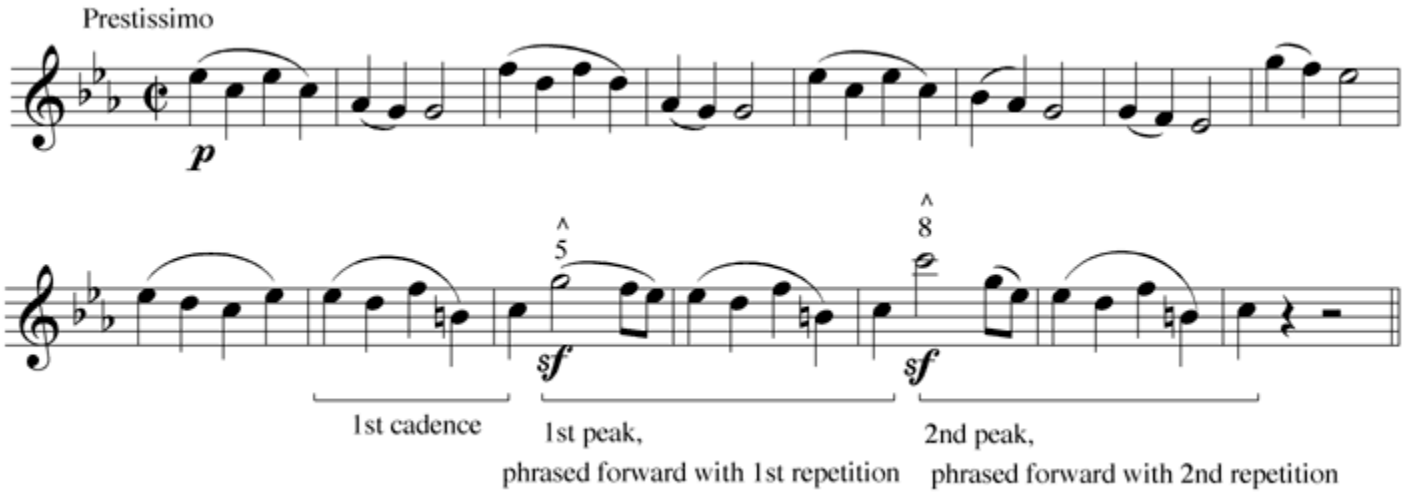
Example 4. Mozart, *Die Zauberflöte*, K. 620. No. 20: “Ein Mädchen oder Weibchen” (Papageno), annotated melodic line



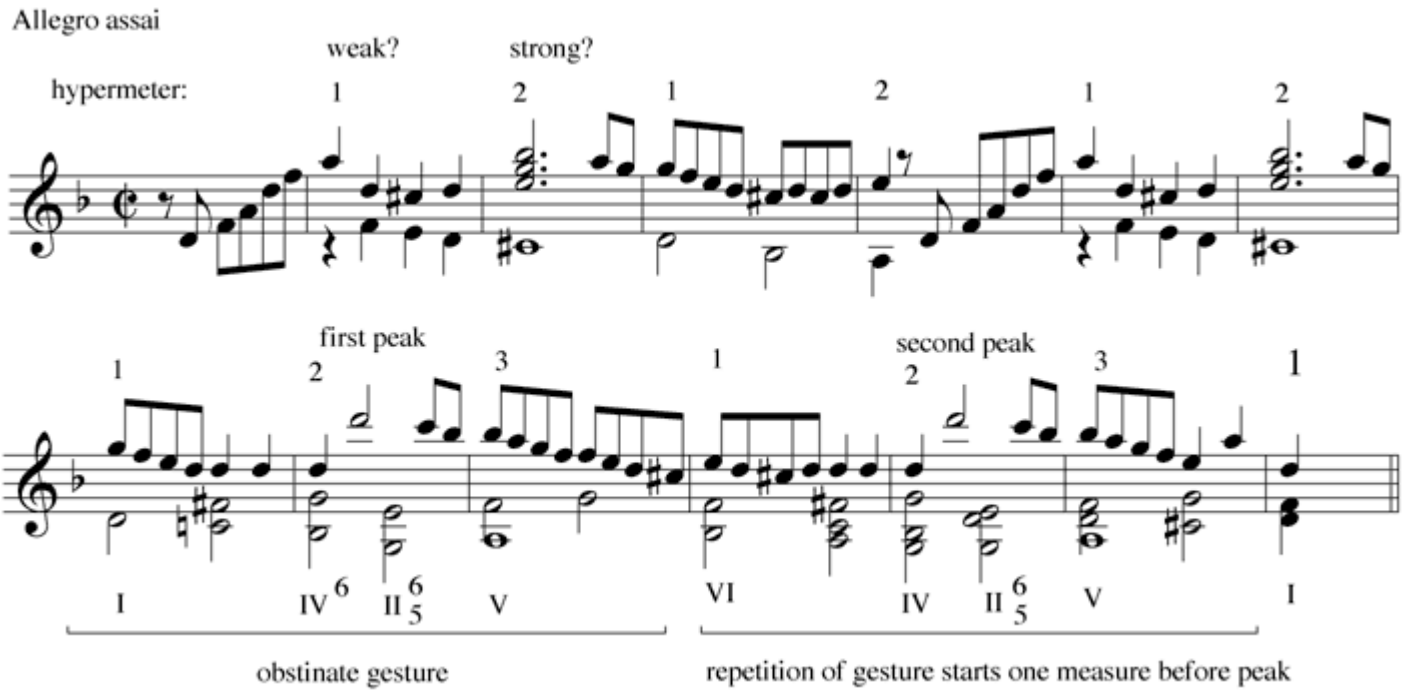
Example 5. Verdi, *La Traviata*, Act 1. “Libiamo, Libiamo, ne’ lieti calici,” mm. 60–76, annotated melodic line



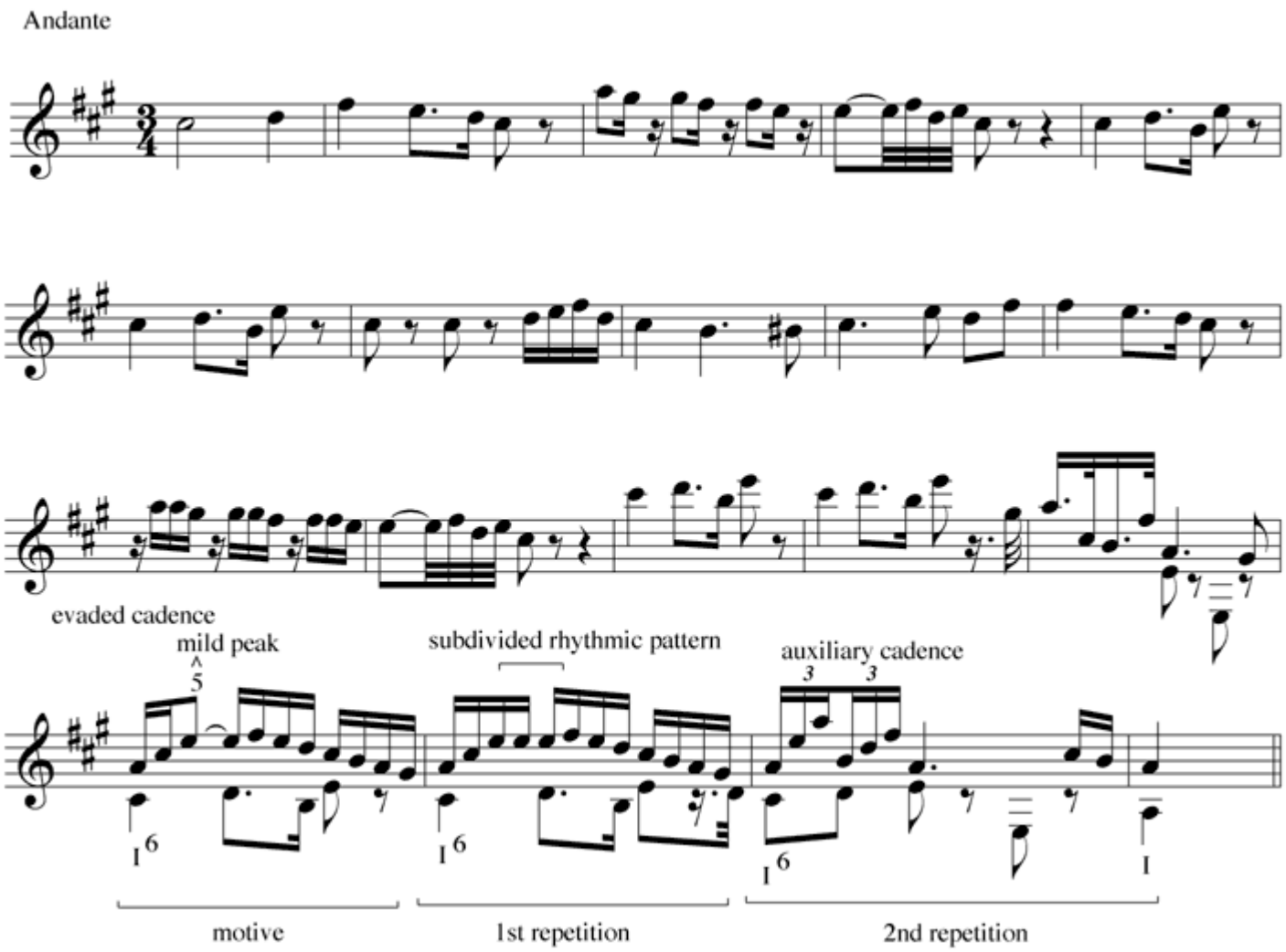
Example 6. Beethoven, Trio for Piano and Strings, Op. 1, No. 3, 4th movement, mm. 250–64, annotated violin part



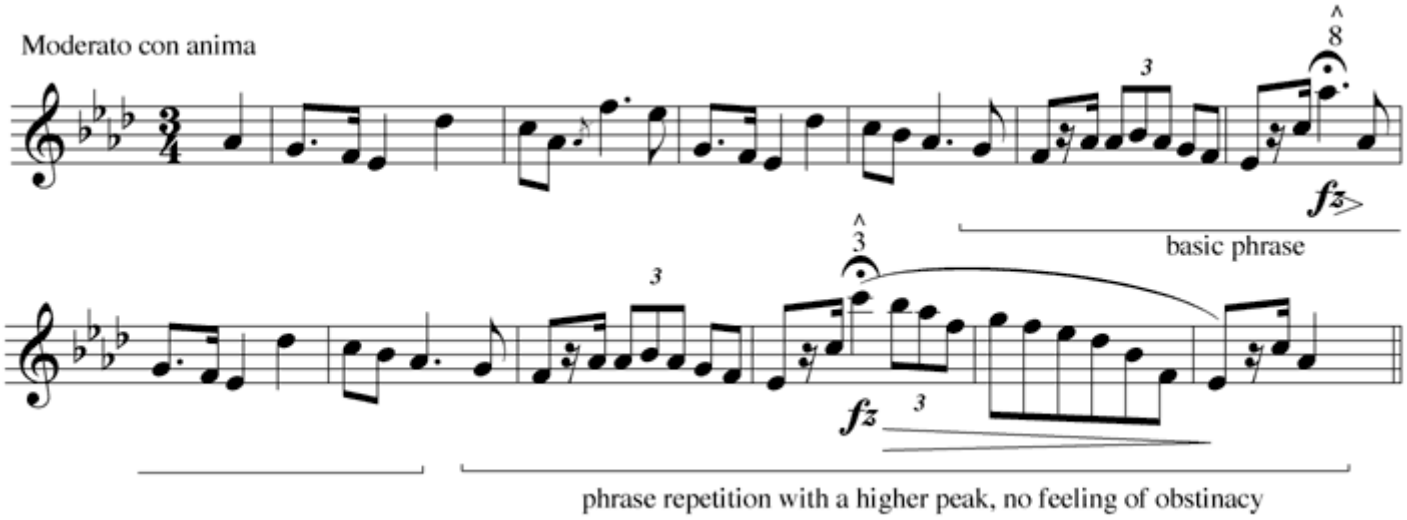
Example 7. Mozart, Piano Concerto K. 466, 3rd movement, mm. 1*ndash;13, annotated melodic line



Example 8. Mozart, String Quartet K. 575, 2nd movement, mm. 1–19, annotated melodic line with bass in the expansion

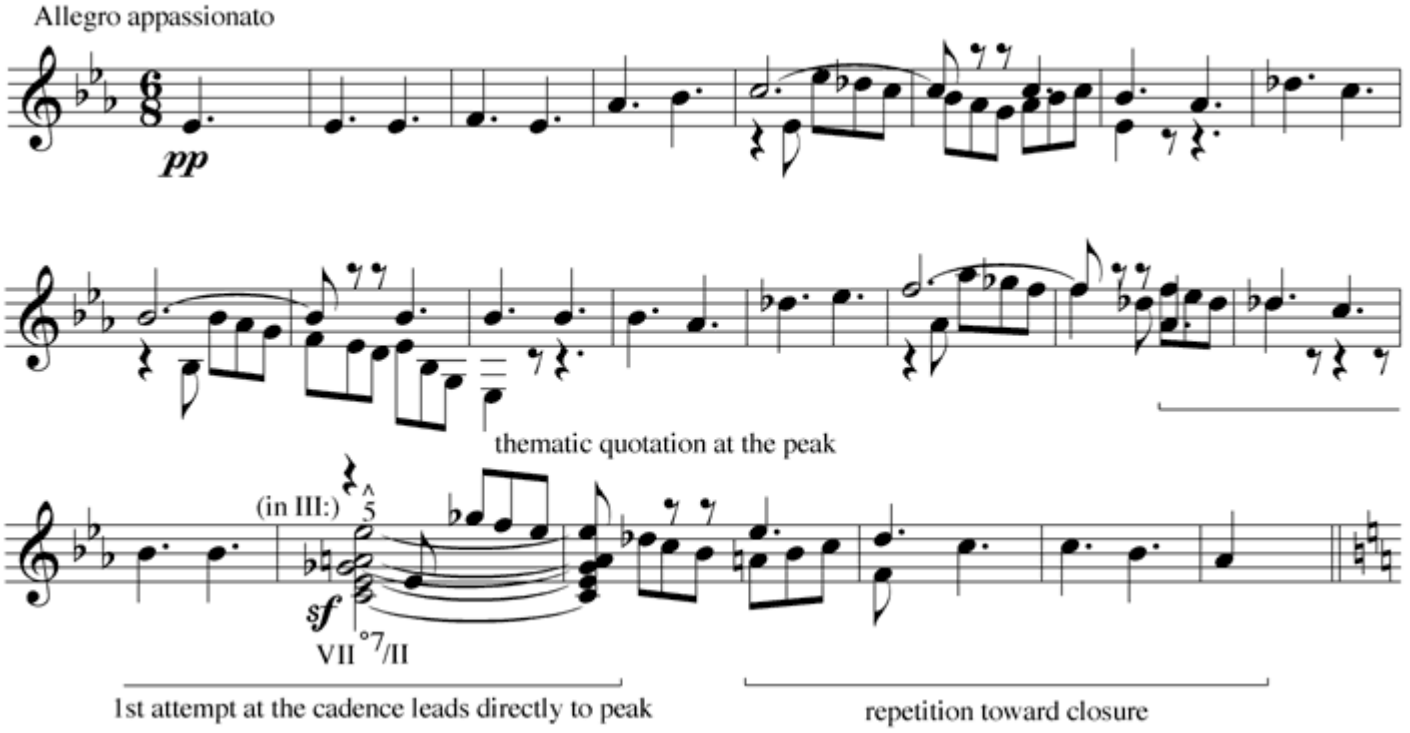


Example 9. Chopin, Mazurka, Op. 24, No. 3, mm. 1–12, annotated melodic line

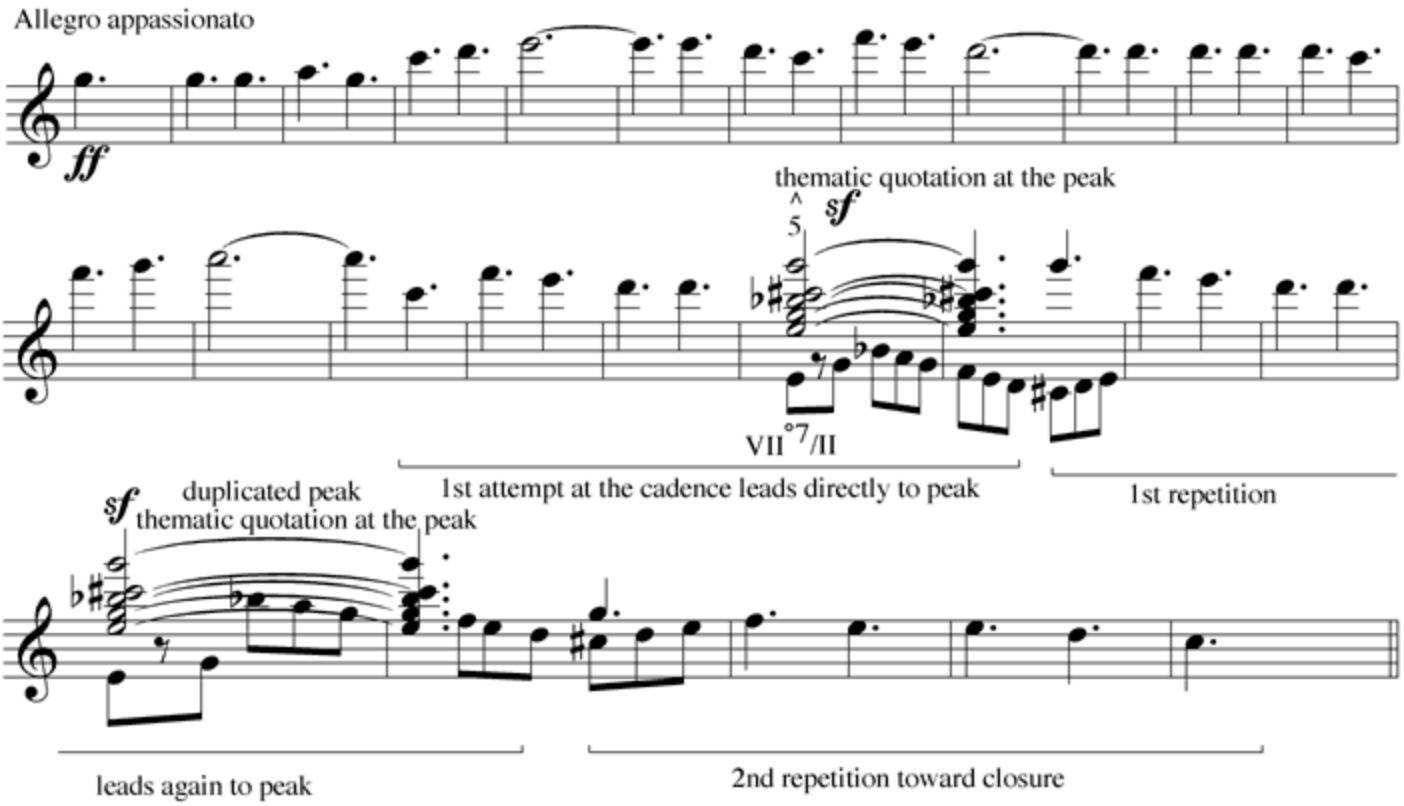


Example 10. Mendelssohn, Trio for Piano and Strings, No. 2, Op. 66, 4th movement

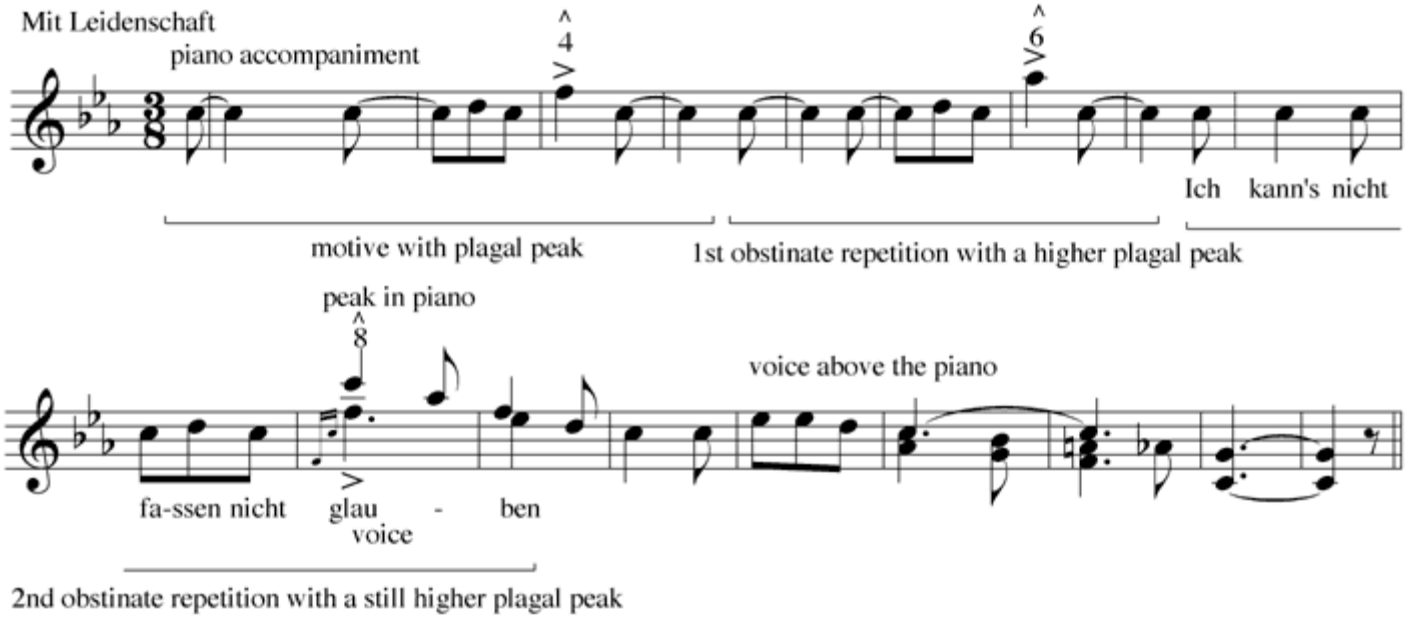
a) Passage with obstinacy gesture in the exposition: mm. 13-–50



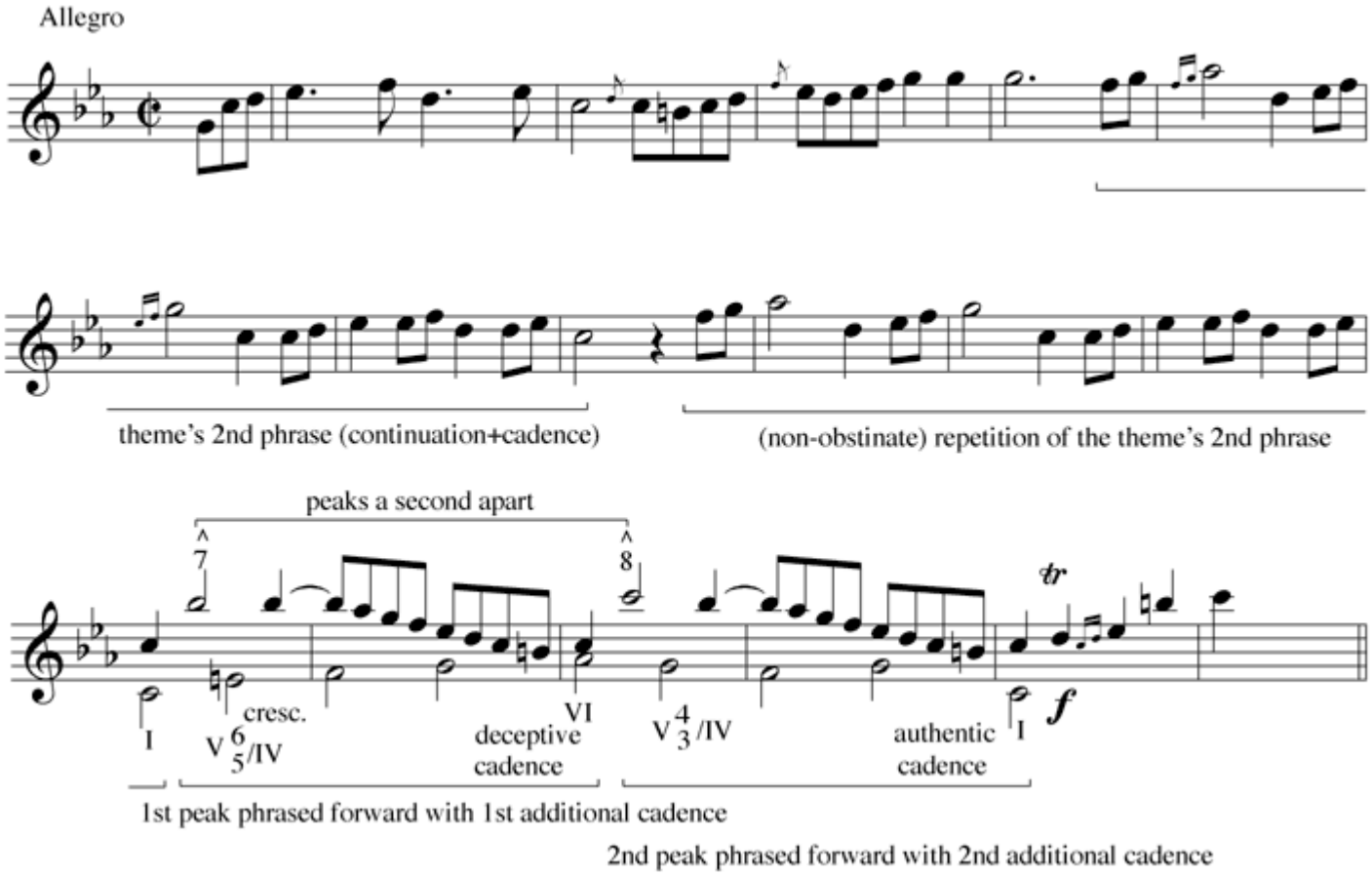
b) Passage with obstinacy gesture in the recapitulation: mm. 273–97



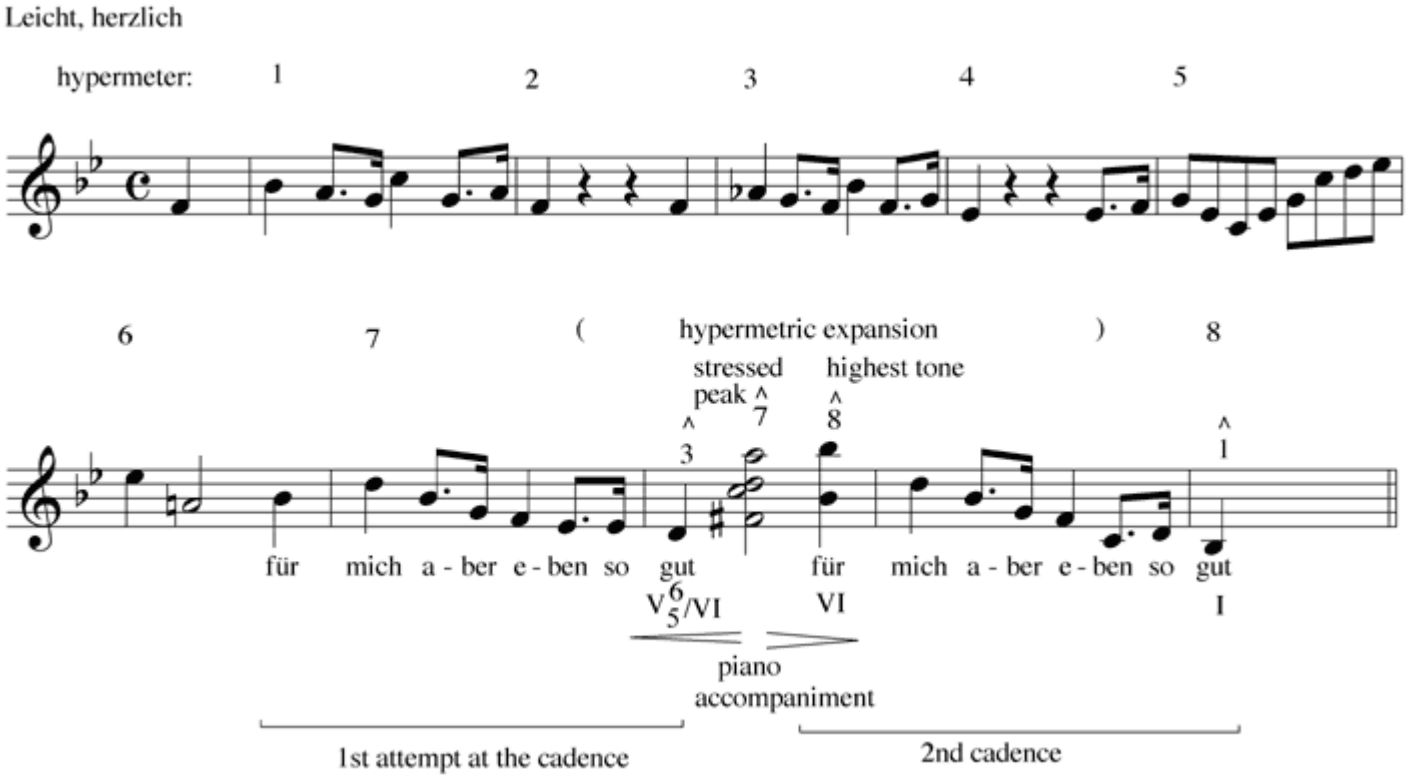
Example 11. Schumann, *Frauenliebe und Leben*, Op. 42. No. 3: "Ich kann's nicht fassen," mm. 64–86, annotated melodic line



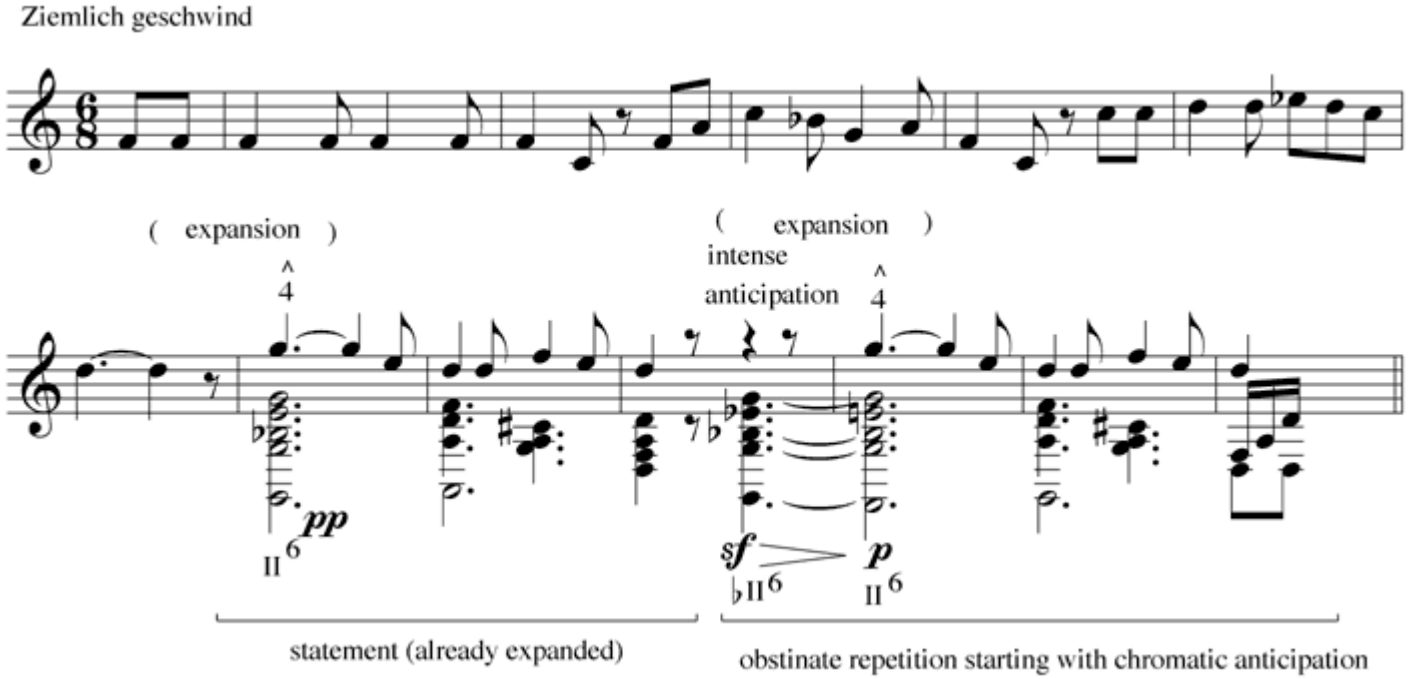
Example 12. Beethoven, Piano Sonata Op. 13 (*Pathétique*), 3rd movement, mm. 1–17, annotated melodic line with bass



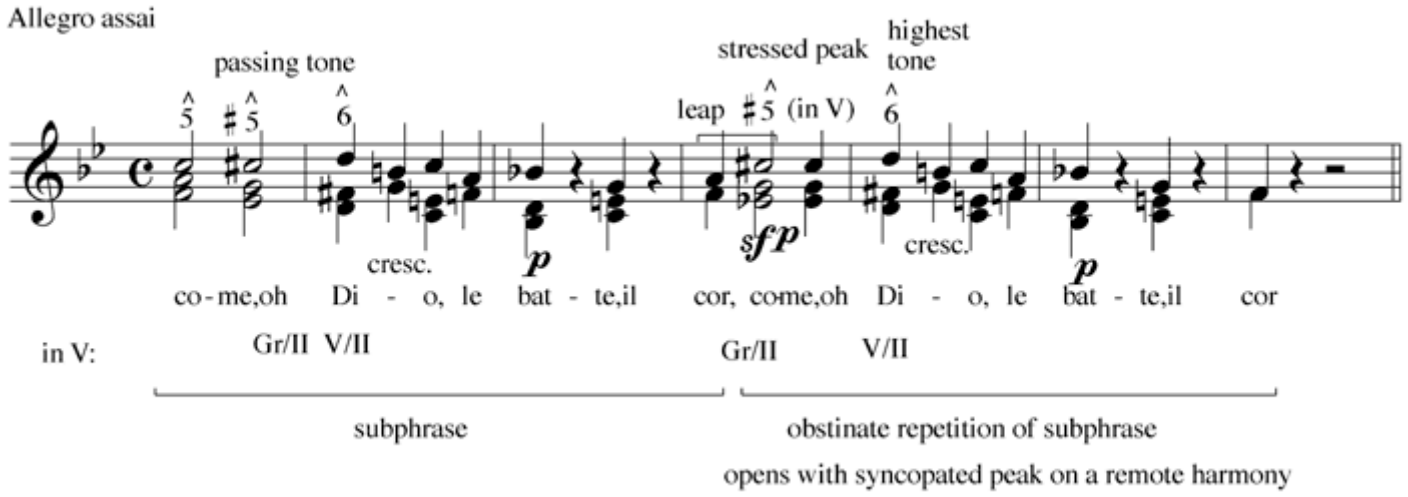
Example 13. Schumann, *Die Soldatenbraut*, Op. 64, No. 1, mm. 3–12, annotated melodic line



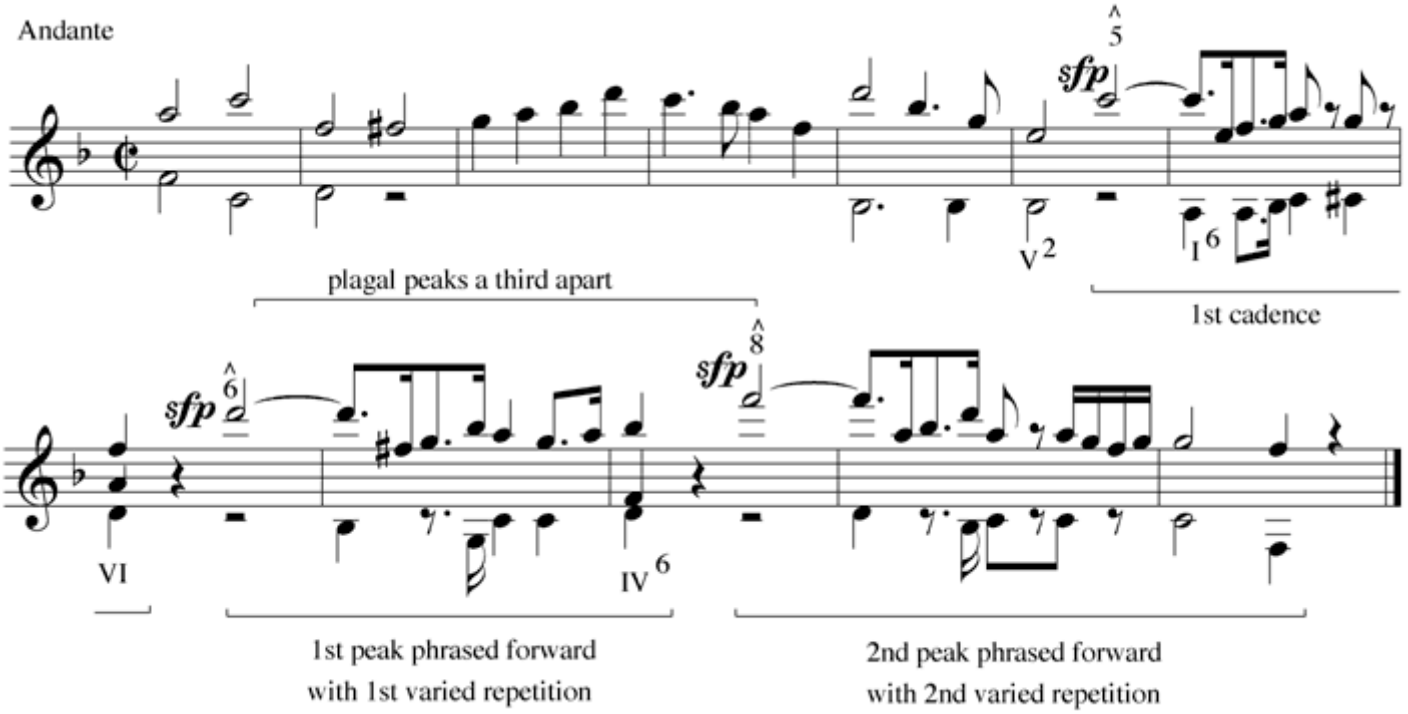
Example 14. Schubert, *Die Schöne Müllerin*, D. 795. No. 5: "Am Feierabend," mm. 46–59, annotated melodic line



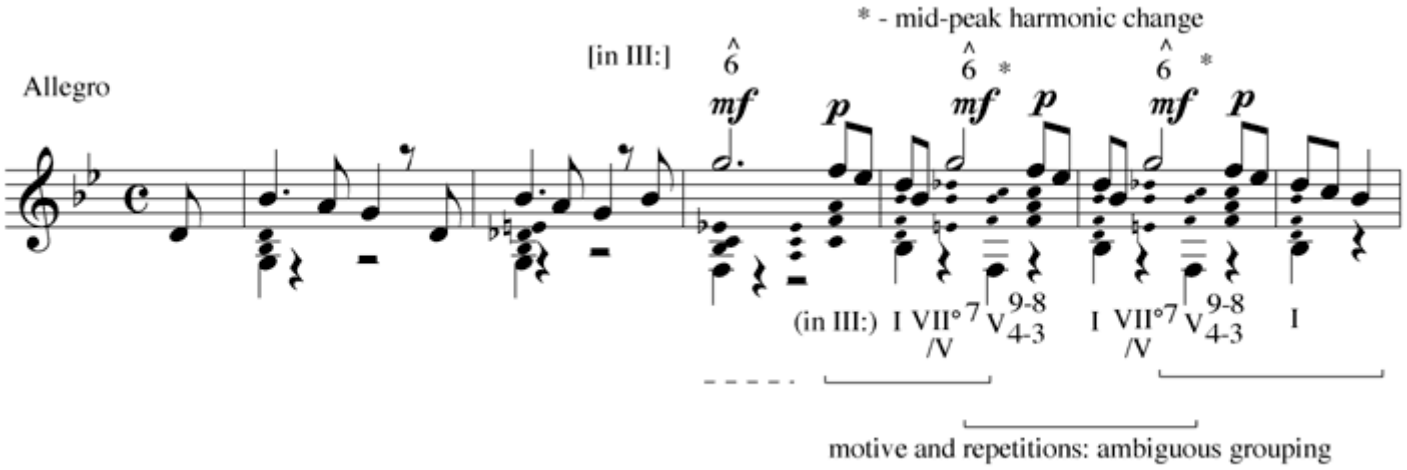
Example 15. Mozart, *Le Nozze di Figaro,* K. 492. No. 7: “Cosa Sento,” mm. 51–57, annotated reduction



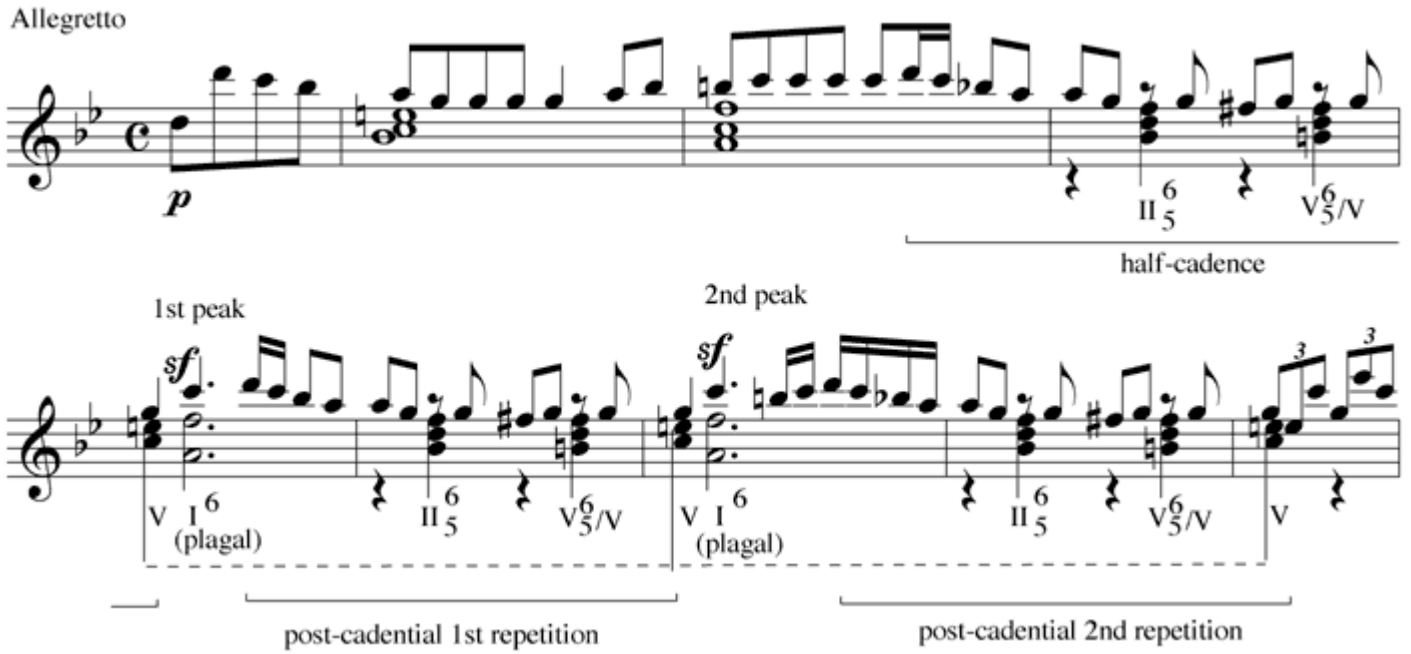
Example 16. Mozart, *Die Zauberflöte,* K. 620. No. 9: Priestermarsch (March of the Priests), mm. 17–28, annotated outer voices



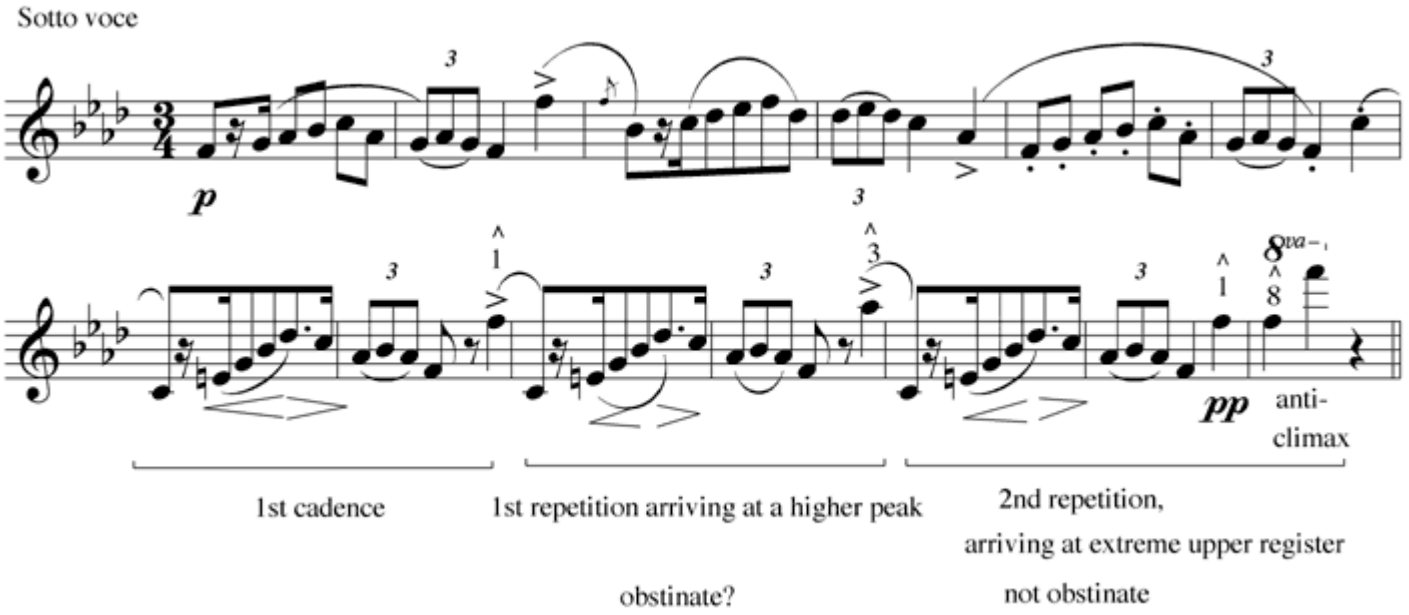
Example 17. Mozart, String Quintet K. 516, 1st movement, mm. 34–39, annotated outer voices



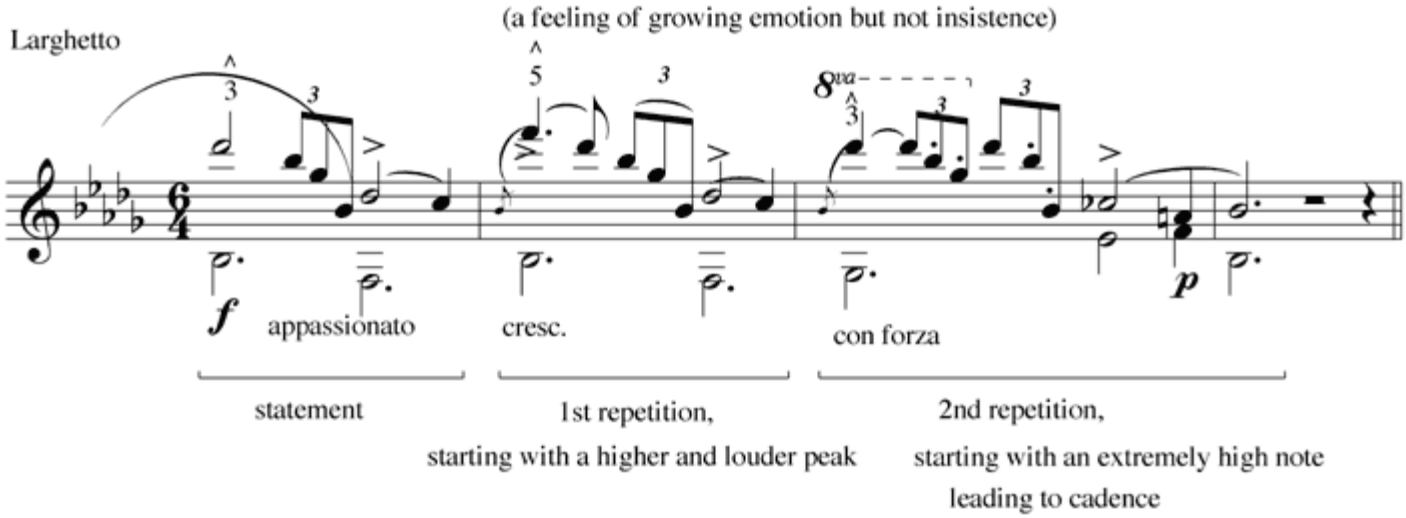
Example 18. Mozart, Trio for Piano and Strings K. 502, 3rd movement, mm. 20–27, annotated reduction



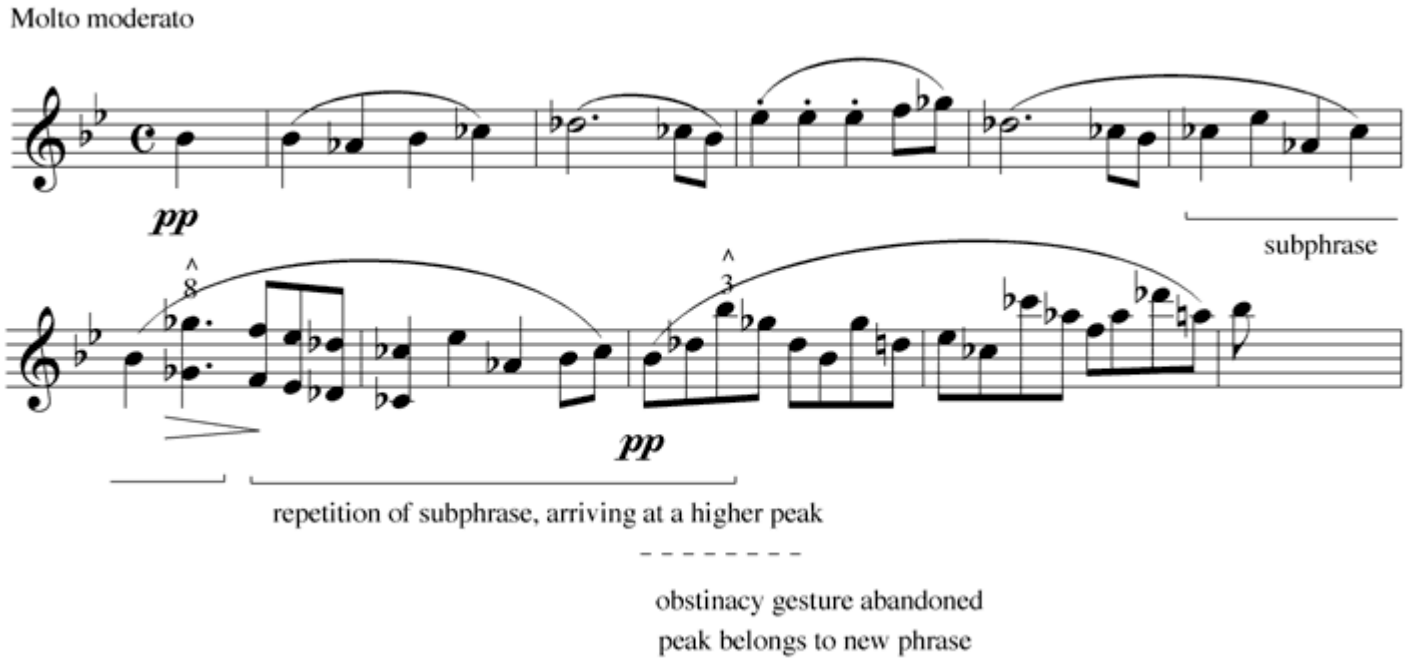
Example 19. Chopin, Mazurka, Op. 7, No. 3, mm. 93–105, annotated melodic line



Example 20. Chopin, Nocturne, Op. 9, No. 1, mm. 16–19, annotated outer voices

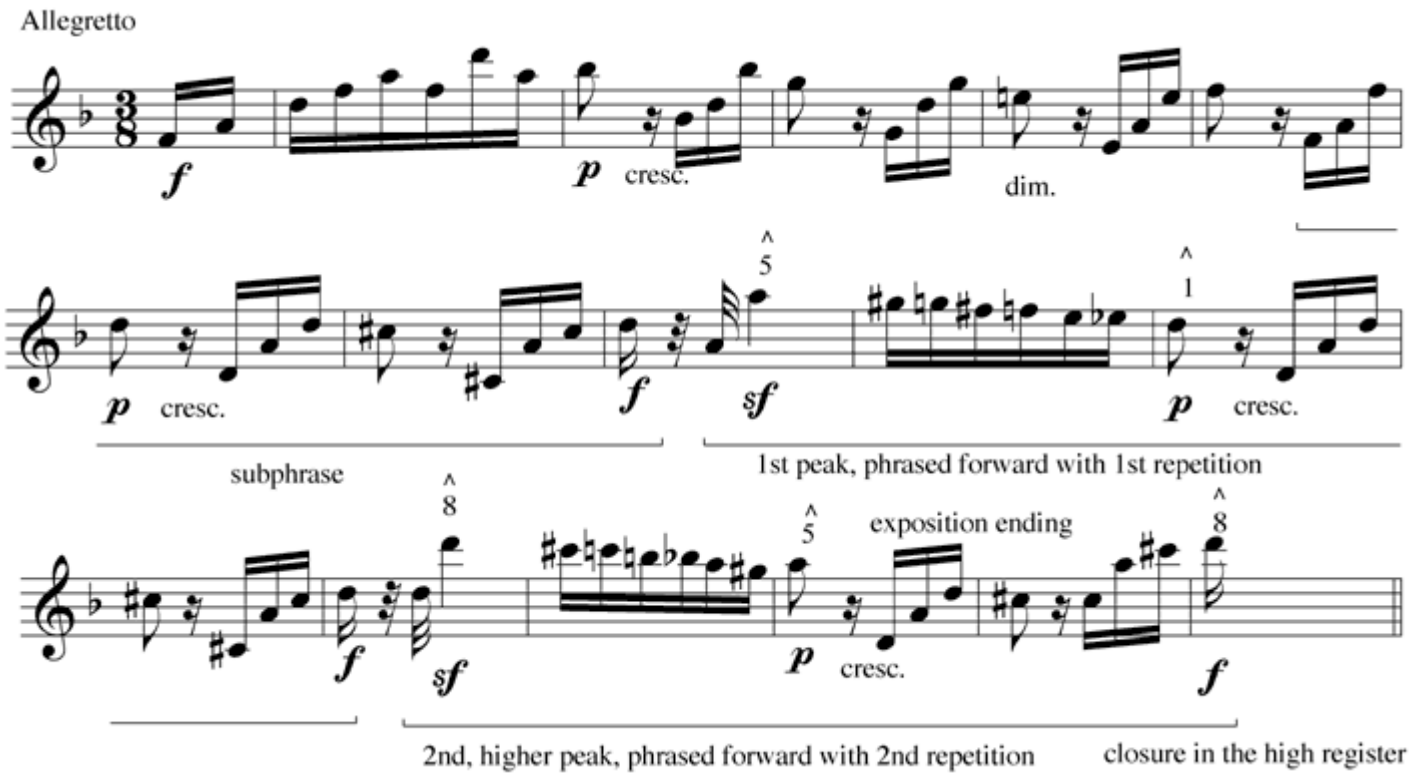


Example 21. Schubert, Piano Sonata, D. 960, 1st movement, mm. 20–29, annotated melodic line

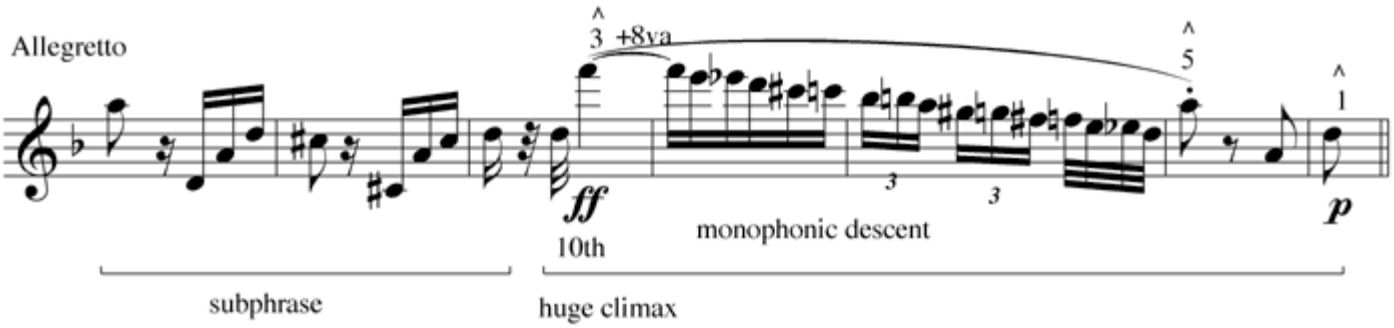


Example 22. Beethoven, Piano Sonata Op. 31, No. 2 (*Tempest*), 3rd movement

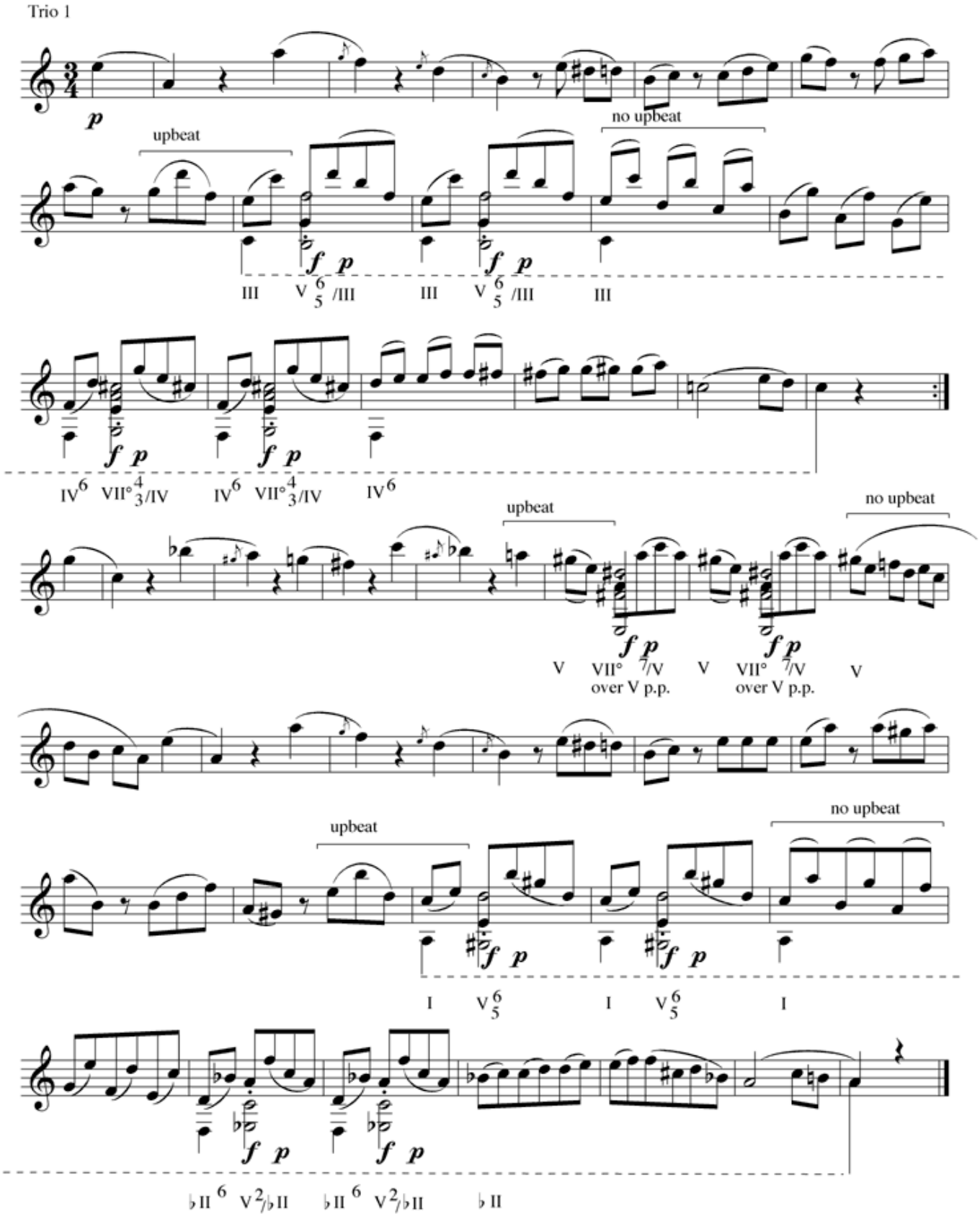
a) A passage with growing obstinacy in the exposition: mm. 16–31, annotated melodic line



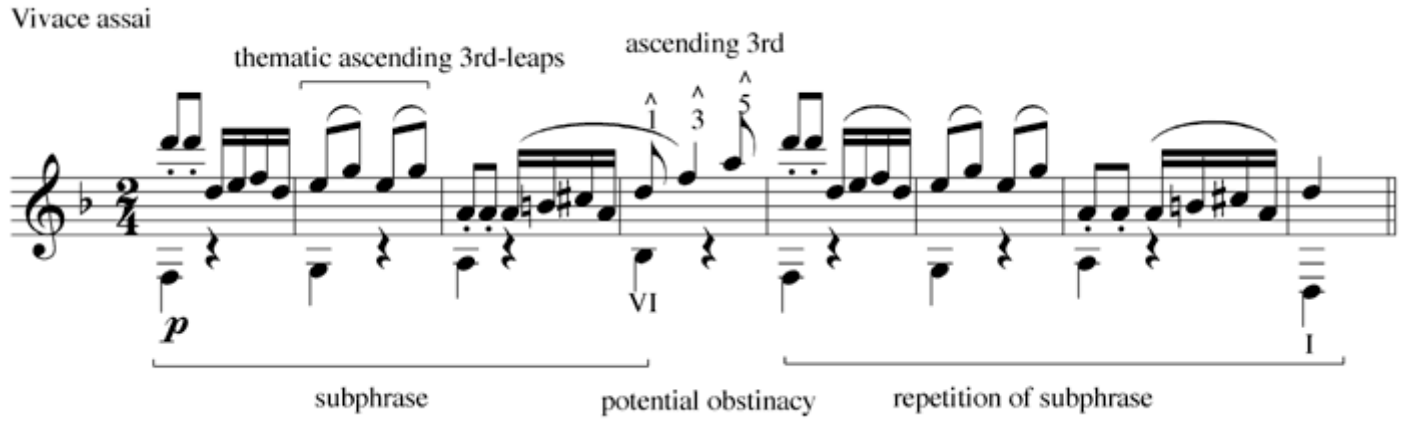
b) Closing climax in the coda: mm. 379–85, annotated melodic line [mm. 16–28 = 366–378]



Example 23. Mozart, Quintet for Clarinet and Strings, K. 581, 3rd movement, 1st Trio (complete), annotated reduction

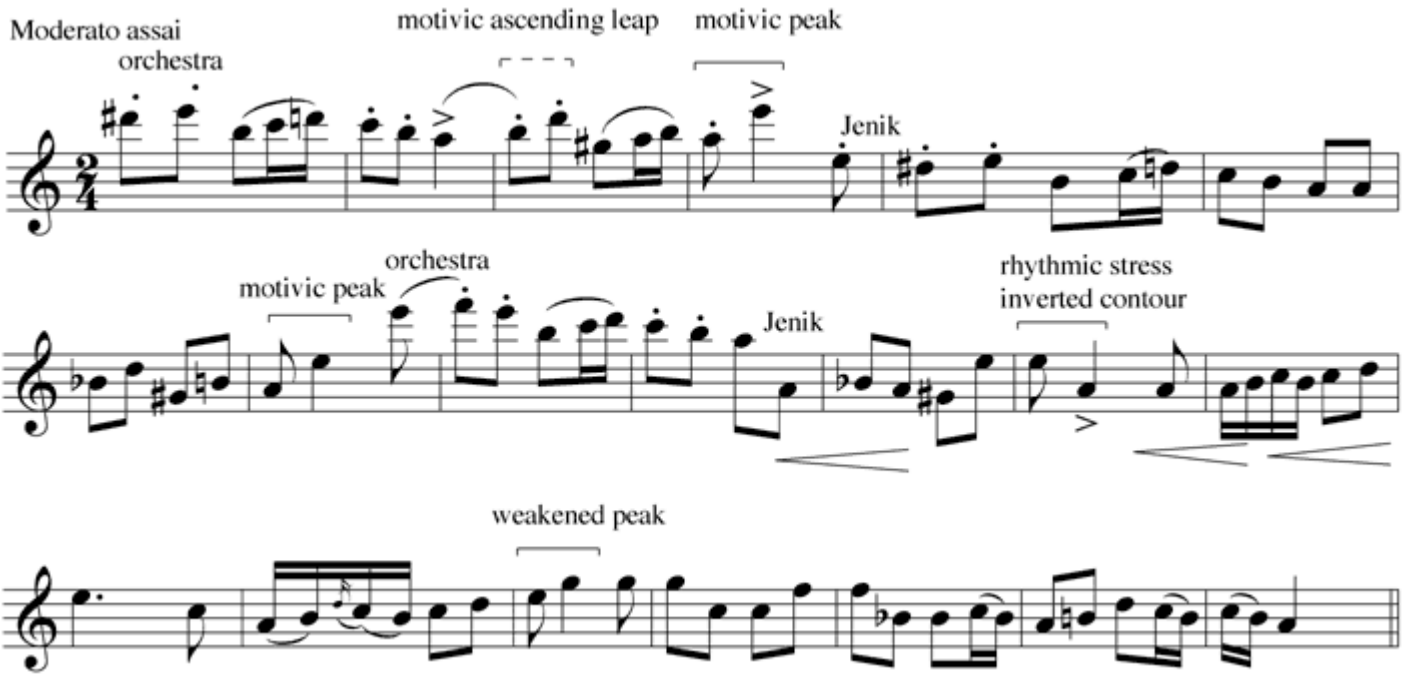
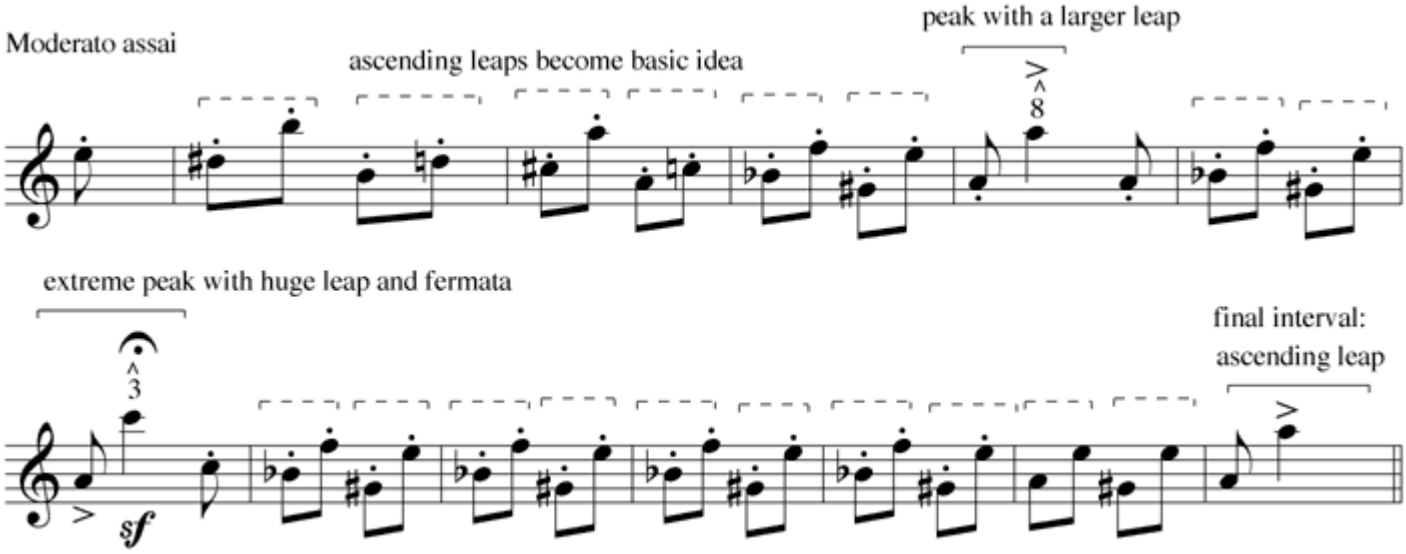


Example 24. Haydn, String Quartet, Op. 76, No. 2, 4th movement, mm. 13–20, annotated outer voices



Example 25. Smetana, *Prodaná Nevěsta* (*The Bartered Bride*). Scene 8: Duet (Mařenka and Jenik)

a) Theme, annotated melodic line



b) Climactic ending, annotated melodic line