



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

Allegretto

hypermeter: 1 2 3 4 1 2 3 4 1 2

shadow hypermeter: 1 2 3 4 1 2 3 4 1

hypermeter: 3 4 1 2 3 (hypermetric expansion) 4

shadow hypermeter: 2 3 4 1 2 3 5 8 3

il chi-ta - ri - no le suo-ne - rò si le suo-ne - rò si le suo-ne - rò

motive obstinate repetition of motive, with melody surging higher abbreviated repetition toward closure

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

Grazioso
hypermeter:

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8 ————
1 2

shadow meter: 1 2 3 4 5 6

non lo sa far, no non lo sa far, no non lo sa far

motive obstinate repetition abbreviated repetition toward closure

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

Allegro

gli vo' ca - var il cor si! gli vo' ca - var il cor

subphrase single, separate peak repetition of subphrase

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

Andante

(suffix, no internal expansion)

Glockenspiels ^{15^{ma}} subdivided rhythmic pattern

Se-lig-keit für_ mich 1st separate peak 2nd cadence 2nd separate peak repetition of 2nd cadence

Wär

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

Allegretto

ascending leap

Li - bia - mo a - mo-re a - mor frai ca - li-ci più cal - di ba - ci a - vràAh!

1st peak chorus

6 (!, earlier: 5)

cadence

2nd peak ascending leap

li - biam a - mor fra’ ca - li - ci più cal - di ba - ci a - vrà

1st repetition of cadence 2nd repetition of cadence

repetition of the text (non-concurrent with the musical repetitions)

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

Prestissimo

p

sf *sfz*

1st cadence 1st peak, phrased forward with 1st repetition 2nd peak, phrased forward with 2nd repetition

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

Allegro assai

hypermeter:

weak? strong?

1 2 1 2 1 2

1st peak 2nd peak

1 2 3 1 2 3 1

I IV⁶ II⁶₅ V VI IV II⁶₅ V I

obstinate gesture repetition of gesture starts one measure before peak

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

Andante

evaded cadence

mild peak

subdivided rhythmic pattern

auxiliary cadence

1 6 1 6 1 6 1

motive 1st repetition 2nd repetition

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

Moderato con anima

basic phrase

phrase repetition with a higher peak, no feeling of obstinacy

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

Allegro appassionato

thematic quotation at the peak

(in III:)

sf

VII ⁷/II

1st attempt at the cadence leads directly to peak

repetition toward closure

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

Allegro appassionato

ff

thematic quotation at the peak

sf

VII^{o7}/II

sf duplicated peak thematic quotation at the peak

1st attempt at the cadence leads directly to peak

1st repetition

leads again to peak

2nd repetition toward closure

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

Mit Leidenschaft

piano accompaniment

Ich kann's nicht

motive with plagal peak

1st obstinate repetition with a higher plagal peak

peak in piano

voice above the piano

fa-ssen nicht glau - ben

voice

2nd obstinate repetition with a still higher plagal peak

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

Allegro

The first staff of music shows the beginning of the piece in G minor, 3/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment.

The second staff continues the melodic line. It shows a continuation of the theme's second phrase, ending with a cadence. The melody is marked with a slur and a fermata over the final note.

theme's 2nd phrase (continuation+cadence)

(non-obstinate) repetition of the theme's 2nd phrase

The third staff provides a detailed harmonic analysis of the melodic line. It includes annotations for peaks and cadences. The first peak is marked with a caret and the number 7, and the second peak with a caret and the number 8. The harmonic analysis includes the following labels: I, V⁶_{5/IV} (with 'cresc.' above it), VI (with 'deceptive cadence' below it), V⁴_{3/IV}, and authentic cadence I (with 'f' below it). A trill is also indicated with a 'tr' symbol.

1st peak phrased forward with 1st additional cadence

2nd peak phrased forward with 2nd additional cadence

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

Leicht, herzlich

hypermeter: 1 2 3 4 5

6 7 (hypermetric expansion) 8

stressed peak [^]7 highest tone [^]8

für mich a - ber e - ben so gut für mich a - ber e - ben so gut

V₅⁶/VI VI I

piano accompaniment

1st attempt at the cadence 2nd cadence

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

Ziemlich geschwind

(expansion) (expansion)

intense anticipation [^]4

pp sf p

II⁶ II⁶

statement (already expanded) obstinate repetition starting with chromatic anticipation

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

Allegro assai

passing tone
 $\hat{5}$ $\hat{\#5}$ $\hat{6}$
 stressed peak highest tone
 leap $\hat{\#5}$ (in V) $\hat{6}$
 cresc. *p* *sfp* cresc. *p*
 co-me,oh Di - o, le bat - te,il cor, come,oh Di - o, le bat - te,il cor
 in V: Gr/II V/II Gr/II V/II
 subphrase obstinate repetition of subphrase
 opens with syncopated peak on a remote harmony

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

Andante

plagal peaks a third apart
 $\hat{5}$ *sfp*
 1st cadence
 $\hat{6}$ *sfp* $\hat{8}$ *sfp*
 VI IV⁶
 1st peak phrased forward with 1st varied repetition
 2nd peak phrased forward with 2nd varied repetition

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

Allegro

[in III:]

* - mid-peak harmonic change

mf *p* *mf* *p* *mf* *p*

(in III:) I VII^o7 /V 9-8 V4-3 I VII^o7 /V 9-8 V4-3 I

motive and repetitions: ambiguous grouping

Detailed description: This musical score shows the outer voices of a string quintet in G major, measures 34-39. The tempo is 'Allegro'. The key signature has one flat (F major). The score is annotated with dynamics: *mf* and *p* alternating. There are accents (^) over the first notes of measures 35, 37, and 39. A note in measure 37 has a mid-peak harmonic change (*). The harmonic analysis below the staff shows the progression: (in III:) I VII^o7 /V 9-8 V4-3 I VII^o7 /V 9-8 V4-3 I. A bracket under the first two measures is labeled 'motive and repetitions: ambiguous grouping'.

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

Allegretto

p

half-cadence

1st peak

2nd peak

sf *sf*

V I⁶ (plagal) II⁶ V⁶/V V I⁶ (plagal) II⁶ V⁶/V V

post-cadential 1st repetition

post-cadential 2nd repetition

Detailed description: This musical score shows the annotated reduction of the Trio for Piano and Strings in G major, measures 20-27. The tempo is 'Allegretto'. The key signature has one flat (F major). The score starts with a piano (*p*) dynamic. It features a half-cadence at the end of measure 24. The first peak (measures 25-26) and second peak (measures 27-28) are marked with *sf*. The harmonic analysis below the staff shows: V I⁶ (plagal) II⁶ V⁶/V V I⁶ (plagal) II⁶ V⁶/V V. Brackets indicate 'post-cadential 1st repetition' (measures 25-26) and 'post-cadential 2nd repetition' (measures 27-28).

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

Sotto voce

p

pp anti-climax

1st cadence 1st repetition arriving at a higher peak 2nd repetition, arriving at extreme upper register

obstinate? not obstinate

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

Larghetto

(a feeling of growing emotion but not insistence)

f appassionato cresc. con forza *p*

statement 1st repetition, starting with a higher and louder peak 2nd repetition, starting with an extremely high note leading to cadence

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

Molto moderato

The image shows two staves of musical notation for Schubert's Piano Sonata, D. 960, 1st movement, measures 20–29. The tempo is marked 'Molto moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first staff begins with a *pp* dynamic. A bracket labeled 'subphrase' spans the final two measures of the first staff. The second staff continues the melody, with a *pp* dynamic. A bracket labeled 'repetition of subphrase, arriving at a higher peak' spans the first two measures of the second staff. Below the second staff, a dashed line indicates a structural analysis: 'obstinacy gesture abandoned' and 'peak belongs to new phrase'.

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

Allegretto

The image shows three staves of musical notation for Beethoven's Piano Sonata Op. 31, No. 2, 3rd movement, measures 16–31. The tempo is marked 'Allegretto'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The first staff starts with a *f* dynamic, followed by a *p* dynamic with a 'cresc.' marking, and then a 'dim.' marking. The second staff starts with a *p* dynamic and 'cresc.', followed by a *f* dynamic, a *sf* dynamic, and a *p* dynamic with 'cresc.'. The third staff starts with a *f* dynamic, a *sf* dynamic, a *p* dynamic with 'cresc.', and ends with a *f* dynamic. Annotations include 'subphrase' under the first two measures of the second staff, '1st peak, phrased forward with 1st repetition' under the last two measures of the second staff, 'exposition ending' under the first two measures of the third staff, '2nd, higher peak, phrased forward with 2nd repetition' under the last two measures of the third staff, and 'closure in the high register' under the final measure of the third staff. Accents (^) are placed over notes 8, 5, and 1 in the second staff, and 8, 5, and 8 in the third staff.

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

Allegretto

The image shows a musical score for a closing climax in the coda, annotated with performance instructions and structural labels. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The tempo is marked "Allegretto". The score is divided into two main sections: a "subphrase" and a "huge climax". The "subphrase" consists of the first four measures, marked with a bracket below. The "huge climax" consists of the remaining five measures, also marked with a bracket below. The first measure of the "huge climax" is marked with a fortissimo (*ff*) dynamic and a "10th" interval. The second measure is marked with a triplet of eighth notes and a "3 +8va" annotation. The third and fourth measures are marked with triplets of eighth notes and a "3" annotation. The fifth measure is marked with a piano (*p*) dynamic and a "1" annotation. The score is annotated with a large slur over the "huge climax" section, with a "monophonic descent" label below it. The score is also annotated with a "3 +8va" annotation above the first measure of the "huge climax" and a "5" annotation above the fifth measure. The score is annotated with a "1" annotation above the final measure.

subphrase

huge climax

monophonic descent

ff

p

10th

3 +8va

3

3

5

1

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

Trio 1

The musical score is annotated with various performance and harmonic details:

- Staff 1:** Melody, marked *p*. Annotations: "upbeat" (over first two measures), "no upbeat" (over last two measures).
- Staff 2:** Accompaniment, marked *f p*. Roman numerals: III, V_5^6/III , III, V_5^6/III , III.
- Staff 3:** Accompaniment, marked *f p*. Roman numerals: IV^6 , VII^4_3/IV , IV^6 , VII^4_3/IV , IV^6 .
- Staff 4:** Melody, marked *f p*. Roman numerals: V, VII^7_4/V over V p.p., V, VII^7_4/V over V p.p., V.
- Staff 5:** Melody, marked *f p*. Roman numerals: I, V_5^6 , I, V_5^6 , I.
- Staff 6:** Accompaniment, marked *f p*. Roman numerals: bII^6 , V^2_bII , bII^6 , V^2_bII , bII .

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

Vivace assai

thematic ascending 3rd-leaps

ascending 3rd

p

VI

I

subphrase

potential obstinacy

repetition of subphrase

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

a) Theme, annotated melodic line

Moderato assai

orchestra

motivic ascending leap

motivic peak

Jenik

orchestra

motivic peak

Jenik

rhythmic stress
inverted contour

weakened peak

b) Climactic ending, annotated melodic line

Moderato assai

ascending leaps become basic idea

peak with a larger leap

extreme peak with huge leap and fermata

final interval:
ascending leap

The image displays a musical score for a climactic ending, annotated with various musical concepts. The score is written in treble clef and consists of two staves. The tempo is marked "Moderato assai". The first staff features a melodic line with several ascending leaps, annotated with "ascending leaps become basic idea" and "peak with a larger leap". The second staff shows a more complex melodic line with a large leap and fermata, annotated with "extreme peak with huge leap and fermata" and "final interval: ascending leap". The score includes dynamics such as "sf" and "8>v".