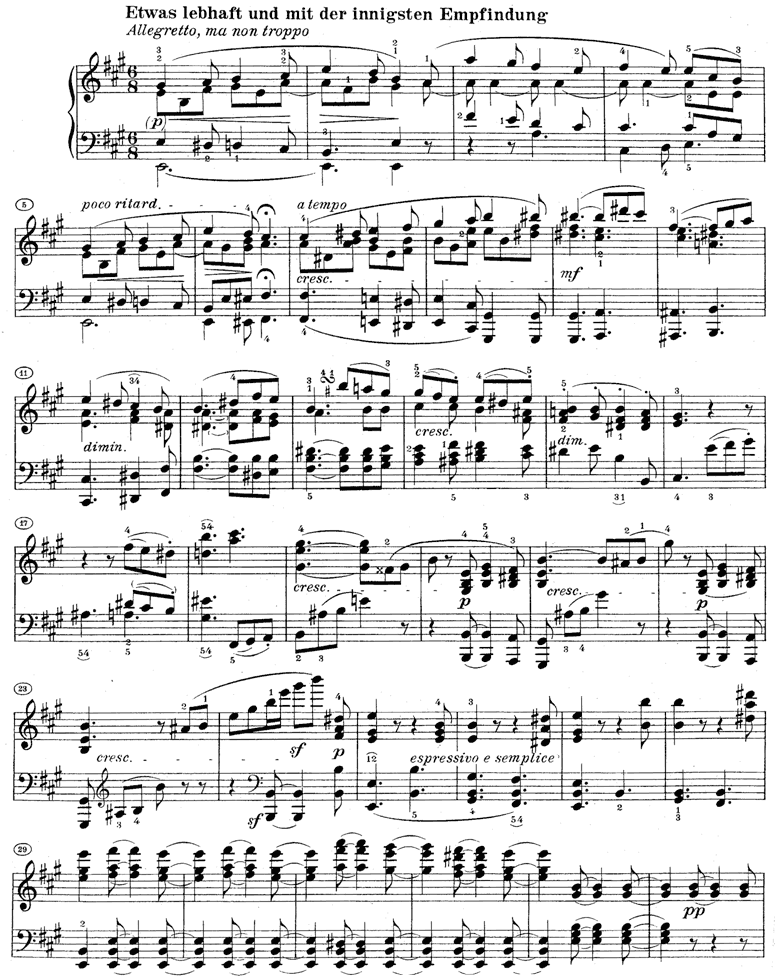
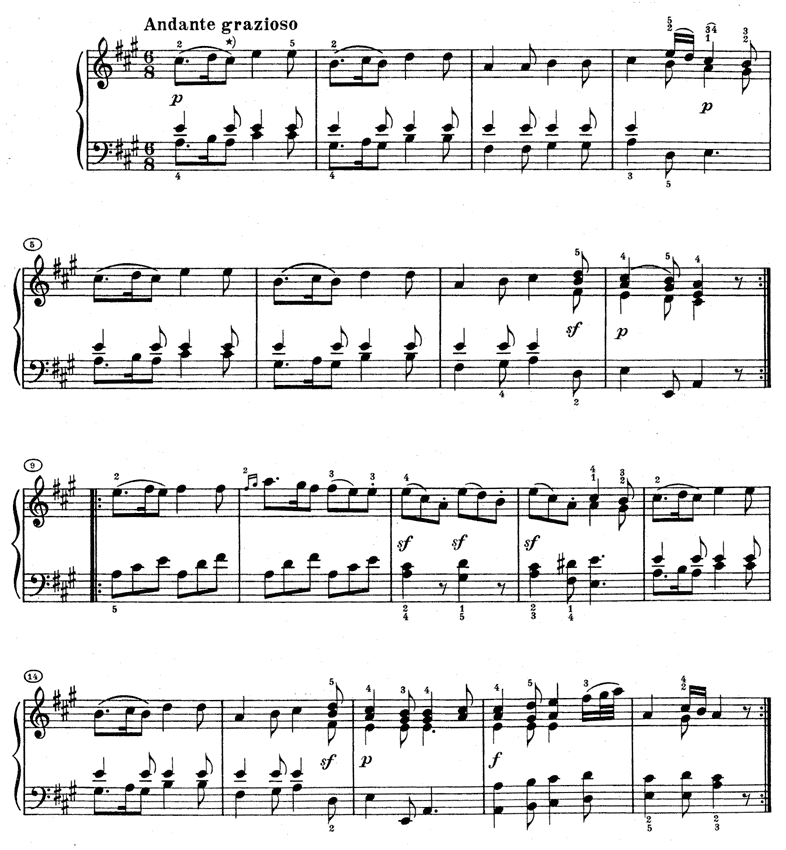
|  |
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| MTO banner  **MTO 13.2 Examples: Sauer, Cognitive Dissonance and the Performer’s Inner Conflict**  (Note: audio, video, and other interactive examples are only available online) <http://www.mtosmt.org/issues/mto.07.13.2/mto.07.13.2.sauer.php> |

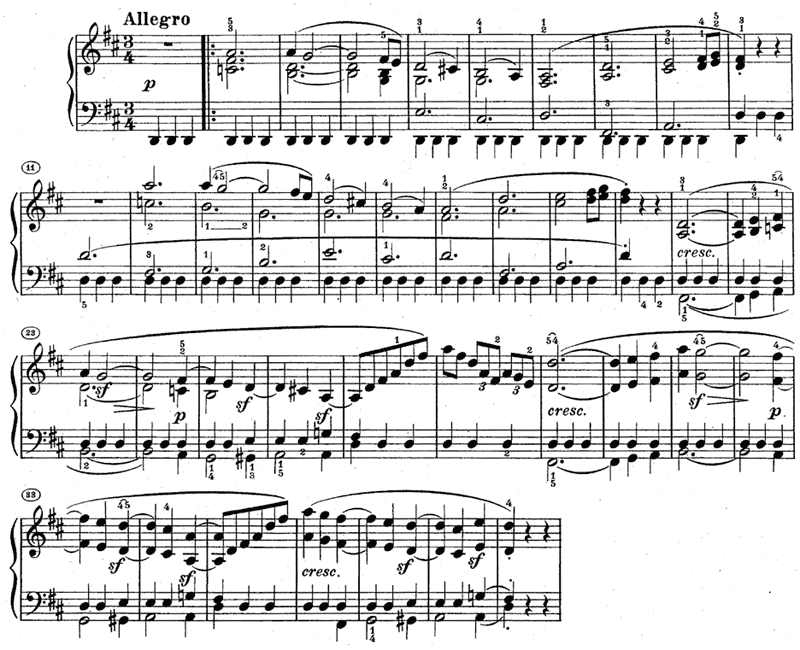
**Example 1.**Beethoven, Op. 101 (i), measures 1–35



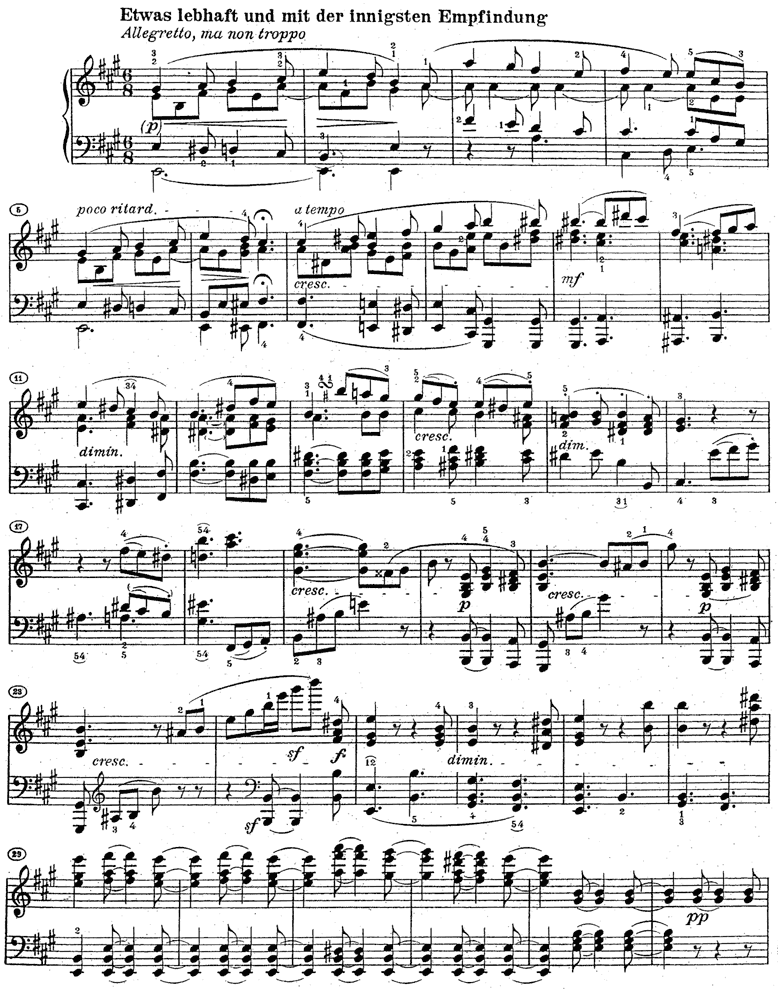
**Example 2.**Mozart, K. 331 (i), measures 1–18



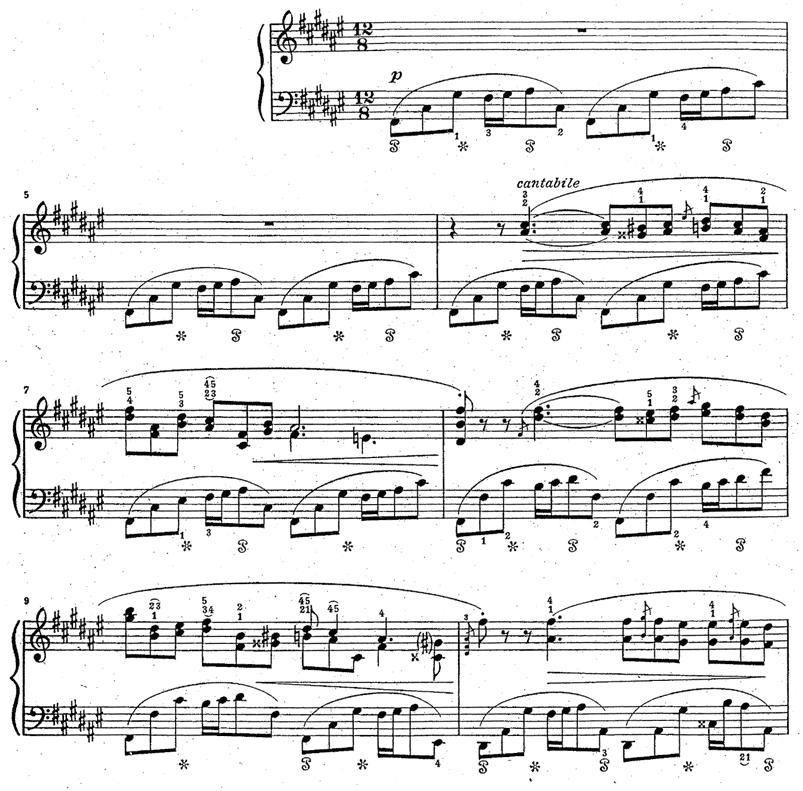
**Example 3.**Beethoven, Op. 28 (i), measures 1–39

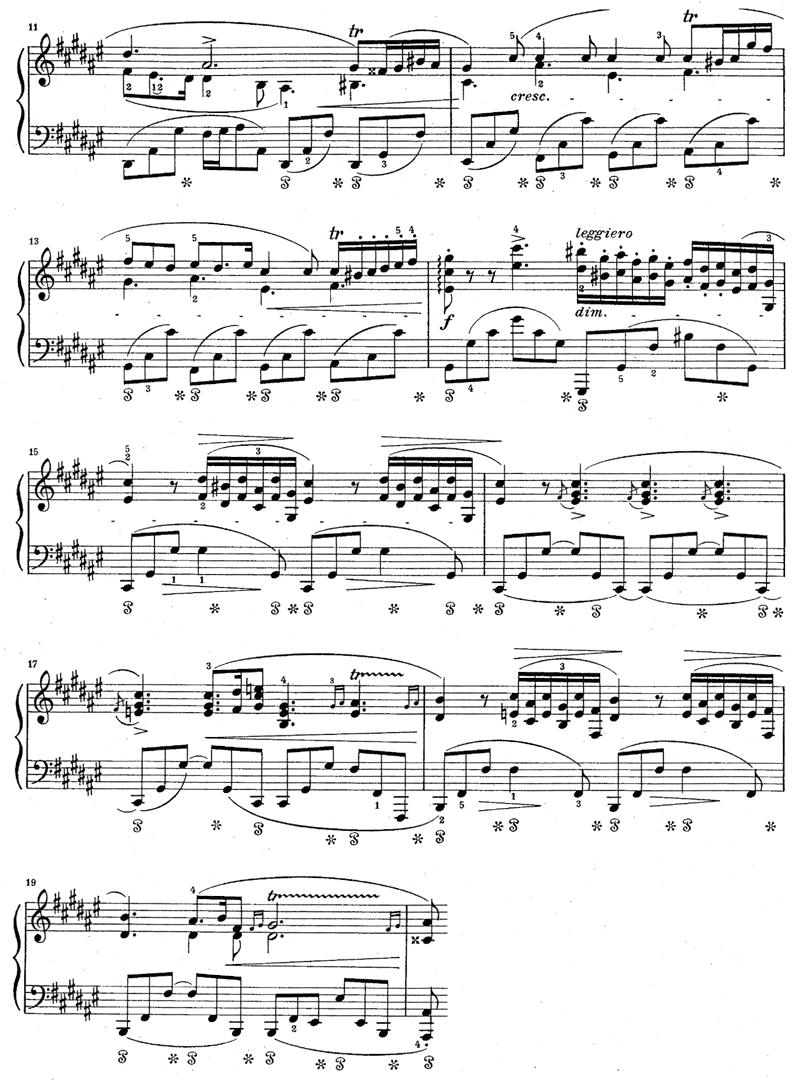


**Example 4.**Beethoven, Op. 101 (i), measures 1–35, with altered dynamic markings in measures 24–28

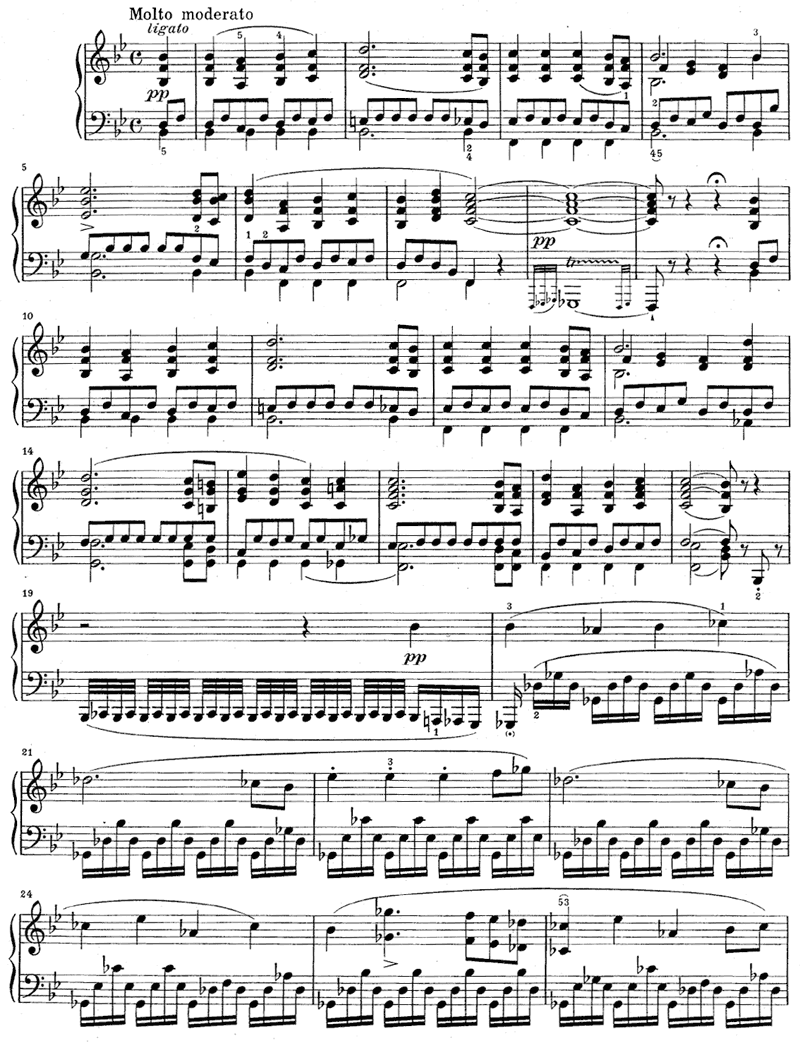


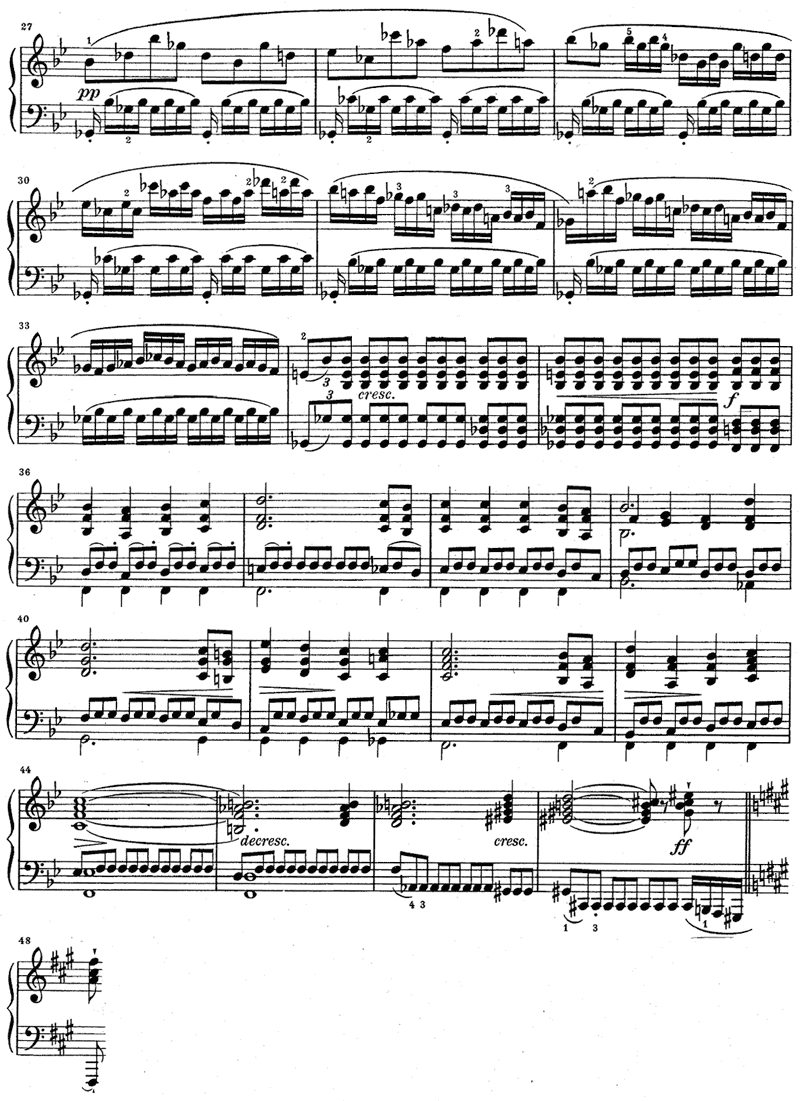
**Example 5.**Chopin, *Barcarolle*, Op. 60, measures 4–20



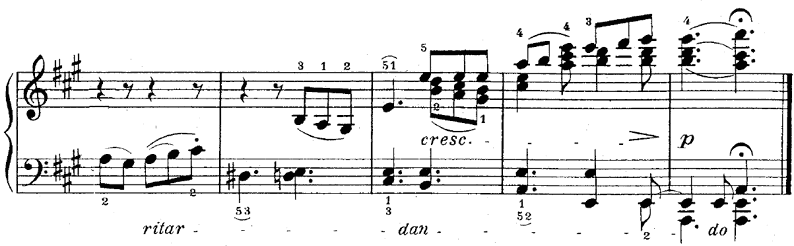


**Example 6.**Schubert, D. 960 (i), measures –8





**Example 7.**Beethoven, Op. 101 (i), measures 98–102



**Example 8.**Beethoven, Op. 101 (ii), measures 44–54



**Example 9.**Beethoven, Op. 101, transition to finale, measures 21–33

