

MTO 18.4 Examples: Goldenberg, The Interruption-Fill and Corollary Procedures

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.12.18.4/mto.12.18.4.goldenberg.php>

Example 1. Basic upper-voice interruption-fill before $\hat{3}$: Schubert, Impromptu op. 90 no. 3 (D. 899), measures 1–8. Voice-leading graph

The image displays a musical score for Schubert's Impromptu op. 90 no. 3, measures 1–8. The score is written for piano, with a treble clef for the upper voice and a bass clef for the lower voice. The key signature is three flats (B-flat major/C minor). The time signature is 3/4. The voice-leading graph is shown below the score, with boxes around notes and lines connecting them between staves. Above the treble staff, notes are labeled with circled numbers 1, 3, 5, 7, and 8. Below the bass staff, notes are labeled with Roman numerals I, V⁵, #5, I, V, and I. A dashed line labeled 'int.-fill' connects the note at measure 4 to the note at measure 5.

Example 2. Continuous motion across interruption without interruption-fill:
Haydn, Symphony no. 92 [Oxford], fourth movement, measures 1–9. Annotated reduction

Presto initial ascent

p

(p)

no textural break in upper voice

motion into an inner voice

||*

initial ascent

||

*: ambiguous location

Example 3. Larger chromatic motion starting from the chromatic lead-in:
Haydn, Piano Variations in F minor, Hob. XVII:6, measures 30–34. Voice-leading graph

③⑩ ③ ③③ ③④

③ ② (#②) ③

chromatic succession

int.-fill

I V₄⁶ 5 #5 I

Example 4. Expansion of the consequent based on the interruption-fill:
Haydn, Symphony no. 104, second movement, measures 16–25. Annotated reduction

Example 5. Interruption-fill continues motion from an inner voice:
Beethoven, Piano Sonata op. 2 no. 1, second movement, measures 1–8 and 32–39. Voice-leading graph

Example 6. A diatonic melodic sixth based on a fifth-progression plus a step:
Priestermarsch. From Mozart, *Die Zauberflöte*, K. 620, Act 2. Measures 15–20. Annotated reduction

Example 7. Ascent across interruption without filling-in, combining motion from an inner voice with initial ascent:
Mozart, Serenade K. 320, fourth movement, measures 1–16. Voice-leading graph

Example 8. Magnified ascent to the lead-in:
Widor, Valse-Impromptu op. 15 no. 6, measures 39–47. Annotated score

Example 9. Lead-in in the original register before an octave shift:
Chopin, Nocturne op. 48 no. 1, measures 25–30. Annotated score

25 $\hat{3}$
Poco più lento
sotto voce
int.-fill
2 #2
3 (inner doubling)
sempre *p*

Example 10. Lead-in grouped with the consequent:
Chopin, Mazurka op. 56 no. 3, measures 73–88. Voice-leading graph

73 antecedent
79
81 int.-fill upper register consequent
88

Example 11. Lack of simultaneous V before interruption-fill:
Chopin, Nocturne op. 9 no. 1, measures 36–40

36
Larghetto
f poco stretto
fz p
poco rallent.
int.-fill
2 #2 3

Example 12. Basic upper-voice interruption-fill before $\hat{3}$:
 Beethoven, Theme for Piano Variations op. 34, measures 1–6. Annotated score

Example 13. The seventh at the middle of an interruption-structure from $\hat{3}$:

- a) the seventh as a true upper neighbor to $\hat{3}$ cancels the interruption;
- b) the seventh as an offshoot from V^2 left unexplained;
- c) the seventh as a descending interruption-fill from a cover tone before $\hat{3}$;
- d) the seventh as a descending interruption-fill from a cover tone before $\hat{3}$, paradoxically combined with the ascending interruption-fill

Example 14. Emphasized $\#4$ within a fourth-progression toward $V\hat{5}$:
 Beethoven, Piano Sonata op. 31 no. 1, third movement, measures 217–30. Annotated score

217 **Allegretto** $\hat{4}$
fp
 3 3 3 3 3 3 3 3 3 3 3 3
 222 $\hat{\#4}$ $\hat{5}$ **Adagio**
cresc. *p*
 apparent tonic
 end of V

Example 15. $\#4$ lead-in after an illusory seventh-progression:
 Mozart, String Quartet K. 465, second movement, measures 39–46. Annotated score

Andante cantabile
 retransition (illusory seventh progression?)

39 *p* $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{2}$
cresc.
 43 *f* $\hat{3}$ $\hat{4}$ *p* $\hat{\#4}$ $\hat{5}$ **recapitulation**

Example 16. Ascent to the regained $\hat{5}$ based on anticipation without interruption-fill:
 Mozart, Violin Concerto no. 5, K. 219, third movement, measures 1–16. Voice-leading graph

Example 17. Deformation of interruption-fill:
 Haydn, Symphony no. 101, second movement, (1) measures 1–10 (normative); (2) measures 25–34. Annotated score

Example 18. Combination of anticipation from an augmented triad and interruption in the bass:
 Grieg, *Poetische Bilder* op. 3, no. 3: *Con moto*, measures 1–15. Annotated score

Con moto

p stacc. sempre

poco rit. || *ant. a tempo*

no anticipation in bass ||

2 3 5 etc.

Example 19a. Kalinnikov, Nocturne in F-sharp minor, measures 40–43. Annotated score

Più mosso

III #

consequent

3 4 #4 5

V¹³₇ || I

Example 19b. Kalinnikov, Nocturne in F-sharp minor, measures 36–43. Voice-leading graph

The musical score for Example 19b consists of two staves. The upper staff is the treble clef, and the lower staff is the bass clef. The key signature is F-sharp minor. Above the treble staff, a voice-leading graph is shown with circled measure numbers 36, 40, 42, and 43. The graph includes annotations: 'ant' (antecedent) with arrows pointing to notes in measures 36 and 37; a dashed line representing a melodic line; and a star symbol with a circled 5 in measure 43. Below the staves, the chord progression is given as: in IV: I, III #, V 13=6 [12=5] 7, #7, I.

Example 20. "Tonicization of the lead-in #2:
Grieg, *Stimmungen* op. 73, no. 2: *Scherzo-Impromptu*, measures 41–61. Voice-leading graph

The musical score for Example 20 consists of two staves. The upper staff is the treble clef, and the lower staff is the bass clef. The key signature is B-flat major. Above the treble staff, a voice-leading graph is shown with circled measure numbers 1, 41, 45, 47, 49, 53, 57, and 61. The graph includes annotations: 'tonicized interruption-fill' and 'chromatic motion' with horizontal lines above the staff; 'theme' with dashed boxes around specific melodic phrases; 'ant' (antecedent) with arrows pointing to notes; and '(non-linear deviation from interruption)' with a bracket below the staff. A note in measure 53 is marked with '(=d #?)'. The lower staff has an ellipsis '[...]' in measure 41.

Example 21. Chromatic Lead-in in an Open Chromatic Context Wagner, *Tristan und Isolde*, Act 2, scene 2 (excerpt)
Reduction by Hans von Bülow

Etwas zögernd

Tris - tan sei-ner Lie - - - - - be?

ff *più p*

Etwas belehnd, aber unmerklich

pp *p* *espr.* *sehr weich* *Doch —*

Example 22a. Liszt, Piano Sonata in B minor, measures 145–152

145

sempre p

smorz.

cantando espressivo

150

p

3

3

3

3

Detailed description: This musical score shows measures 145 to 152 of Liszt's Piano Sonata in B minor. It is written for piano in 2/4 time. The first system (measures 145-149) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamic is *sempre p* (piano). A slur covers the first two measures, and a *smorz.* (ritardando) marking is present at the end of the system. The second system (measures 150-152) is marked *cantando espressivo* and *p*. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The melodic line includes several triplet markings (3) and a slur. The bass line also includes triplet markings (3).

Example 22b. Liszt, Piano Sonata in B minor, measures 612–617. Annotated score

612

p

pp

becomes $\sharp 2$

cantando espress. (senza slentare)

615

p

3

3

3

3

Detailed description: This annotated musical score shows measures 612 to 617 of Liszt's Piano Sonata in B minor. It is written for piano in 2/4 time. The first system (measures 612-614) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamic is *p* (piano) in measure 612 and *pp* (pianissimo) in measure 614. A slur covers the first two measures. A marking "becomes $\sharp 2$ " is placed above the treble clef in measure 614. The second system (measures 615-617) is marked *cantando espress. (senza slentare)* and *p*. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The melodic line includes several triplet markings (3) and a slur. The bass line also includes triplet markings (3).

Example 23. Descending upper-voice interruption-fill to $\hat{1}$:
Haydn, Symphony no. 77, second movement, measures 1–16. Annotated score

(i) 5 4 3 2

p

int.-fill (i)

pp (*p*)

etc.

Example 24. Division of a ninth into two fifths replaces ordinary lead-in:
Chopin, Mazurka op. 63 no. 1, measures 1–8. Annotated score

Vivace

f [...] *f*

special int.-fill

2 6 3

Example 25. Ascending interruption-fill in the bass: “Ich bin’s, Ich sollte büßen.”

From Bach, *St. Matthew Passion*, no. 16. Voice-leading graph (after Schenker)

The image shows a musical score for Example 25, consisting of two staves (treble and bass clef) in a key signature of three flats. The score is annotated with a voice-leading graph. Circled numbers 1, 5, 6, 7, 8, 9, and 11 are placed above the treble staff. A bracket labeled "melodic 13th" spans from measure 5 to measure 8. A bracket labeled "interruption-fill (fourth-progression)" spans from measure 6 to measure 9. A bracket labeled "P" spans from measure 6 to measure 8. Dotted lines indicate voice-leading paths between notes in the two staves.

Example 26. Alternative interpretations of the descending bass from V to I

The image shows a musical score for Example 26, consisting of a single bass clef staff. It presents two alternative interpretations of a descending bass line. The first interpretation is labeled "interruption-fill" and is annotated with Roman numerals I, V, III \sharp , and I. The second interpretation is labeled "OR" and is annotated with Roman numerals I, V, and I. Dotted lines indicate voice-leading paths between notes in the two interpretations.

Example 27. The $\hat{5}$ - $\hat{1}$ caesura-fill as a fourth-progression plus a step:

Mozart, *Symphony no. 39*, K. 543, first movement, measures 87–97. Annotated melodic line

The image shows a musical score for Example 27, consisting of three staves (treble clef) in a key signature of three flats. The score is annotated with a melodic line. The first staff is labeled with measure numbers 87 and 91. The second staff is labeled with measure numbers 91 and 95. The third staff is labeled with measure numbers 95 and 97. A bracket labeled "fourth-progression before interruption proper" spans from measure 91 to measure 95. Roman numerals $\hat{5}$, $\hat{4}$, $\hat{3}$, and $\hat{2}$ are placed above the staves. Dotted lines indicate voice-leading paths between notes in the three staves.

Example 28. A descending 5-1 caesura-fill that defies clear division:
Haydn, Piano Sonata XVI:40, second movement, measures 1-5. Annotated score

Example 29. “Illegal” passing tones after a back-relating dominant: “Der hölle Rache kocht in meinem Herzen.”
From Mozart, *Die Zauberflöte*, K. 620, Act 2. Voice-leading graph (bass only)

Example 30. “Illegal” passing tones between two occurrences of an auxiliary cadence:
Beethoven, String Quartet op. 59 no. 2, fourth movement, measures 1-18. Voice-leading graph

Example 31. “Illegal” passing tones from a cover tone:
Mozart, Piano Sonata K. 576, first movement, measure 48. Voice-leading graph

48

cover tone *illegal passing tones UN UN