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

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

Example 1. Basic upper-voice interruption-fill before $\frac{3}{2}$ Schubert, Impromptu op. 90 no. 3 (D. 899), measures 1–8. Voice-leading graph
Example 2. Continuous motion across interruption without interruption-fill:
Haydn, Symphony no. 92 (Oxford), fourth movement, measures 1–9. Annotated reduction

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
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:
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

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

Example 11. Lack of simultaneous V before interruption-fill:
Chopin, Nocturne op. 9 no. 1, measures 36–40
Example 12. Basic upper-voice interruption-fill before 3:\nBeethoven, Theme for Piano Variations op. 34, measures 1–6. Annotated score

Example 13. The seventh at the middle of an interruption-structure from 3:\na) the seventh as a true upper neighbor to 3 cancels the interruption;
b) the seventh as an offshoot from V\textsuperscript{2} left unexplained;
c) the seventh as a descending interruption-fill from a cover tone before 3;
d) the seventh as a descending interruption-fill from a cover tone before 3, paradoxically combined with the ascending interruption-fill
Example 14. Emphasized $\frac{3}{4}$ within a fourth-progression toward $V_\frac{5}{4}$:
Beethoven, Piano Sonata op. 31 no. 1, third movement, measures 217–30. Annotated score

Example 15. $\frac{3}{4}$ lead-in after an illusory seventh-progression:
Mozart, String Quartet K. 465, second movement, measures 39–46. Annotated score
Example 16. Ascent to the regained $\frac{3}{2}$ 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

Example 19a. Kalinnikov, Nocturne in F-sharp minor, measures 40–43. Annotated score
Example 19b. Kalinnikov, Nocturne in F-sharp minor, measures 36–43. Voice-leading graph

Example 20. "Tonicization of the lead-in 63":
Grieg, Stimmungen op. 73, no. 2: Scherzo-Impromptu, measures 41–61. Voice-leading graph
Reduction by Hans von Bülow

\[ \text{Etwas zögernd} \]

\[ \text{Tristan seiner Liebe?} \]

\[ \text{ff} \]

\[ \text{più} \]

\[ \text{Etwas belehend, aber sanftlichen} \]

\[ \text{Doch} \]

\[ \text{sehr weich} \]

\[ \text{pp} \]

\[ \text{espr} \]
Example 22a. Liszt, Piano Sonata in B minor, measures 145–152

Example 22b. Liszt, Piano Sonata in B minor, measures 612–617. Annotated score
Example 23. Descending upper-voice interruption-fill to $\frac{1}{2}$.
Haydn, Symphony no. 77, second movement, measures 1–16. Annotated score

Example 24. Division of a ninth into two fifths replaces ordinary lead-in:
Chopin, Mazurka op. 63 no. 1, measures 1–8. Annotated score
Example 25. Ascending interruption-fill in the bass: “Ich bin’s, Ich sollte büssen.”

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

Example 27. The $\frac{5}{4}$–1 caesura-fill as a fourth-progression plus a step:
Mozart, Symphony no. 39, K. 543, first movement, measures 87–97. Annotated melodic line
Example 28. A descending $\frac{5}{4} - \frac{1}{4}$ caesura-fill that defies clear division:
Haydn, Piano Sonata XVI:40, second movement, measures 1–5. Annotated score

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