

Index to the Blog *Ascending Cadence Gestures* and to Related Publications on the Texas ScholarWorks Platform

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Abstract:

This is an index to musical compositions discussed in essays published on this platform since 2010, through 12 January 2019. Many but not all of the pieces listed were also discussed on my blog *Ascending Cadence Gestures in Tonal Music* (on Google's blogspot platform). Taken together, these essays and blog posts document rising cadence figures and some melodic archetypes in a broad range of European music from roughly 1500-1900, including music for social uses (dance and song), for domestic and public performance, and for the musical theater.

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[Part II: 1700-1800](#)

From Corelli and Dandrieu, Telemann and J. S. Bach, to Haydn, early dance sets by Beethoven, and manuscript collections of contredanses compiled under supervision of Johann Bülow (in the Royal Danish court).

[Part III: English, Scotch, and Irish Dance and Song](#)

Index to an essay on this topic and to its two supplements, the music probably coming mostly from the second half of the 18th century, but including both newer (early 19th century) and much older tunes as well.

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Including especially music by Josef Lanner, Johann Strauss, sr., and Schubert, but also Beethoven, Hummel, and various composers of waltzes, polkas, and galops. An operetta by Offenbach and songs by Duparc and Wolf from the 1860s are also listed here.

[Part V: After 1870](#)

Further works of the same kind, including another Offenbach operetta, but also stage and concert works by Johann Strauss, jr., piano pieces and songs by Chaminade, more songs by Wolf, musicals/operettas by Friml and Romberg, and five cues from feature films.

Introduction

This is an index to musical compositions discussed in more than two dozen essays published on this platform since 2010, through 12 January 2019: [Link to my author page](#).

Many but not all of the pieces listed here were also discussed on my blog *Ascending Cadence Gestures in Tonal Music* (on Google's blogspot platform). Taken together, these essays and posts document rising cadence figures and some melodic archetypes in a broad range of European music from approximately 1500-1900, including music for social uses (dance and song), for domestic and public performance, and for the musical theater.

The arrangement throughout this index is roughly chronological. Where I have dates, pieces are put in sequence, with the exception that, for some composers, works within a limited time period are clustered together, an example being Georg Muffat, whose *Armonico tributo* (1682) was published before the *Pièces de Claveçin* of Elisabeth Jacquet de La Guerre (1687) but his *Florilegium Primum* (1695) was published later. Another exception is for a series of pieces that were examined in a single published essay, one example being Castello and van Eyck, both of whom were included in the historical survey essay (see link in the entries), another example being Poglietti, Bertali, and Rosenmüller, whose work was explored in the Austria-Germany essay. Where I do not have dates, I have tried to place composers and compositions in the general area where a knowledgeable reader would be likely to look for them. Thus, in Part I, Lassus may be found after Johann Walther but before Thomas Morley, and Reincken between Chambonnières and Georg Muffat. This method, however, did not always allow precise placements, and the reader may therefore need to use text-find functions in some cases when attempting to locate a specific composer or collection quickly. Finally, I should note that inconsistencies in citation style are traceable to differences within and between the individual essays.

For information on this style-historical project, its argument, and its methods, I refer the reader to the blog entry for 17 October 2018, on the occasion of the 300th post: [link](#). See also additional commentary in the subsequent post – [link](#) – and further comment on analysis methods and priorities in the entry for 30 September 2017: [link](#). The introduction to the recently published essay on two Offenbach one-act operettas also has perhaps the most fully fleshed-out historical narrative I have written to date: [link to the essay](#).

Part I: ~1500-1700

29. Sommergewinn.
(Wettstreit zwischen Sommer und Winter.)
Altd. Ldb. Nr. 272.

Heut ist ein freu-den-rei-cher tag, daß man den Sommer gwin-nen
mag. Al-de! ihr her-ren mein, der Sommer ist fein.

- Boehme (compiler & ed.),¹ "Ringeltanz": link to [Rising Lines essay](#)
 n326 "Ringeltanz mit Mailehen": link to [Rising Lines essay](#)
 n29, "Sommergewinn": link to [Rising Lines essay](#)
 n20 "Ein Ringeltanz" (1550): link to [Rising Lines essay](#)
 n327a "Alter Mairegen": link to [Rising Lines essay](#)
 n327b "Der Pater und die Nonne": link to [Rising Lines essay](#)
- Johann Walther, ATB setting of the Easter chorale *Jesus Christus, unser Heiland* (1524):
 link to [minor key essay](#)
- Lassus, texted bicinia, n5: link to [historical survey essay](#)
 n6: link to [historical survey essay](#)
 n14: link to [historical survey essay](#)
 n15: link to [historical survey essay](#)
- Giovanni Gastoldi, bicinia, book 1, n3: link to [historical survey essay](#)
 Giovanni Gastoldi, bicinia, book 1, n12: link to [historical survey essay](#)
 Orazio Vecchi, duets, n22: link to [historical survey essay](#)
 Thomas Morley, Duets for Two Viols, n5: link to [historical survey essay](#)
 Thomas Morley, madrigal "Leave, alas! This tormenting" (1595): link to [minor key essay](#)
 Christian Demantius, *Conviviorum deliciae* (1608), n29 Intrada: link to [Rising Lines essay](#)
 Thomas Ravenscroft, *Pammelia* (1609), rounds. [Link to essay.](#)
- Michael Praetorius, *Musarum Sioniarum* (1607), "Canticum Trium Puerorum"
 Michael Praetorius, *Musae Sioniae V* (1609), "Preis sei Gott in der Höhe": link to
[historical survey addendum](#)
- Michael Praetorius, *Terpsichore* (1612)
 n35: courante: link to [historical survey essay](#)
 n38: courante: link to [historical survey essay](#)
 n41 courante: link to historical survey essay: link to [Rising Lines essay](#)
 n50. courante: link to [historical survey essay](#)
 n75: courante: link to [historical survey essay](#)
 n76: courante: link to [historical survey essay](#)
 n92: courante: link to [historical survey essay](#)

¹ Examples drawn from Jakob Boehme, *Geschichte der Tanzmusik in Deutschland* (1886).

- n93: courante: link to [historical survey essay](#)
n94: courante: link to [historical survey essay](#)
n95: courante: link to [historical survey essay](#)
n96: courante: link to [historical survey essay](#)
n104: courante: link to [historical survey essay](#); link to [minor key essay](#)
n110: courante: link to [historical survey essay](#)
n111: courante: link to [historical survey essay](#)
n147: courante: link to [historical survey essay](#); link to [minor key essay](#)
n148 courante: link to [historical survey essay](#); link to [minor key essay](#)
n161.: courante: link to [historical survey essay](#)
n162: courante: link to [historical survey essay](#)
n209, volte: link to [Rising Lines essay](#)
n265 ballet: link to [historical survey essay](#)
n283 (a passamezzo): link to [historical survey essay](#)
n284, galliard: link to [historical survey essay](#)
n285, galliard: link to [historical survey essay](#)
n295. galliard: link to [historical survey essay](#); link to [minor key essay](#)
n304. galliard: link to [historical survey essay](#)
n308, galliard: link to [historical survey essay](#)
- Dario Castello, *Sonate concertate in stil moderno, libro primo*, book 1 (1621), sonata 7: link to [historical survey essay](#)
- Dario Castello, *Sonate concertate in stil moderno*, book 2 (1629), sonata 5: link to [historical survey essay](#)
- Jacob van Eyck, *Fluyten-Lusthof*
"Wel Jan wat drommel": link to [historical survey essay](#); link to [minor key essay](#)
"onse Vader": link to [historical survey essay](#)
"L'Avignone": link to [historical survey essay](#)
No. 33 Courant: link to [historical survey essay](#); link to [minor key essay](#)
"Schasamisie vous re veille": link to [historical survey essay](#)
"Meysje wilje by": link to [historical survey essay](#)
"Lavignone": link to [historical survey essay](#)
"Tweede Lavignone": link to [historical survey essay](#)
- Boehme, n327c "Die Gans di kompt wt Sassen (1600s): link to [Rising Lines essay](#)
Boehme, n327d "Fragment auf einem Bilde in einem Spinette 1640": link to [Rising Lines essay](#)
- Boehme, n328e "Deutsches Gesellschaftsspiel": link to [Rising Lines essay](#)
- Alessandro Poglietti, Suite "Rossignolo," Aria Allemagna con alcuni Variazioni sopra l'Età della Maestà Vostra, parte 4ta; [link to Austria-Germany essay](#)
- Poglietti, Suite "Rossignolo," Capriccio per lo Rossignolo sopra il Ricercar; [link to Austria-Germany essay](#)
- Antonio Bertali, Sonata à 3 (from the *Partiturbuch Ludwig*, n75); [link to Austria-Germany essay](#)
- Johann Rosenmüller, *Studenten-Music* (1654); [link to Austria-Germany essay](#)
n4 Pavane

n5 Pavane
 n6 Pavane
 n11 Courant

Playford,² "29th of May": link to [Playford revised essay](#)
 "Abergenny": link to [Playford revised essay](#)
 "Anna Maria": link to [Playford revised essay](#)
 "Arcadia": link to [Playford revised essay](#): link to [historical survey essay](#)
 "Argiers (alt: Argeres, The Wedding Night)": link to [Playford revised essay](#)
 "Arundel Street": link to [Playford revised essay](#)
 "Bolton (alt: Lincoln)": link to [Playford revised essay](#)
 "Buckingham House (alt: Chelsea Reach)": link to [Playford revised essay](#)
 "Cary's Maggot": link to [Playford revised essay](#)
 "Cavylilly Man": link to [Playford revised essay](#)
 "The Chirping of the Lark": link to [Playford revised essay](#): link to [historical survey essay](#)
 "Confess His Tune (alt: The Court lady)": link to [Playford revised essay](#)
 "Cotty House": link to [Playford revised essay](#)
 "Cupid's Garden": link to [Playford revised essay](#)
 "Duke of Luxemburgh's March": link to [Playford revised essay](#)
 "The Duke of York's Delight": link to [Playford revised essay](#)
 "Easter Tuesday": link to [Playford revised essay](#)
 "Emperor of the Moon": link to [Playford revised essay](#)
 "From Aberdeen": link to [Playford revised essay](#)
 "Granny's Delight": link to [Playford revised essay](#)
 "Hedge Lane": link to [Playford revised essay](#)
 "Hey Boys Up We Go": link to [Playford revised essay](#)
 "Hill's Maggot": link to [Playford revised essay](#)
 "Huddle-duddle (alt: Simple Simon)": link to [Playford revised essay](#)
 "If all the World were Paper": link to [Playford revised essay](#)
 "The Irish Ground": link to [Playford revised essay](#)
 "The Irish Trot": link to [Playford revised essay](#)
 "Jenny Pluck Pears": link to [Playford revised essay](#)
 "The King's Jig (alt: Winchester Wedding)": link to [Playford revised essay](#)
 "Lady Day": link to [Playford revised essay](#)
 "Lane's Minuet": link to [Playford revised essay](#)
 "London Gentlewoman (alt: The Hemp-Dresser, The London Maid)": link to [Playford revised essay](#)
 "London's Loyalty": link to [Playford revised essay](#)
 "The Lord Chamberlain's Delight": link to [Playford revised essay](#)
 "The Lord Mayor's Delight": link to [Playford revised essay](#)
 "Madge on a Tree (alt: Mage on a Cree, Margery Cree)": link to [Playford revised essay](#): link to [historical survey essay](#)

² Numbers from John *The [English] Dancing Master*, published in multiple editions from 1651 to 1728. Arrangement of titles here is alphabetical, not chronological by first appearance in an edition of the series.

"The Mock Match": link to [Playford revised essay](#)
"Mug House": link to [Playford revised essay](#); link to [historical survey essay](#)
"The New Bourrée": link to [Playford revised essay](#)
"The New Invention": link to [Playford revised essay](#)
"A New Rigaudon (alt: Old Rigaudon)": link to [Playford revised essay](#)
"The Old Mole": link to [Playford revised essay](#)
"Picking of Sticks": link to [Playford revised essay](#)
"The Princess's Court, The": link to [Playford revised essay](#)
"The Queen's Delight, The": link to [Playford revised essay](#)
"Short's Garden(s)": link to [Playford revised essay](#)
"Slaughterhouse": link to [Playford revised essay](#)
"A Soldier's Life": link to [Playford revised essay](#)
"Tunbridge Walks": link to [Playford revised essay](#)
"Twelfth Eve": link to [Playford revised essay](#)
"Under and Over": link to [Playford revised essay](#); link to [historical survey essay](#)
"Watton Town's End": link to [Playford revised essay](#)
"Whitney's Farewell": link to [Playford revised essay](#)
"Windsor Castle": link to [Playford revised essay](#)
"Woodycock (alt: The Green Man)": link to [Playford revised essay](#); link to [historical survey essay](#)

John Hilton, *Catch That Catch Can*. London, 1652, rounds. [Link to essay](#).

Johann Heinrich Schmelzer, *Sacro-profanus concentus musicus* (1662), n1: Sonata à Otto;
[link to Austria-Germany essay](#)

Schmelzer, *Arie per il Balletto à Cavallo* (1667), Allemanda per gl' intrecci e figure di
passeggio grave introdotta da S. M. C. E
Cavaglieri. Con Viol; [link to Austria-
Germany essay](#)

Schmelzer, Ballet n2 for a production of Cesti's *Il pomo d'oro* (1667)

"Branle di Morsetti"; [link to Austria-Germany essay](#)

"Trezza"; [link to Austria-Germany essay](#)

Schmelzer, *Balletti francesi* (1669), "Margarita"; [link to Austria-Germany essay](#)

Schmelzer, *Partita ex Vienna*, Courente; [link to Austria-Germany essay](#)

Schmelzer, *Fechtschule* (Fencing School), Sarabande; [link to Austria-Germany essay](#)

Schmelzer, Violin Sonata in D, Sarabanda; [link to Austria-Germany essay](#)

Johann Caspar Kerll, "Admiramini" (Works II: *Geistliche Concerte* n3); [link to Austria-
Germany essay](#)

Kerll, Ciaccona (Works I: *Orgel- und Klavierwerke* n17); [link to Austria-Germany essay](#)

Kerll, Passacaglia (Works I: *Orgel- und Klavierwerke* n18); [link to Austria-Germany essay](#)

Kerll, Sonata for two violins and gamba, III [Moderato] (Works III); [link to Austria-
Germany essay](#)

Kerll, Toccata n4: Cromatica con Durezza e Ligature (Works I: *Orgel- und Klavierwerke*);
[link to Austria-Germany essay](#)

Christoph Bernhard, *Geistlicher Harmonien*, 1er Teil, motet "Aus der Tieffe"; [link to
Austria-Germany essay](#)

Jacques Champion de Chambonnières, *Pieces de Clavecin* (1670), Suite no. 1, Courante:

link to [historical survey addendum](#)

Suite no. 2, Sarabande
Suite no. 3, Sarabande
Suite no. 3, Gigue
Suite no. 5, Sarabande 2
Suite no. 5, Canaris

Chambonnieres, *Pieces de Clavecin, Livre Second* (1670), Galliard: link to [historical survey addendum](#)

Suite no. 1, Courante 1
Suite no. 2, Courante 1
Suite no. 2, Courante 2
Suite no. 3, Sarabande
Suite no. 3, Courante 3
Suite no. 4, Courante 2
Suite no. 5, Courante
Suite no. 6, Courante
Suite no. 6, Courante 3
Suite no. 6, Gigue

Johann Adam Reincken, *Hortus Musicus*, Sonata 1, Allemande and Courante; also BWV 965 (transcription); [link to Austria-Germany essay](#)

Georg Muffat, *Armonico tributo* (1682), Sonata n1, Allemanda; [link to Austria-Germany essay](#)

Georg Muffat, *Florilegium Primum* (1695); [link to Austria-Germany essay](#)

Suite n1, Gavotte
Suite n2, Menuet 1
Suite n2, Menuet 2
Suite n3, Gavotte
Suite n4, Canaries
Suite n5, Allemande
Suite n5, Menuet 2
Suite n6, Gigue
Suite n6, Menuet

Georg Muffat, *Florilegium Secundum* (1698), Suite n1, Gavotte pour des Italiens

Suite n3, Sarabande
Suite n3, Menuet

Georg Muffat, Partita n2, Menuet 1; [link to Austria-Germany essay](#)

Partita n5, Courante
Partita n5, Gavotte
Partita n5, Menuet 1
Partita n5, Gigue

Vincent Lübeck, Gigue in G minor; [link to Austria-Germany essay](#)

Elisabeth Jacquet de La Guerre, *Pièces de Clavecin* of 1687, D minor suite, Courante n2:
[link to minor key essay](#)

Elisabeth Jacquet de La Guerre, *Pièces de Clavecin* of 1687, D minor suite, Courante n1:
[link to minor key essay](#)

Henry Purcell, *The Works of Henry Purcell*, vol. 22, rounds. [Link to essay](#).

Johann Joseph Fux, Graduale "Ex Sion"; [link to Austria-Germany essay](#)

Fux, Suite III in G minor

Bouree; [link to Austria-Germany essay](#)

Menuet; [link to Austria-Germany essay](#)

Georg Böhm & Johann Wolfgang Franck, Sacred Songs (*Geistliche Lieder*); [link to Austria-Germany essay](#)

"Dein Kreuz"

"Denk' ans Welt"

"Des Donners Stimm'"

"Des Lebens Wasser"

"Du rufest mich"

"Eile nu dem Himmel zu"

"Geduld zu lernen"

"Himmelslieder"

"In voriger und dieser Zeit"

"Jesus' Lieb'"

"Lästert frei"

"Sündenplag"

Böhm, Chorale Preludes; [link to Austria-Germany essay](#)

Aus tieffer Not (chorale prelude)

Freu dich (chorale prelude)

Böhm, Keyboard suites; [link to Austria-Germany essay](#)

C minor suite allemande

D major suite menuet

D minor suite allemande

D minor suite courante

F major suite allemande

Georg Böhm, second Suite in F minor, Courante: [link to minor key essay](#); [link to Gallery essay](#)

Part II: 1700 to 1800

Siciliana

(interval) D5-----G5 to A5-----D5

(line) B4-----C5---C#5-----D5---E5---F#5 G5-----F#5 G5

(interval) B4-----G5

Corelli, Trio Sonata, op. 2, no. 8, Preludio; link to [JMT notes essay](#)

Jean-François Dandrieu, *Trois livres de clavecin de jeunesse* (between 1704 and 1720),
Menuet in G minor: link to [minor key essay](#)

Dandrieu, *Trois Livres de Clavecin*, Book 1, Suite 3, "La Bouillonante": link to [minor key essay](#)

Gaspard Le Roux, Gigue for two harpsichords: link to [minor key essay](#)

Le Roux, *Pieces de Clavessin* (1705), Suite in G minor

Courante: link to [minor key essay](#)

Sarabande with 11 variations: link to [minor key essay](#)

"Piece sans titre": link to [minor key essay](#)

George Bingham, *40 Airs Anglois dont les 16 premiers sont de Mr. FINGER & les 24 suivantes de Mr. George Bingham* (1704 or 1705): link to [historical survey addendum](#)

Air

Menuet (D minor)

Jig

Allegro in F major

Sybell

Chaconne (F major)

Chaconne (G major)

Vincent Lübeck the Elder, [keyboard pieces], March in F major: link to [historical survey addendum](#)

Vincent Lübeck the Elder, [keyboard pieces], Menuet

Georg Phillip Telemann, *Harmonischer Gottesdienst*, cantata no. 9, first aria, "Liebe, die von Himmel stammet, steigt wieder hinan"; link to [JMT notes essay](#)

Telemann, 6 Partitas for oboe and continuo (1716), no. 2 in G major, gigue. [Link to blog post](#).

Telemann, 12 Fantasias for Violin without Bass, TWV 40:14-25 (1735), no. 6 in E minor, III: siciliana. [Link to blog post](#).

Telemann, Concerto à sei in G major. [Link to blog post](#).

Johann Sebastian Bach, Prelude in C Major, BWV 924; Wilhelm Friedmann Bach, Prelude in C Major, BWV 924a; link to [JMT notes essay](#)

J. S. Bach, cantata No. 11, soprano aria "Jesu, deine Gnadenblicke"; link to [JMT notes essay](#)

Handel, *Jephtha*, aria "Waft her angels"; link to [JMT notes essay](#)

François Couperin, *Pièces de claveçin*, 5e ordre, "La Flore" (Charles Burkhart's analysis): link to [minor key essay](#)

Francois Couperin, *Pièces de claveçin*, 8e ordre, Passacaille (en rondeau): link to [minor key essay](#)

William Croft, "O God, Our Help" [tune: *St. Anne*]: link to [Rising Lines essay](#)

Thomas Davis, *Country Dances* (1748). link to [historical survey addendum](#)

"Merry Hary" (p.4)

"Westminster Bridge" (p.2)

"Glascon Lasses" (p.6)

"Kitty's Frolick" (p.16)

"Leister House" (p.5)

"Pretty Miss's Fancy" (p.22)

J. P. Kirnberger, "Lob des Weins," (1761) in the 4th installment of *Musikalisches Allerley von verschiedenen Tonkünstlern* (Berlin). [Link to the blog post](#).

J. P. Kirnberger, *Vivace* (1763), in the 8th installment of *Musikalisches Allerley von verschiedenen Tonkünstlern* (Berlin). [Link to the blog post](#).

Norbert Hauner, *Landshuter Gesangbuch* (1777), "Das Grab ist leer, der Held erwacht"; [link to blog post](#)

Straight & Skillern (publ.), 204 Country Dances (around 1775), link to [historical survey addendum](#)

"The Nabob"

"What's that to You"

"Cave of Enchantment"

Johann Bülow, dances from the 1773 collection of contredanses: link to [Rising Lines essay](#); link to [Bülow essay](#)

La bonne Foi

La Brune

La Couronne

La facile

La Fete Royale

La Gentille

L'Indifferente

Le retour désiré

Le Resouvenir agréable
Le salut Royale
Les Visites du Jour de l'An

Johann Bülow, Dances from the 1780-81 & 1782 collections. link to [Rising Lines essay](#);
Link to [Bülow essay](#)

La Musique droit à l'envers
La Gentillette
La Contante ment
L'écho
Les Bouquets de Violettes
La Frivole
Elle est là
La belle vüe
La jolie
La Triomphante
La Nouvelle Machine
L'amour de Souverain
Chacun a son gout

Alexis Bacquoy-Guedon, dance treatise from the 1780s, 4th Menuet in G major: link to
[minor key essay](#)

Mozart, 6 Menuets, K164 (1772), n4: link to [historical survey essay](#)

Mozart, 12 menuets, K176, n1: link to [historical survey essay](#); link to [Gallery essay](#)

Mozart, 12 Menuets, K568, ns2 & 11: link to [historical survey essay](#)

Mozart, 12 Menuets, K585, ns1 & 3: link to [historical survey essay](#)

Mozart, Menuets, K599, n4: link to [historical survey essay](#)

Mozart, 4 Menuets, K601, n1: link to [historical survey essay](#)

Haydn, Piano Sonata in A-flat major, Hob. XVI/43, II: link to [historical survey essay](#);
link to [JMT notes essay](#)

Haydn, Piano Sonata in E-flat major, Hob. XVI/52, II: link to [historical survey essay](#);
link to [JMT notes essay](#)

Haydn, String quartet, op. 76n2, II: link to [historical survey essay](#); link to [JMT notes essay](#)

Haydn, String quartet, op. 76n2, III: link to [historical survey essay](#); link to [Gallery essay](#)

Haydn, Symphony no. 83, menuet: link to [historical survey essay](#)

Haydn, Symphony no. 86 (1786), menuet: link to [historical survey essay](#); link to [Gallery essay](#)

Haydn, Symphony no. 100, III; link to [JMT notes essay](#)

Haydn, Symphony no. 104, III; link to [JMT notes essay](#); link to [historical survey essay](#)

Giovanni Battista Noferi, *The celebrated Dances performed by Messrs. Vestris &c. at the King's Theatre in the Hay Market, 1781, "Les Caprices de Galatée."* [Link to the blog post.](#)

Johann Bülow, Dances from the 1785-86 collection link to [Rising Lines essay](#); Link to [Bülow essay](#)

La fête du jour de naissance
La facile

La Islandoise (n258; title unclear)

La Caressante

L'aimable Louise

La Nouvelle Souabe

Bonne année à la Reine

La convalescence du Roi

Pour aujourd'hui

Par curiosité

Palles (La Music Militaire)

Toujours gai

Courte et bonne

La fausse prude (n334; title unclear)

Elle vient d'Allemagne

Johann Bülow, Dances from the 1787 collection.

Le petit bal

La Murquir

La gracieuse

[no title; Allemande?]

Johann Bülow, Dances from the 1790-91 collection. link to [Rising Lines essay](#); Link to [Bülow essay](#)

n482 [no title]

n487 [no title]

n8 [no title]

n10 [no title]

n28: Contre Danss

n36 [no title]

n40 [no title]

Johann Bülow, Dances from the 1792 collection. link to [Rising Lines essay](#); link to [Bülow essay](#)

n2 [no title]

n23 [no title]

Beethoven, 12 Deutsche Tänze, WoO8n1 (1795): link to [Ascent, Text essay](#); link to [historical survey essay](#); link to [Gallery essay](#)

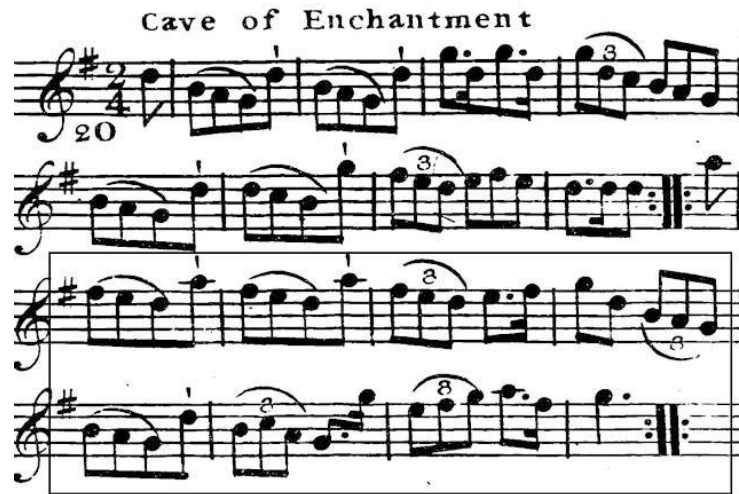
Franz Xaver Süssmayr, 12 menuets (1795), n1: link to [historical survey essay](#)

Süssmayr, 12 menuets (1795), n10, trio: link to [historical survey essay](#)

Carl Ditters von Dittersdorf, *Brief Ballet in Form of a Contredanse*: link to [historical survey essay](#)

Sophia Dussek, *Three Favorite Airs, with Variations for the Harp*, book 1, n1: "Ar hyd y nos": link to [historical survey essay](#)

Part III: English, Scotch, and Irish Dance and Song



Legend:

Essay = [English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures](#)

Supplement 1 = [English, Scotch, and Irish Dance and Song: Supplement](#)

Supplement 2 = [English, Scotch, and Irish Dance and Song: Supplement 2](#)

14 of October, The	Supplement 1
29th of May	Essay
Aileen Aroon	Supplement 1, 2
Air n516	Essay
Air n744	Essay
Air n796	Essay
Alewife and her Barrel	Supplement 2
Always Pretty	Supplement 2
Argyle is my name	Essay; Supplement 1
As now we're met	Supplement 2
Bannocks O'Barley Meal	Supplement 1
Barley Broth, a Jig	Essay
Beamish's Goat	Essay
Beauty in Tears	Essay
Belfast Lasses	Essay
Berks of Abergelde, The	Supplement 1
Bessy Bell and Mary Gray	Supplement 1
Bevis Mount	Essay
Blind Beggar	Essay
Blooming Meadows	Essay
Bocage que, l'aurore	Essay
Bonnie Boy	Essay

Bonnie Wee Thing, The	Supplement 1
Bonny Boat Man, The	Supplement 1
Bonny Widow of Wigtown, The	Supplement 1
Boys from Scart	Essay
Brandy Shop, The	Supplement 2
Brides Bells	Essay
Brighton Galloppe	Essay
Burn of Carnie	Essay
Captain Kelly's Reel	Essay
Captain Ross's Reel	Supplement 2
Captin O'Neill	Essay
Castle Swien	Supplement 1
Cave of Enchantment	Essay
Cawdor Fair	Essay
Celebrated Royal Galloppade n1	Essay
Chelsea Stage	Essay
Chilter, Der	Supplement 1
Chisholm, The	Essay
Cleghorn's Rant	Supplement 2
College Hornpipe	Essay
Collier's Daughter, The	Supplement 1
Colonel Noel's Fancy	Essay
Come Upstairs with Me	Essay
Country Lassie, A	Supplement 1
Coupar Angus Jigg	Essay
Craigey Rock, The	Supplement 1
Crystal Hunters, The	Essay
David Grady's Hop Jig	Essay
David Grady's Reel	Essay
Day We Paid the Rent	Essay
Donald Dow	Essay
Donald Dow's Strathspey	Essay
Dr. Taylor	Essay
Duchess of Gordon	Essay
Duchess of Gordon's Strathspey	Essay
Duke of Bedford's Grand March	Supplement 2
Duke of Edinburgh's Delight	Essay
Duke of Roxburghe	Essay
Dumfries House	Supplement 2
Dumfries House, a Jig	Essay
Duncan Davidson	Essay
Dusty Miller	Essay
Earl Moira's Strathspey	Supplement 2
Earl of Eglinton	Essay
Eight about the Fireside	Essay
Exile of Erin	Essay

Farewell to Spain	Essay
Father Frank of Gorey	Essay
Father Jack Walsh	Essay
Favorite Styrian Melody	Essay
Flannel Jacket	Essay
Fly Not Yet	Essay
Fortune teller	Essay
Four-hand Reel	Essay
Fox Hunter's Jig	Essay
Frisky	Essay
Funny Eyes	Essay
Gaelic Air	Essay
Galloway Tom	Supplement 1
Ge Ho, Dobbin	Essay
German Hornpipe	Supplement 2
German Song	Essay
Gille Callum	Essay
Gin ye winna tak' me ye may let me go	Supplement 1
Girl I Left Behind Me	Essay
Glancing of her Apron, The	Supplement 1
Glascon Lasses	Essay
Gorans	Essay
Green Grow the Rashes	Supplement 1
Greyhound	Essay
Hallow Een	Supplement 1
Hamlet Where My lover Dwells	Essay
Handy with the Stick	Essay
Hare in Corn	Supplement 2
Hare in the Corn, The	Supplement 1
Hark the Cock crow'd	Supplement 1
Haydn Favorite Andante	Supplement 2
Her absence will not alter me	Supplement 1
Hey to Couper	Essay
Hey to Cupar, a Jig	Essay
Hi lo ro! hog eile	Essay
Highway to Colain	Essay
Honable Mr Gray	Essay
Honble Miss H Elliot	Essay
Honble. George Carnegie's Strathspey	Essay
Hot Bath	Essay
How can I be sad on my Wedding Day?	Supplement 1
How Happy the Soldier Who Lives on His Pay	Essay
How the Money Goes	Essay
Humors of Ballymanus	Essay
Hunting the Hare	Essay
Hunting the Slipper	Essay

Huntlys Wedding Medley	Essay
I've Kissed and I've Prattled	Essay
If I Were Near the Peafield	Essay
Irish Air	Supplement 2
Ivy Leaf	Essay
Jackson's Rolling Jig	Essay
Jenny and I	Supplement 1
Jenny Nettles	Essay; Supplement 2
Jenny Sutton	Essay
Jenny's Bawbee	Essay; Supplement 2
Jig n502	Essay
Job of Journey Work	Supplement 2
Jock's Lodge	Essay
Jockey blythe and Gay	Supplement 1
Jocky and Jenny	Supplement 1
John Come Kiss me Now	Supplement 1, 2
John of Badenyon	Supplement 1
Johnny Made a Wedding O't	Essay
Joseph's Frolick	Supplement 2
Kerry Jig	Essay
Kilkenny Races	Essay
King Charles's Jig	Essay
Kinloch of KInloch	Essay
Kiss Me Kate	Essay
Kitty Kickaway	Essay
Kitty's Frolick	Essay
La belle Catherine	Essay, Supplement 2
La Bissette	Supplement 2
la Gitana	Essay
Ladies of Leinster	Essay
Lady Binning	Essay
Lady Binning's Strathspey	Essay
Lady Carmichael's Strathspey	Essay
Lady Charlotte Durham	Essay
Lady Eliza Callender's Favourite	Supplement 2
Lady Frances Pratt's Fancy	Essay
Lady Mackenzie of Coul	Essay
Lady Madeline Sinclair	Essay
Lass of Ballantrae	Essay
Lass of Patie's Mill, The	Supplement 1
Lass of Peatie's Mill	Essay
Lass of Richmond Hill	Essay
Lasses of Dunse	Essay, Supplement 2
Last of the Twins	Essay
Lauchlans Lilt	Supplement 1
Leister House	Essay

Let Hoary Time	Essay
Lord Minto's Waltz	Essay
Low Down in the Broom	Supplement 1, 2
Lullaby	Essay
Mackenzie's Rant	Essay
Madrigal, The	Supplement 2
Maid of the Mill	Supplement 2
Mair the Morn	Supplement 2
Major Mclean	Essay
Maltman, a Jig	Essay
March. W. S. Royals	Supplement 2
Marmont's Retreat	Essay
Marquis of Hastings	Essay
Marquis of Huntlys Birthday	Essay
Master Francis Sitwell	Essay
May I See you Happy	Essay
Merry Hary	Essay
Merry Making	Essay
Merry Mary	Essay
Miller of Drone, The	Supplement 2
Miller's Daughter	Essay
Miners of Wicklow	Supplement 2
Miss Baigrie	Essay
Miss Bettsey Roberson's Reel	Supplement 2
Miss Betty Hunter	Essay
Miss Bigg's Fancy	Essay
Miss Butt's Favorite	Essay
Miss Campbell of Smiddy Greens	Essay
Miss Campbell's Jig	Supplement 2
Miss Carmichael's Jig	Essay
Miss Dean's Favorite	Essay
Miss Dorothea S Cheyne	Essay
Miss Duff of Loach	Essay
Miss Graham of Inchbrachkie	Essay
Miss Graham of Inchbrakie's Strathspey	Supplement 2
Miss Graham of Inveraray	Essay
Miss Gunning's Delight	Supplement 2
Miss Henrietta Duff's Favorite	Essay
Miss Hill	Essay
Miss Hoods Strathspey	Essay
Miss Hurry's Strathspey	Essay
Miss Jane Hunter Blair	Essay
Miss Jane Stewart	Essay
Miss Jean Hamilton	Essay
Miss Jenny Lindsay	Essay
Miss Laird's Allemande	Essay

Miss Leslie of Rothy	Essay
Miss Logan, Ayr, Strathspey	Essay
Miss Margaret Gordon	Essay
Miss Margaret Grant's Reel	Essay
Miss Margaret Moire	Essay
Miss Mary Jarvis	Essay
Miss Nisbet's Strathspey	Essay
Miss Sherriff's Strathspey	Essay
Miss Susan Boggs	Essay
Miss Wade's Delight	Supplement 2
Miss Wedderburn	Essay
Money Musk	Essay
Moon and 7 stars, The	Supplement 2
Morgiana	Essay
Mortland's Reel	Essay
Mountains High	Essay
Mr A Mcwhinnie	Essay
Mr Adam Robertson	Essay
Mr Charles Sharp	Essay
Mr Duff's Birthday	Essay
Mr Gregor's March	Essay
Mr I Rose's Strathspey	Essay
Mr Peter Duff's Favorite	Essay
Mr Stirling of Keir	Essay
Mrs Andrw Sivewright	Essay
Mrs Casey	Essay
Mrs Douglass of Brighton	Essay
Mrs Garden of Troups Strathspey	Supplement 2
Mrs Gordon of Abergeldie	Essay
Mrs Jas Erskine of Kirkwall	Essay
Mrs Montgomrie	Essay
Mrs Ramsay of Barnton	Essay
Mrs. Ferguson's Strathspey	Supplement 2
Mrs. Forbes of Shivers' Fancy	Supplement 2
Mum for That	Essay
Murland Willie	Supplement 1
Musing on the Roaring Ocean	Supplement 1
My Lady	Supplement 2
My Lord Tomnoddy	Essay
My Love is All the World to Me	Essay
My Love is like the Red, Red Rose	Essay
My Love She's but a Lassie	Essay, Supplement 2
My Nanie O	Supplement 1
Nabob	Essay
Ned Goggin's Reel	Essay
New Christmas	Essay, Supplement 2

New Ranz des Vaches	Essay
New Rigg'd Ship	Essay
new Str[aths]pey Reel, A	Supplement 1
Niel Gow	Essay
Niel Gow's Strathspey	Essay
North Hunt Medley	Essay
Now you're gane awa'	Essay
O for ane and Twenty Tam	Supplement 1
O Gentle Strain	Essay
O'Dwyer's Reel	Essay
O'er the Dyke	Supplement 2
O'er the Moor among the Heather	Supplement 1
Oak stick	Supplement 2
Old Woodhouselee Castle	Essay
Old Woodhouselee Reel	Essay
On a Green Bank	Essay
Orange Rogue	Essay
Oswalds Farewell	Supplement 1
Oyster Wive's Rant	Essay; Supplement 2
Parks of Eglinton	Essay
Peggy Bawn	Essay
Peggy of Darby, or the Dandys	Supplement 2
Perth-shire Volunteers' Strathspey	Essay
Perthshire Volunteers	Essay
Planxty Reynolds	Essay
Pot Stick	Essay
Pretty Green Banks of Cavan	Essay
Pretty Miss's Fancy	Essay
Prince or Princess Dolgorucki	Essay
Princes Favourite, The	Supplement 2
Punch Alive	Essay
Quick Step	Supplement 2
Quick Step 25th Regt	Supplement 2
Quick Step 40th Regt	Supplement 2
Quick Step 71st Regt	Supplement 2
Quick Step n1	Essay
Quick Step n2	Essay
Ralph's Ramble to London	Essay
Rantan Rearan	Essay
Ranting Highland-man	Essay, Supplement 2
Ranting Roaring Highlandman	Supplement 2
Raza's Rell	Essay
Recruiting Officer	Supplement 2
Rendezvouz	Essay
Reticule	Essay
Robin Adair	Essay, Supplement 1

Rondo D'Henry 4th	Supplement 2
Rory O'More	Essay
Rosy Morn, The	Supplement 2
Ruins of Killmallock	Essay
Runaway Bride	Essay
Sailor's Hornpipe 1	Essay
Sailor's Hornpipe n2	Essay
Savourna Deligh	Essay
Scornach na wallige	Essay
Scotch Jig	Supplement 1
Shanavest and Caravat	Essay
Shanbuie	Supplement 1
Shepherd's Wife, The	Supplement 1
Shepherds Jigg	Essay
Shepherds Son, The	Supplement 1
Shippard's Wife	Essay
Sir Alexander Don	Essay
Sir Gilbert Go Softly	Essay
Sir Roger de Coverley	Essay
Sleepy Maggie	Essay
Sod of Turf	Essay
Soldier's Return	Essay
Soldier's Dance after the Battle	Supplement 2
Sporting Bachelor	Essay
St Patrick's Day	Essay
Sundrum House, a Reel	Essay
Tail Toddle	Supplement 2
Teetotaler's Fancy	Essay
There was a Maid & she went to the Mill	Supplement 1
There was an Old Astrologer	Essay
They Bid Me Slight my Dermot	Supplement 1
Tho' for sev'n years and mair	Supplement 1
Thou Fair Pulse of My Heart	Essay
Three Jolly Topers	Essay
Tideswell Processional Morris	Supplement 2
Time's a Tell Tale	Essay
Tippetywitchet	Essay
To the Weaver gin ye go	Supplement 2
Todlen Hame	Supplement 1
Tyrolese Dance 984	Essay
Tyrolese Melody 968	Essay
Valantines Day in the Morning	Essay
Wait for the Wagon	Essay
Walley Honey	Supplement 1
Warkworth Castle	Essay, Supplement 2
Waterloo March	Essay

We'll Take Again a Cruiskeen	Essay
Welcome Home from Newfoundland	Essay
Westminster Bridge	Essay
What Ails You?	Essay
When Pensive I Thought of My Love	Essay
Where Did You Find Her?	Essay
Whipman Laddie, The	Supplement 2
Winchburg Castle	Essay
Woo'd & Married & a'	Supplement 1
Wood Nunrich fair	Supplement 2
Wright's Rant	Essay
Yankey Doodle	Essay, Supplement 2
Ye Ken What, a Reel	Essay
Yellow Wattle	Essay
Yon Wild Mossy Mountains	Supplement 1

Part IV: After 1800

Allegretto.

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František Martin Pecháček, 12 Ländler for winds (1801). [Link to the blog post.](#)

Beethoven, 32 Variations in C minor, WoO80, no. 14: link to [minor key essay](#)

Beethoven, Symphony no. 1, III; link to [JMT notes essay](#)

Beethoven, Symphony no. 2, III; link to [JMT notes essay](#)

Beethoven, Symphony No. 7, II; link to [Rising Lines essay](#); link to [minor key essay](#)

Beethoven, Piano Sonata in Bb major, op. 22, III; link to [JMT notes essay](#)

Beethoven, String Quartet, op. 74, I, III, & IV; link to [JMT notes essay](#)

Hummel, 6 German Dances & 12 Trios, op. 16 (1804): link to [historical survey addendum](#)

Button and Whitaker's Selection of Dances, Reels and Waltzes, for the Piano Forte, Harp, Violin & German Flute. Vol. 9 (1808):

"Time's a Tell Tale": link to [historical survey addendum](#)

"Sir Gilbert Go Softly"

Oliver Shaw (1779-1848), *Musical Olio. Comprising a selection of valuable Songs, Duets, [for] the Piano-Forte, with an accompaniment for the Flute or Violin (1814).* [Link to blog post.](#)

"Contentment"

"Belles"

"Himmel Waltz"

"Moore"

"Cottage Dance"

- Carl Maria von Weber, Allemandes with trios, op. 10 (1801/1816): link to [historical survey addendum](#)
- Jan Dussek, Piano Sonata, op. 31n2, II (1812): link to [historical survey essay](#)
- Hummel, *Hungarian Dances*, op. 23n7: link to [historical survey essay](#)
- Hummel, Dances for the Apollo Saal, op. 45 (1812). [Link to blog post.](#)
- Hummel, *Bagatelles*, op. 107n6: link to [historical survey essay](#)
- Schubert, Piano Sonata in E Major, D 157, III (1815): link to [historical survey addendum](#)
- Composer unknown, "Hop Waltz": link to [Rising Lines essay](#)
- Francis Johnson, *A collection of new cotillins [sic]* (1818), n3 "Augustus": link to [Rising Lines essay](#)
- Francis Johnson, *A collection of new cotillins [sic]* (1818), n11 "The Arrival": link to [Rising Lines essay](#)
- Woodward, *The Convivial Companion or Vocal Harmonisticon* (c. 1820), rounds. [Link to essay.](#)
- Ball's Musical Cabinet, or Compleat Pocket Library for the Flute, Flaeolet, [sic] Violin &c.* (about 1820), volume 1, "Exile of Erin," "Kitty of Coleraine," "Robin Adair." [Link to blog post.](#)
- Ball's Musical Cabinet*, volume 2, "The Carpet Weaver," "Peggy Ban," and "The Tank." [Link to blog post.](#)
- Franz Schubert, Walzer, D. 145n4: link to [^6 in 19th century essay](#); link to [historical survey essay](#)
- Schubert, Walzer, D. 145n9: link to [^6 in 19th century essay](#); link to [historical survey essay](#)
- Schubert, Walzer, D. 145n11: link to [^6 in 19th century essay](#); link to [historical survey essay](#)
- Schubert, Ländler, D. 366n6: link to [^6 in 19th century essay](#)
- Schubert, "Verlorener Bruder" Trio, D. 610; link to [JMT notes essay](#)
- Schubert, "Ruhe, schönstes Glück der Erde," D. 657 (1819). [Link to blog post.](#)
- Schubert, Ländler, D. 681, nos. 1 & 2; link to [JMT notes essay](#)
- Schubert, *Wiener-Damen Ländler*, D. 734n15: link to [Ascent, Text essay](#); link to [^6 in 19th century essay](#); link to [Rising Lines essay](#); link to [historical survey essay](#); link to [Gallery essay](#)
- Schubert, Deutscher Tanz, D. 769n1: link to [^6 in 19th century essay](#); link to [historical survey essay](#); link to [Gallery essay](#)
- Schubert, *Valses sentimentales*, D. 779
- no. 2: link to [Proto-background essay](#)
 - no. 13: link to [Proto-background essay](#); link to [Rising Lines essay](#); link to [historical survey essay](#); link to [Gallery essay](#)
 - no. 33: link to [^6 in 19th century essay](#)
 - no. 34: link to [Proto-background essay](#); link to [^6 in 19th century essay](#)
- Schubert, Ländler, D. 814n1: link to [^6 in 19th century essay](#); link to [historical survey essay](#)
- Schubert, Ländler, D. 814n4: link to [^6 in 19th century essay](#); link to [historical survey](#)

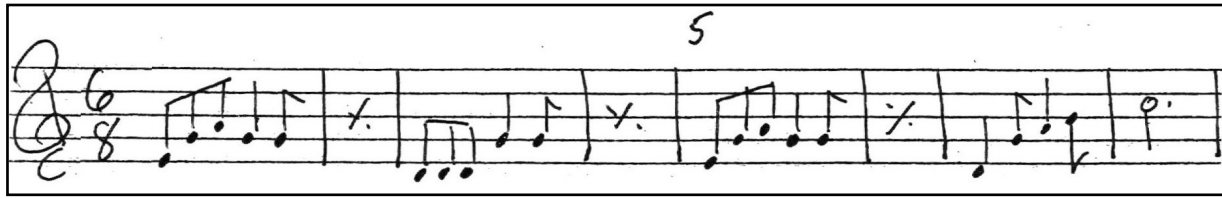
- [essay](#); link to [Gallery essay](#)
- Schubert, *Ecossais*, D. 781, no. 9; link to [JMT notes essay](#)
- Schubert, *Drei deutsche Tänze*, D. 973, no. 2; link to [JMT notes essay](#)
- Schubert, *Grazer Walzer*, D. 924: link to [minor key essay](#). N9: link to [Gallery essay](#)
- Schubert, *Grazer Walzer*, D. 924n12: link to [Rising Lines essay](#)
- Schubert, *Valses nobles*, D. 969, no. 1: link to [Rising Lines essay](#)
- Schubert, *Valses nobles*, D. 969, no. 7: link to [Rising Lines essay](#)
- Schubert, *Winterreise*, no. 2, "Die Wetterfahne"; link to [JMT notes essay](#); link to [minor key essay](#)
- Schubert, *Schwanengesang*, no. 7, "Abschied"; link to [JMT notes essay](#); link to [Ascent, Text essay](#)
- Beethoven, *Walzer*, WoO85: link to [Rising Lines essay](#)
- Josef Lanner, *Gowatschische Ländler*, Op. 2 (prior to 1827): link to [Lanner essay](#)
- Johann Strauss, sr., *Täuberln-Walzer*, Op. 1 (1827): link to [Strauss essay](#)
- Johann Strauss, sr., *Döblinger-Reunion Walzer*, Op. 2 (1827): link to [Strauss essay](#)
- Johann Strauss, sr., *Gesellschafts-Walzer*, Op. 5 (1827): link to [Strauss essay](#)
- Michael Pamer, *Neue brillante Ländler*, vol. 10 (1827), part 1: link to [historical survey addendum](#)
- Michael Pamer, *Neue brillante Ländler*, vol. 10 (1827), part 2: link to [historical survey addendum](#)
- Henri Herz, *Contredanses variées*, op. 35: link to [historical survey addendum](#)
- Johann Strauss, sr., "Champagner Galoppe," op. 8: link to [historical survey addendum](#)
- Josef Lanner, *28er Ländler*, Op. 20, ns 1 & 2 (1828): link to [Lanner essay](#)
- Josef Lanner, *Altenburg-Ländler*, Op. 40 (1829): link to [Lanner essay](#)
- Johann Strauss, sr., *Erinnerungs-Ländler*, Op. 15 (1829): link to [Strauss essay](#)
- Johann Strauss, sr., *Josephstädter-Tänze*, Op. 23 (1829): link to [Strauss essay](#)
- Johann Strauss, sr., *Hietzinger-Reunion-Walzer oder Weissgärber-Kirchweih-Tänze*, Op. 24 (1829): link to [Strauss essay](#)
- Johann Strauss, sr., *Frohsinn im Gebirge*, Op. 26 (1829): link to [Strauss essay](#)
- Johann Strauss, sr., *Sperls Fest-Walzer*, Op. 30 (1829): link to [Strauss essay](#)
- Johann Strauss, sr., *Erinnerungs-Galopp*, Op.27 (1830?). [Link to blog post](#).
- Johann Strauss, sr., *Gute-Meinung-für-die-Tanzlust*, Op. 34 (1830): link to [Strauss essay](#)
- Johann Strauss, sr., *Sperl-Galopp*, Op.42 (1831). [Link to blog post](#).
- Johann Strauss, sr., *Vive la danse!*, Op. 47 (1831): link to [Strauss essay](#)
- Johann Strauss, sr., *Das Leben ein Tanz, oder Der Tanz ein Leben!*, Op. 49 (1831): link to [Strauss essay](#); link to [Gallery essay](#)
- Glinka, *Mazurka in F major* (1833-34). [Link to blog post](#).
- Adolphe Adam, *Le Châlet* (1834): link to the [essay On Ascending Cadence Gestures in Adolphe Adam's Le Châlet](#)
- Josef Lanner, *Die Pesther*, Op. 93 (1834): link to [Lanner essay](#)
- Josef Lanner, *Die Werber*, Op. 103 (1835): link to [Lanner essay](#)
- Johann Strauss, sr., *Reise-Galopp*, Op.85 (1836). [Link to blog post](#).
- Johann Strauss, sr., *Cachucha-Galopp*, Op.97 (1837). [Link to blog post](#).
- Johann Strauss, sr., *Exotische Pflanzen*, Op. 109 (1839): link to [Strauss essay](#); link to [Gallery essay](#)
- Johann Strauss, sr., *Londoner-Saison-Walzer*, Op. 112 (1839): link to [Strauss essay](#)

- Carl Czerny, 100 Recreations, n32 "German Air": link to [Rising Lines essay](#)
- Author unknown, "Rory O'Moore," as published in Philadelphia in a setting for voice and "Spanish guitar" (1839): link to [historical survey addendum](#)
- Author-editor unknown, *Virginia Reels, A Collection of the Most Admired Reels, Dances &c*, volume 2 (between 1839 and 1842)
- "Richmond Hill": link to [Rising Lines essay](#)
- "Petersburg Ladies": link to [Rising Lines essay](#)
- Francis Brown, "The Moon O'er The Mountain Is Beaming" (1841): link to [Rising Lines essay](#)
- Boehme, n258 "Bayrische Polka" (before 1840?; but no later than 1843): link to [Rising Lines essay](#); link to [Polkas essay](#)
- Johann Strauss, sr., *Furioso-Galopp*, Op.114 (1840). [Link to blog post](#).
- Josef Lanner, *Hoffnungs-Strahlen*, Op. 158 (1840): link to [Lanner essay](#)
- Josef Lanner, *Steyrische Tänze*, Op. 165 (1840/1841): link to [Lanner essay](#)
- Josef Lanner, *Abendsterne*, Op. 180 (1841): link to [Lanner essay](#)
- Johann Strauss, sr., *Deutsche Lust oder Donau-Lieder ohne Text*, Op. 127 (1841): link to [Strauss essay](#)
- Johann Strauss, sr., *Apollo-Walzer*, Op. 128 (1841): link to [Strauss essay](#)
- Johann Strauss, sr., *Adelaiden-Walzer*, Op. 129 (1841): link to [Strauss essay](#)
- Johann Strauss, sr., *Egerien-Tänze*, Op. 134 (1842): link to [Strauss essay](#)
- Josef Lanner, *Die Schönbrunner*, Op. 200 (1842): link to [Lanner essay](#)
- Johann Strauss, sr., *Latonen-Walzer*, Op. 143 (1842/1843): link to [Strauss essay](#)
- Johann Strauss, sr., *Die Lustwandler*, Op. 146 (1842/1843): link to [Strauss essay](#)
- Johann Strauss, sr., *Die Dämonen*, Op. 149 (1842/1843): link to [Strauss essay](#)
- Liszt, *Gnomenreigen*; link to [JMT notes essay](#)
- Schumann, *Album für die Jugend*, op. 68, no. 20, "Ländliches Lied"; link to [JMT notes essay](#)
- Schumann, *Albumblätter*, op. 124, no. 3, "Scherzino"; link to [JMT notes essay](#)
- Chopin, *Prelude in E Major*, op. 28, no. 9; link to [JMT notes essay](#)
- New York Glee Book* (1844), rounds. [Link to essay](#).
- Bradbury and Sanders, *The School Singer* (5th ed., 1845), rounds. [Link to essay](#).
- Marie De Fiot-Korponay, [Gabriella Polka](#) (1845): link to [Complex Voices essay](#)
- Francis H. Brown, [Pavonia Polka](#) (polka-mazurka) (1845): link to [Complex Voices essay](#)
- Johann Strauss, sr., *Wiener-Früchteln*, Op. 167 (1844/45): link to [Strauss essay](#)
- White, *The Boston Melodeon* (1846), rounds. [Link to essay](#).
- Composer unknown, Allen Dodworth, arr., *Cally Polka* (earliest American publication in 1846): see [Polkas essay](#)
- Johann Strauss, sr., *Themis-Klänge*, Op. 201 (1847): link to [Strauss essay](#)
- Johann Strauss, sr., *Die Schwalben*, Op. 208 (1847): link to [Strauss essay](#)
- Johann Strauss, sr., *Die Adepten*, Op. 216 (1847/48): link to [Strauss essay](#)
- Johann Strauss, sr., *Aether-Träume*, Op. 225 (1848): link to [Strauss essay](#)
- Fitz, *The Parlor Harp, and Boston Social Melodist* (1848), rounds. [Link to essay](#).
- Author-editor unknown, *The Souvenir*, "Tyrolese Dance": link to [Complex Voices essay](#)
- Anton Canti, *Polka Mazurka* (1849): see [Polkas essay](#)
- Antonio Barili, "Laura Polka" (1848): link to [Rising Lines essay](#)

- Stephen Foster, "Nelly Bly" (1850): link to [Rising Lines essay](#)
- Albert H. Wood, [Evening Shade Polka](#): link to [Rising Lines essay](#)
- Carl Czerny, *Studien zur praktischen Kenntniss aller Accorde des Generalbasses auf dem Pianoforte sowohl in festen als bewegten Finger-Übungen*, Op. 838 (1850s), ns. 1, 23. [Link to blog post](#).
- Novello's *School Round-Book*, published in two volumes (1852, 1854), rounds. [Link to essay](#).
- Fitz, *The Columbian Song Book* (1855), rounds. [Link to essay](#).
- Mrs. S. R. Burtis, [Evening Star Polka](#) (1853): link to [Rising Lines essay](#)
- Madame de Moricourt Groebl, [Fontainebleu Polka](#): link to [Rising Lines essay](#)
- C. L. Peticolas, [Hiawatha polka](#) (1855-56): link to [Rising Lines essay](#)
- Johann Strauss, sr.? [Marienka Polka](#): link to [Rising Lines essay](#); link to [Complex Voices essay](#)
- George Hewitt, [The Student Polkas](#): link to [Rising Lines essay](#)
- Dodworth's Polka Quadrilles: link to [Rising Lines essay](#)
- Francis Rziha, [Yankee Doodle Polka](#): link to [Rising Lines essay](#)
- W. Vincent Wallace, [Rosebud Polka](#): link to [Rising Lines essay](#)
- Charles Lenschow, [The Wedding Polka](#): link to [Rising Lines essay](#)
- Theodor [von] La Hache, *E pluribus unum* (1854), n17: [Alabama Waltz](#): link to [Rising Lines essay](#)
- James Bellak, [Sophia Waltz](#) "with brilliant variations" (1856): link to [Rising Lines essay](#)
- D. T. Haraden, "Adelaide Polka" (1857): link to [Rising Lines essay](#)
- Charles Grobe, *Beauties of Beethoven*, (1857) "[Beethoven's Dream](#)": link to [Rising Lines essay](#)
- Composer? [Beethoven] "[Adieu to the Piano \(His Last Composition\)](#)": link to [Rising Lines essay](#)
- Patrick Gilmore, [Emblem Schottisch](#)": link to [Rising Lines essay](#)
- Edward White, arr., "[Jullien's Drum Polka](#)": link to [Rising Lines essay](#)
- Jupiter Z. Hesser, "[Jupiter's Polka](#)": link to [Rising Lines essay](#)
- J. C. Viereck, "[Kossuth polka](#)": link to [Rising Lines essay](#)
- Brahms, "Wiegenlied" (Lullaby), op. 49n4: link to [Rising Lines essay](#)
- Clara Schumann, "Lov'st Thou for Beauty?" ("Liebst du um Schönheit"): link to [Rising Lines essay](#)
- Allen Dodworth, *Dodworth's Very Best Polka* (1850): see [Polkas essay](#)
- William Dressler, *Brilliant Variations on Dodworth's Very Best Polka*: see [Polkas essay](#).
- Stephen Foster, *Village Bells Polka* (1850): see [Polkas essay](#)
- Stephen Foster, *Soirée Polka* (1850): see [Polkas essay](#)
- Carl Michael Ziehrer, *Bruder Liederlich*. Polka française (c.1850): see [Polkas essay](#)
- Carl Czerny, *Album Elegant des Dames Pianistes*, Op. 804
"Arabella." [Link to blog post](#).
"Helene." [Link to blog post](#).
- James Couenhoven, *27th National Guards Polka Quick Step* (1851): see [Polkas essay](#)
- John H. Hewitt, *El Dorado Polka* (1852): see [Polkas essay](#)
- J. T. Wamelink, *Sweetbrier Polka-Mazurka, with Variations* (1854): see [Polkas essay](#)
- Jacques Offenbach, *Les deux aveugles* (1855), nos. 1-4. [Link to essay](#).

William Buchheister, *Bell Polka* (1855): link to [historical survey addendum](#)
Carl Merz, *Deliciosa or Leonore Polka* (1855): see [Polkas essay](#)
Grieg, *Larvikspolka*, EG 101 (1858); [link to blog post](#)
Mrs. Delia Ward, *North Western Ralilway Polka* (1859): see [Polkas essay](#)
Johann Strauss, jr., *Künstlerleben [Artist's Life]* (1867): link to [historical survey addendum](#)
Henri Duparc, "Lamento" (1868): link to [minor key essay](#)
Eduard Strauss, *Tour und Retour*. Polka française (1870s?): see [Polkas essay](#)
Brahms, *Liebeslieder-Walzer*, op. 52n3: link to [^6 in 19th century essay](#); [link to blog post](#).
Brahms, "Dämmrung senkt sich von oben," op. 59n1: link to [minor key essay](#)
Brahms, "Über die See," op. 69n7: link [to Ascent, Text essay](#); link to [minor key essay](#);
link to [Gallery essay](#)
Hugo Wolf, *Eichendorff-Lieder*, "Lieber alles": link [to Ascent, Text essay](#)
Hugo Wolf, "Der Schäfer": link to [minor key essay](#)
Cécile Chaminade, *Mazurka*, op. 1n2 (1869). [Link to blog post](#).

Part V: After ~1870



Ernst Friedrich Richter, "Frühlingsglaube." [Link to blog post.](#)

Franz Hamma, *Missa Sursum Corda*, Op. 8, Sanctus and Benedictus; [link to blog post](#)

Léo Delibes, *Sylvia* (1876), "Pizzicati"; [link to blog post](#)

Jacques Offenbach, *Pomme d'Api* (1873), nos. 2, 4, 5-8. [Link to essay.](#)

Offenbach, *Les contes de Hoffmann*, Barcarolle; link to [JMT notes essay](#)

Duparc, "Phidylé"; link to [JMT notes essay](#)

Lalo, "Chanson de l'Alouette"; link to [JMT notes essay](#)

Grieg, "An den Frühling," op. 43, no. 6; link to [JMT notes essay](#)

Jean-Baptiste Wekerlin, 3 Ländler (*Valses Alsaciennes*) (1874), no. 1: link to [historical survey addendum](#)

Cécile Chaminade, *Berceuse*, Op.6 (published c. 1878). [Link to blog post.](#)

Cécile Chaminade, *Pièce Romantique*, Op. 9n1 (1880). [Link to blog post.](#)

Theodor Lehmann, *Ländliche Suite*, op. 7, II: "Bauerntanz": link to [historical survey addendum](#)

Rimsky-Korsakov et al, *Paraphrases: 24 Variations et 15 petits pièces sur le thème favori et obligé* (1880): link to [historical survey addendum](#)

Hugo Wolf, *Goethe Lieder* (1889)

"Coptisches Lied II." [Link to blog post.](#)

"Erschaffen und Beleben."

"Komm, Liebchen, komm!"

"Trunken müssen wir alle sein!"

Chaminade, *La Lisonjera / The Flatterer*, Op. 50 (1890). [Link to blog post.](#)

Chaminade, *Lolita, Caprice espagnol*, Op. 54 (1890). [Link to blog post.](#)

Cécile Chaminade, songs.

"L'Idéal." [Link to blog post.](#)

"La fiancée du soldat." [Link to blog post.](#)

"Bonne Humeur" (1903). [Link to blog post.](#)

Saint Saëns, *Le Carnival des animaux*, "Le cygne"; link to [JMT notes essay](#)

Debussy, *Suite bergamasque*, Prelude; link to [JMT notes essay](#)

Debussy, *Deux Arabesques*, no. 2; link to [JMT notes essay](#)

Debussy, *Ballade* (1890) -- counter-example; link to [JMT notes essay](#)

Debussy, *Valse romantique* (1890) -- counter-example; link to [JMT notes essay](#)

Paul Dukas, *Variations, interlude et final sur un thème de Rameau* (1907): link to [historical survey addendum](#)

Cécile Chaminade, "Angelus" (1869): link to [historical survey addendum](#)

Johann Strauss, jr., Schnell-Polka (Galopp) "So ängstlich sind wir nicht, Op.413" (from *Eine Nacht in Venedig*). [Link to the blog post](#).

Johann Strauss, jr., *Die Fledermaus* (1874)

Act I: n2, Trio

n3, duo

n4, Trio

n5, Act I Finale, "Trinklied"; "Herr, was dächten Sie von mir"; "Mein schönes, grosses Vogelhaus"

Act II: n6, chorus

n9, the "Eins, Zwei, Drei" galop

n10, Csardas

n11, Act II finale

Act III: n12, Entre'act & n13, Melodrama

n14, "Spiel' ich . . ."

n16, Act III finale

Vicente Costa Nogueras, *12 Composiciones musicales* (1881): link to [historical survey addendum](#)

no. 1: "Melodia"

no. 2: "Polichinella"

no. 3: Mazurka

no. 10: Fantasia-Impromptu

no. 11: "Arlequin"

no. 12: March

Emile Waldteufel, *Les Patineurs* ["Skaters Waltz"] (1882). [Link to the blog post](#).

Tchaikovsky, *Nutcracker-Suite*, March: link to [Gallery essay](#)

Grieg, *Lyric Pieces*, op. 68 (1899), no. 2: "Grandmother's Menuet"; [link to blog post](#)

Grieg, *Lyric Pieces*, op. 68 (1899), no. 6: *Valse mélancholique*; [link to blog post](#)

Franz Lehar, *Die lustige Witwe* [The Merry Widow] (1905), Act 1 Ball-music. ; [link to blog post](#)

Carl Kiefert, *Allegro Agitato No. 1 [for General Use]* (1916): link to [minor key essay](#)

Kingsbury Hymns of Praise (1922)³: link to [Kingsbury Hymns of Praise essay](#)

Ira Wilson, "Live in Sunshine" (n31)

Mrs. J. G. Wilson, "When We All Get to Heaven" (n37):

Philip P. Bliss, "Whosoever Will" (n59)

James McGranahan, "Christ Receiveth Sinful Men" (n79)

H. R. Palmer, "There is a Home Eternal" (n108)

Charles H. Gabriel, "He Depends on You" (n123)

George Stebbins, "Jesus is Calling" (124)

Philip P. Bliss, "Abundantly Able to Save" (n127)

William J. Kirkpatrick, "Stepping in the Light" (n135)

James McGranahan, "There Shall Be Showers of Blessing" (n143)

M. L. McPhail, "Victory with Jesus" (n156)

³ The copyrights in the volume *Kingsbury Hymns of Praise* range from 1890 to 1922, the majority of them in the early years after 1900.

- J. H. Fillmore, "The Victory May Depend on You" (n166)
Charles H. Marsh, "One Day!" (n172)
H. R. Palmer, "Follow Me" (n173)]
R. E. Hudson, "His Yoke is Easy" (n181)
W. H. Doane, "Tell Me the Old, Old Story" (n184)
E. O. Excell, "Let Him In" (n188)
Philip P. Bliss, "It is Well With My Soul" (n193)
A. F. Myers, "Mighty Army of the Young" (n194)
John Edgar Gould, "Lift Your Glad Voices" (n219)
Charles H. Gabriel, "The Old Red, White, and Blue" (n276)
- Victor Herbert, *Babette* (1903), n23: finale. [Link to blog post.](#)
Victor Herbert, *Naughty Marietta* (1910), n17: "The Sweet Bye and Bye." [Link to blog post.](#)
Victor Herbert, *Sweethearts* (1913), n7: "Jeannette and Her Little Wooden Shoes." [Link to blog post.](#)
Cécile Chaminade, *Passacaille*, op. 130 (1909). [Link to blog post.](#)
Serge Prokofiev, *Classical Symphony* (1917), III: Gavotte: link to [historical survey addendum](#)
Hugo Distler, *Mörrike-Chorliederbuch*, opus 19, "Der Gärtner," third version (three-part men's chorus): link to [historical survey addendum](#)
Herbert Stothart & Joseph E. Howard, *The Girl of Tomorrow* (1915), "Strictly Neutral Jag": link to [historical survey addendum](#)
Albert von Tilzer, "Down Where the Swanee Flows" (1916): link to [historical survey addendum](#)
Wallie Herzer, "Everybody Two Step": link to [historical survey addendum](#)
Rudolf Friml, *The Vagabond King* (1925), no. 4 (comic drinking song): link to [historical survey addendum](#)
Rudolf Friml, *The Vagabond King* (1925), no. 12: "Tomorrow"
Rudolf Friml, *The Three Musketeers* (1928), march "My sword will cleave my way": link to [historical survey addendum](#)
Rudolf Friml, *The Three Musketeers* (1928), entr'acte between Acts I and II
Rudolf Friml, *The Three Musketeers* (1928), number 24, a duet for Constance and D'Artagnan
Franz Waxman, *Rebecca* (Hitchcock, 1940), "Hotel Lobby Waltz": link to [historical survey addendum](#)
Ernest Gold, *On the Beach* (1959), "Waltzing Matilda" settings. [Link to blog post.](#)
N. a., *Jules et Jim* (Truffaut, 1962), "Le Tourbillon": link to [historical survey addendum](#)
George and Ira Gershwin, *Shall We Dance* (1937), "Slap That Bass": link to [historical survey addendum](#)
Thomas Newman, *The Shawshank Redemption* (1994), underscore for the final scene: link to [historical survey addendum](#)
Frank Ferrell (artist), *The Dudley Street Tradition* (Rounder Records, 1995), Medley "Mrs. Hogan's Birthday," "Grape Juice," "Mrs. Hamilton's [Reel]," and "The Wind-up." [link to blog post.](#)

Bibliography

Neumeyer, David. 2018. [*Rounds, Catches, and Canons: Interval Frames and Ascending Figures*](#).

The play of register in the compact designs of vocal rounds sets up a structure that is quite amenable to rising cadence figures. Repertoire presented here comes from two general groups of sources: (1) nineteenth-century amateur and school collections, which include both traditional and contemporary rounds; (2) seventeenth-century publications by Thomas Ravenscroft, John Hilton, and Henry Purcell.

Neumeyer, David. 2018. [*Offenbach, two one-act operettas: Les deux aveugles \(1855\) and Pomme d'Api \(1873\)*](#).

Ascending cadence gestures are common in the repertoire of the operetta and in some early opéras comiques. Composers altered traditional dramatic cadence figures beginning in the mid-1830s, but it was multiple instances in Jacques Offenbach's one-act stage pieces in the mid-1850s that popularized them and turned them into clichés of the musical theater. *Les deux aveugles* (1855) was the composer's first undisputed success. Offenbach returned to the one-act format much later in his career with *Pomme d'Api* (1873). An afterword provides a table of theatrical cadences that bring attention to the upper register.

Neumeyer, David. 2018. [*Johann Strauss, jr., Die Fledermaus: Ascending Cadence Gestures on Stage*](#).

Die Fledermaus (1874), today the best-known operetta by Johann Strauss, jr., is also a treasure trove of ascending cadence gestures. This article documents and interprets those multiple instances and their effects.

Neumeyer, David. 2017. [*Addendum to the Historical Survey, with an Index*](#)

This is an addendum to the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), consisting of posts since that date to my blog "Ascending Cadence Gestures" (on Google blogpost). This is also an index to musical compositions discussed in essays published or re-published on this platform since 2010, through 03 March 2017.

Neumeyer, David. 2017. [*The Ascending Urlinie \(Journal of Music Theory, 1987\): Studies of Music from the Endnotes*](#).

In the endnotes to an article published thirty years ago, I list about thirty compositions as representative examples of different forms of the ascending *Urlinie*. This document provides analyses and discussion of all those pieces, as well as additional discussion of two pieces from the article's main text: Bach, Prelude in C Major, BWV 924 (as compositional exercise); Beethoven, Piano Sonata in Bb major, op. 22, III (rising *Urlinie* and register).

Neumeyer, David. 2017. [*Seventeenth-Century Germany and Austria: Ascending Cadence Gestures*](#)

The seventeenth century in Europe was a particularly rich time for experimentation in musical performance, improvisation, and composition. This essay, meant as an addendum to *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), documents and analyzes characteristic instances of rising cadential lines in music by composers active in Germanophone countries--and, as it happens, particularly in the cities of Hamburg in the north and Vienna in the south.

Neumeyer, David. 2017. [*English, Scotch, and Irish Dance and Song: Supplement 2*](#)

Another supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs from late eighteenth and early nineteenth century published sources. Gathered here are an additional 70 examples taken from files downloaded in May and June 2017.

Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: Supplement](#)

A supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs. Gathered here are another 50 examples found in files downloaded on 2 May 2017. These were the coincidental result of a search for more information on Nathaniel Gow, the son of the famous Scottish fiddler Niel Gow.

Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures](#)

This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2.](#)

This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes.](#)

Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed rising lines in music from the eighteenth and nineteenth centuries.

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Joseph Lanner.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

Neumeyer, David. 2016. [On Ascending Cadence Gestures in Adolphe Adam's Le Châlet \(1834\).](#)

Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the

American musical during the twentieth century.

Neumeyer, David. 2016. [Scale Degree \$\hat{6}\$ in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#)

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical $\hat{6}$; (2) pastoral $\hat{6}$; and (3) non-classical $\hat{6}$. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century.](#)

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. [Rising Gestures, Text Expression, and the Background as Theme.](#)

Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian Urlinien regarded as essentialized universals. The analysis of a Brahms song, "Über die See," Op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. [Proto-backgrounds in Traditional Tonal Music.](#)

This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. [Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay.](#)

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka – polka-mazurka, polka française, and polka schnell – are also discussed and illustrated.

Neumeyer, David. 2015. [Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#)

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to $\hat{1}$. I demonstrated that at least one rising figure, $\hat{5}$ - $\hat{6}$ - $\hat{7}$ - $\hat{8}$, was not only possible

but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. [Carl Schachter's Critique of the Rising Urlinie](#)

A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising Urlinie – these can be roughly summarized as the status of $\hat{6}$ and the status of $\hat{7}$. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. 2015. [Analyses of Schubert, Waltz, D.779n13](#)

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2014. [Table of Compositions with Rising Lines](#)

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 2014. [Complex upper-voice cadential figures in traditional tonal music](#)

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from $\hat{5}$, the other from $\hat{3}$. Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. [Tonal Frames in 18th and 19th Century Music](#)

Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. [John Playford Dancing Master: Rising Lines](#). A revised version of this was published in 2016: [link](#).

Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651). This set was extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music."

Neumeyer, David. 1987. "The Ascending Urlinie," *Journal of Music Theory* 31/2: 275-303.