Kingsbury Hymns of Praise:
Rising Lines

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Abstract:

Pieces with rising cadence gestures in *Hymns of Praise: For the Church and Sunday School*. Compiled by F. G. Kingsbury. Chicago: Hope Publishing Co., ©1922. A hymn book from my father's collection. Because of their largely nineteenth century origins, it seemed reasonable to think that hymns in the evangelistic tradition would be more likely than older tunes to have rising cadence gestures.
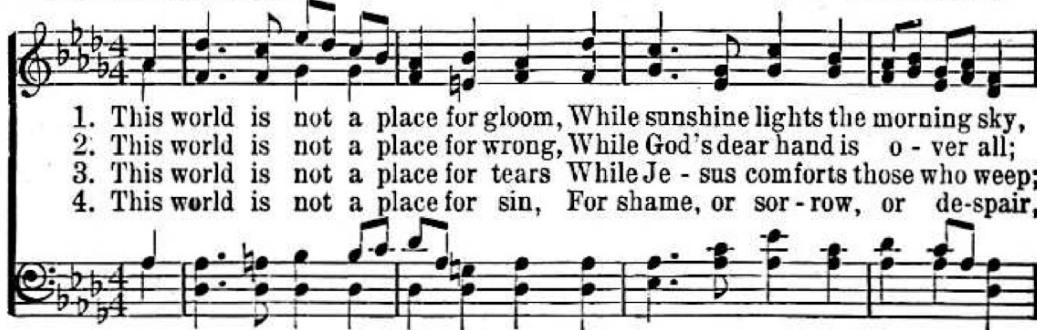
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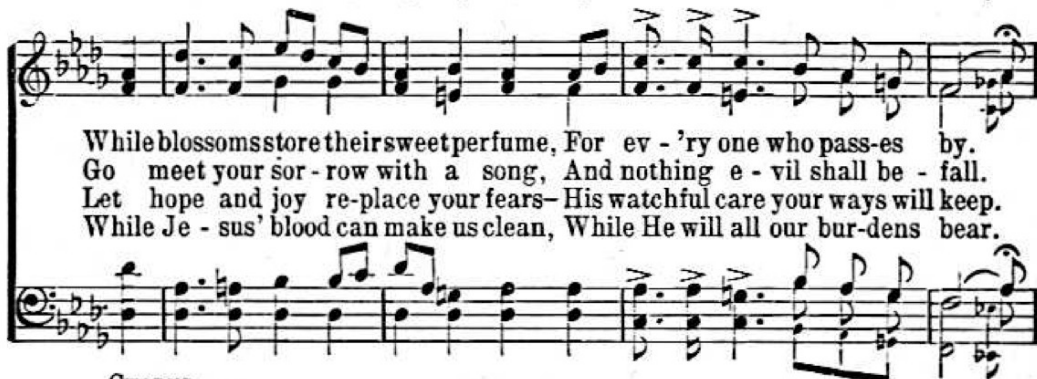
31   Live in Sunshine
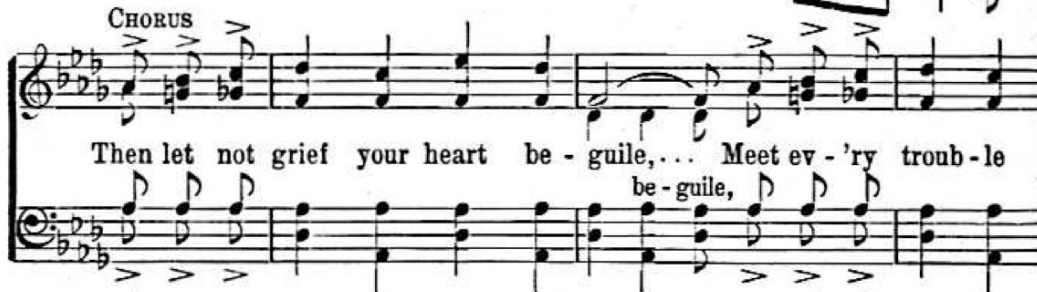
KATHARINE A. GRIMES   IRA B. WILSON

1. This world is not a place for gloom, While sunshine lights the morning sky,
2. This world is not a place for wrong, While God's dear hand is o - ver all;
3. This world is not a place for tears While Je - sus comforts those who weep;
4. This world is not a place for sin, For shame, or sor - row, or de-spair,
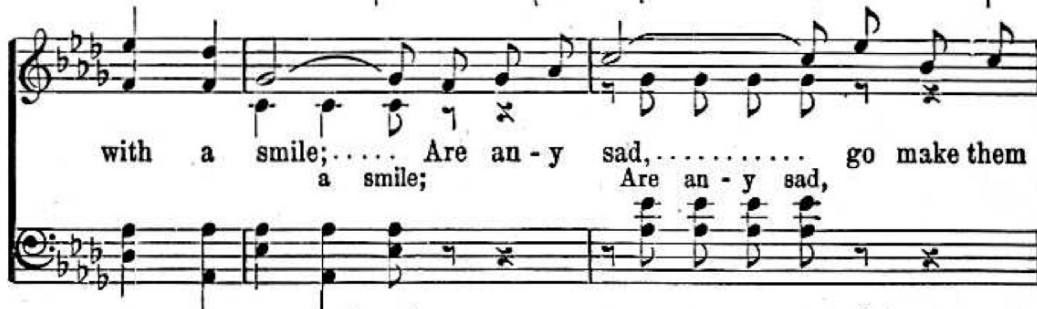
While blossoms store their sweet perfume, For ev - 'ry one who pass-es by.
Go meet your sor - row with a song, And nothing e - vil shall be - fall.
Let hope and joy re-place your fears— His watchful care your ways will keep.
While Je - sus' blood can make us clean, While He will all our bur-dens bear.
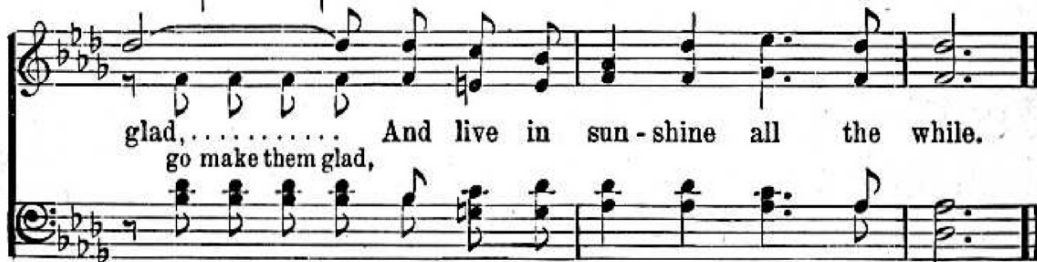
CHORUS

Then let not grief your heart be - guile,.... Meet ev - 'ry troub - le
be - guile,

with a smile;..... Are an - y sad,........... go make them
a smile;   Are an - y sad,

glad,........... And live in sun - shine all the while.
go make them glad,

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37 When We All Get to Heaven

E. E. HEWITT

Mrs. J. G. WILSON

1. Sing the won-drous love of Je - sus, Sing His mer-cy and His grace;
2. While we walk the pil - grim pathway, Clouds will o - ver-spread the sky;
3. Let us then be true and faith-ful, Trust-ing, serv-ing ev - 'ry day;
4. On - ward to the prize be - fore us! Soon His beau-ty we'll be - hold;

In the man-sions bright and blessed, He'll pre-pare for us a place.
But when trav'ling days are o - ver, Not a shad-ow, nct a sigh.
Just one glimpse of Him in glo - ry Will the toils of life re - pay.
Soon the pearl - y gates will o - pen, We shall tread the streets of gold.

for us a place.

CHORUS

When we all get to heaven, What a day of re-joicing that will be!
When we all What a day of re-joicing that will be!

When we all see Je-sus, We'll sing and shout the vic-to-ry.........
When we all and shout the vic-to-ry.

59 **"Whosoever Will"**
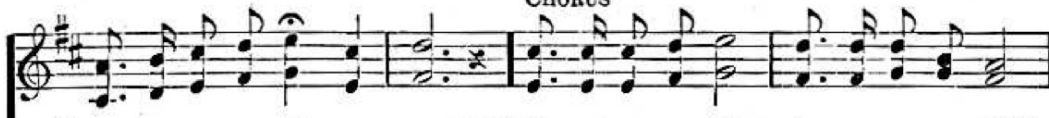
P. P. B.

P. P. BLISS

1. "Who-so-ev-er hear - eth," shout, shout the sound! Spread the bless-ed ti-dings
2. Who-so-ev-er com - eth, need not de - lay, Now the door is o - pen,
3. "Who-so-ev-er will!" the prom-ise is · se-cure; "Who-so-ev - er will," for-

all the world a-round; Tell the joy - ful news wher - ev - er man is found,
en - ter while you may; Je - sus is the true, the on - ly Liv - ing Way:
ev - er must en-dure; "Who-so-ev - er will!" 'tis life for - ev - er-more;
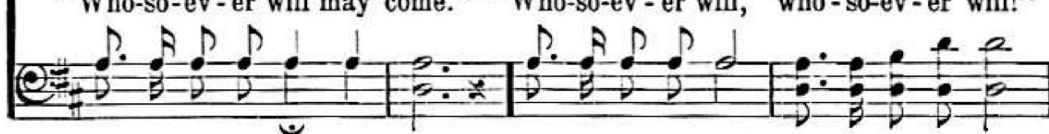
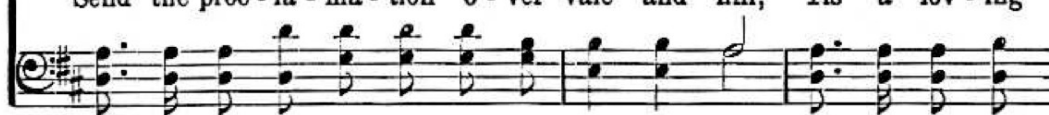CHORUS

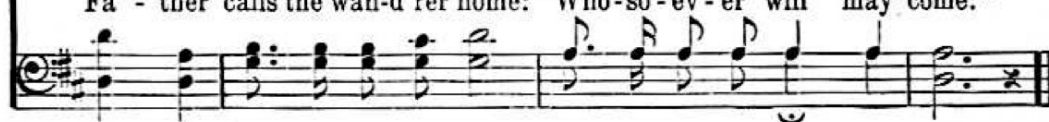"Who-so-ev - er will may come." "Who-so-ev - er will, who-so-ev - er will!"

Send the proc - la - ma - tion o - ver vale and hill; 'Tis a lov - ing

Fa - ther calls the wan-d'rer home: "Who-so - ev - er will may come."
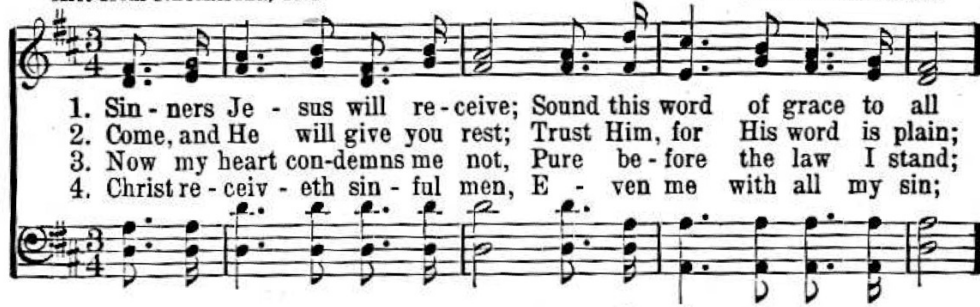
79   **Christ Receiveth Sinful Men**

Arr. from NEUMASTER, 1671   JAMES McGRANAHAN

1. Sin - ners Je - sus will re - ceive; Sound this word   of grace to all
2. Come, and He   will give you rest; Trust Him, for   His word is plain;
3. Now my heart con-demns me not, Pure be - fore   the law I stand;
4. Christ re - ceiv - eth sin - ful men, E - ven me with all my sin;

Who the heav'n - ly path-way leave, All who lin - ger, all who fall.
He   will take   the sin - ful - est; Christ re - ceiv - eth sin - ful men.
He who cleansed me from all spot, Sat - is - fied   its last de-mand.
Purged from ev - 'ry spot and stain, . Heav'n with Him I   en - ter in.

REFRAIN

Sing it o'er. . . . . and o'er a - gain; . . . . . . Christ re-
    Sing it o'er a-gain,   Sing it o'er a-gain; Christ re-

ceiv - - - - eth sin-ful men; . . . . . Make the mes - - - - sage
ceiv-eth sin - ful men, Christ re-ceiv-eth sin - ful men;   Make the message plain,

clear and plain: . . . . . . Christ re - ceiv - eth sin - ful   men.
    Make the mes-sage plain:

108   There Is a Home Eternal

H. R. P.   H. R. PALMER

1. There is a Home e - ter - nal, Beau-ti - ful and bright, Where sweet joys su-
2. Flow - ers are ev - er springing In that Home so fair; Lit - tle chil - dren
3. Soon shall I join the ransomed, Far be-yond the sky; Christ is my sal-

per - nal   Nev - er are dimmed by night; White-robed an-gels are sing-ing
sing - ing   Prais-es to Je - sus there. How they swell the glad an - them
va - tion,   Why should I fear to die? Soon my eyes shall be-hold Him

Ev - er   a - round the bright throne; When, O when shall I see thee,
Ev - er   a - round the bright throne; When, O when shall I see thee,
Seat - ed   up - on the bright throne; Then, O then shall I see thee,

CHORUS

Beau-ti-ful, beau-ti - ful Home? Home, beau-ti-ful Home! Bright, beau-ti-ful
Beau-ti-ful, beau-ti - ful Home?
Beau-ti-ful, beau-ti - ful Home.   Beau-ti-ful Home!

Home! . . . Bright Home of our Sav - ior, Bright, beau-ti-ful Home!
Beau-ti-ful Home!   Beau-ti-ful,
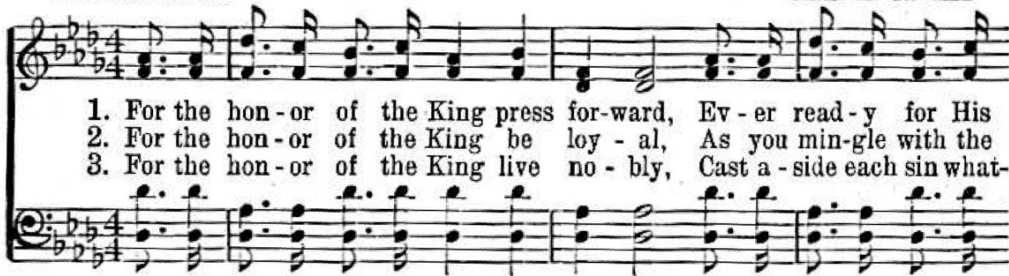
123
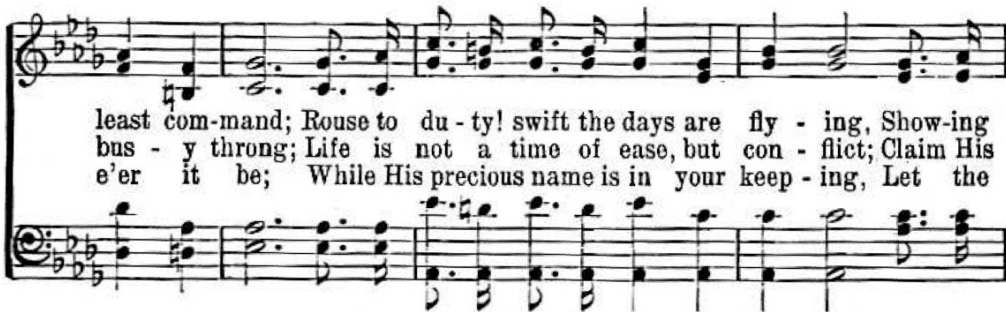
He Depends On You

LIZZIE DEARMOND

CHAS. H. GABRIEL
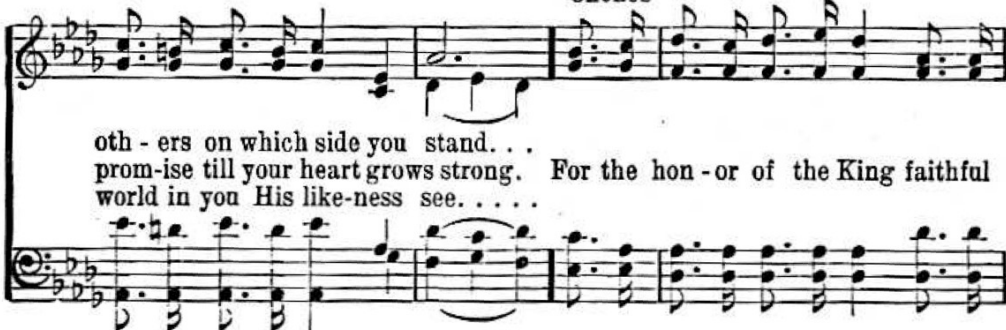
1. For the hon-or of the King press for-ward, Ev-er read-y for His
2. For the hon-or of the King be loy-al, As you min-gle with the
3. For the hon-or of the King live no-bly, Cast a-side each sin what-

least com-mand; Rouse to du-ty! swift the days are fly-ing, Show-ing
bus-y throng; Life is not a time of ease, but con-flict; Claim His
e'er it be; While His precious name is in your keep-ing, Let the

CHORUS

oth-ers on which side you stand. . . .
prom-ise till your heart grows strong. For the hon-or of the King faithful
world in you His like-ness see. . . . .

prove in ev'ry-thing, Speed the work He bids you do; For the hon-or of the

King oth-er lives rejoicing bring; He depends on you, He depends on you.

124

Jesus Is Calling

FANNY J. CROSBY

GEO. C. STEBBINS

1. Je-sus is ten-der-ly call-ing thee home—Call-ing to-day,
2. Je-sus is call-ing the wea-ry to rest—Call-ing to-day,
3. Je-sus is wait-ing; O come to Him now—Wait-ing to-day,
4. Je-sus is plead-ing; O list to His voice: Hear Him to-day,
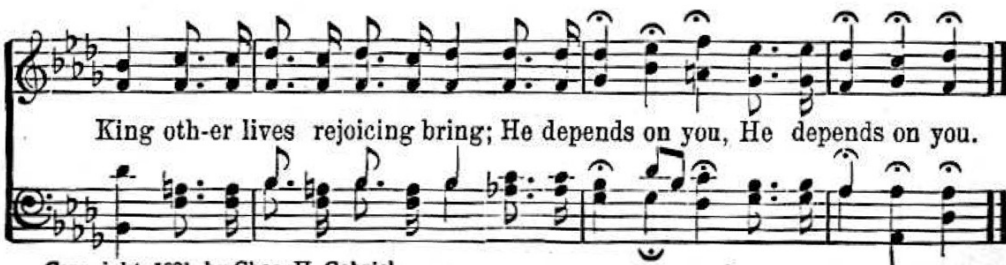
call-ing to-day; Why from the sun-shine of love wilt thou roam
call-ing to-day; Bring Him thy bur-den and thou shalt be blest:
wait-ing to-day; Come with thy sins; at His feet low-ly bow;
hear Him to-day; They who be-lieve on His name shall re-joice;

REFRAIN

Far-ther and far-ther a-way?
He will not turn thee a-way.
Come, and no lon-ger de-lay.
Quick-ly a-rise and a-way.

Call - - ing to-day, ...
Call-ing, call-ing to-day, to-day,

Call - - ing to-day, ...
Call-ing, call-ing to-day, to-day,

Je - - - sus is
Je-sus is ten-der-ly

call - - - ing, is ten-der-ly call-ing to-day.
call-ing to-day,

127   Abundantly Able to Save

ELISHA A. HOFFMAN

PHILIP P. BLISS

1. Who-ev-er re - ceiv-eth the Cru- ci -fied One, Who-ev-er be - liev-eth on
2. Who-ev-er re - ceiv-eth the mes-sage of God, And trusts in the pow'r of the
3. Who-ev-er re - pents and forsakes ev-'ry sin, And o-pens his heart for the

God's on - ly Son,. A free and a per - fect sal - va-tion shall have:
soul-cleans-ing blood, A full and e - ter - nal re-demp-tion shall have:
Lord to come in,.. A pres-ent and per - fect sal - va-tion shall have:

FINE. CHORUS

For He is a - bun-dant-ly a-ble to save. My brother, the Mas - - ter is
D.S.—*And He is a - bun- dant-ly a-ble to save.* Brother, the Master is

call-ing for thee;.. ... His grace and His mer - - cy are wondrous-ly
come, and is call-ing for thee; Broth-er, His grace and His mer- cy are

D. S.
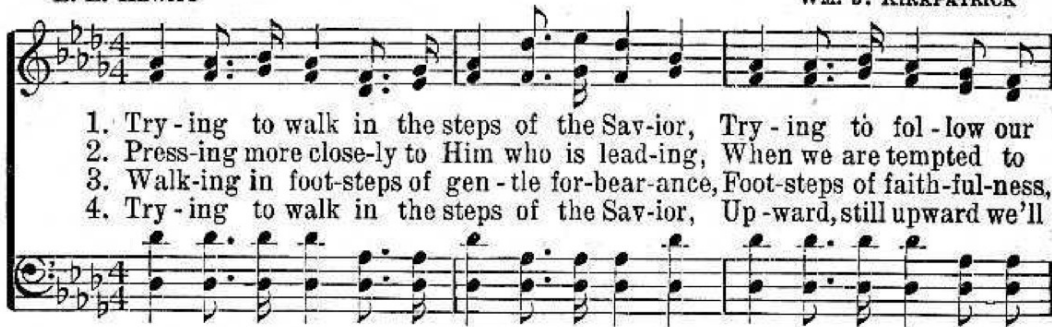
free;...... His blood as a ran - - som for sin-ners He gave,......
wondrously free; Broth-e ; His blood as a ran-som for sin-ners He gave,

135

Stepping In the Light

E. E. HEWITT

WM. J. KIRKPATRICK

1. Try-ing to walk in the steps of the Sav-ior, Try-ing to fol-low our
2. Press-ing more close-ly to Him who is lead-ing, When we are tempted to
3. Walk-ing in foot-steps of gen-tle for-bear-ance, Foot-steps of faith-ful-ness,
4. Try-ing to walk in the steps of the Sav-ior, Up-ward, still upward we'll

Sav-ior and King; Shap-ing our lives by His bless-ed ex-am-ple,
turn from the way; Trust-ing the arm that is strong to de-fend us,
mer-cy and love, Look-ing to Him for the grace free-ly prom-ised,
fol-low our Guide; When we shall see Him, "the King in His beau-ty,"

CHORUS

Hap-py, how hap-py, the songs that we bring.
Hap-py, how hap-py, our prais-es each day. How beau-ti-ful to walk in the
Hap-py, how hap-py, our jour-ney a-bove.
Hap-py, how hap-py, our place at His side.

steps of the Sav-ior, Stepping in the light, Step-ping in the light; How

beau-ti-ful to walk in the steps of the Sav-ior, Led in paths of light.

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143   **There Shall Be Showers of Blessing**

EL NATHAN   JAMES McGRANAHAN

1. "There shall be show-ers of bless-ing:" This is the prom-ise of love;
2. "There shall be show-ers of bless-ing"–Pre-cious re-viv-ing a-gain;
3. "There shall be show-ers of bless-ing:" Send them up-on us, O Lord;
4. "There shall be show-ers of bless-ing:" Oh, that to-day they might fall,

There shall be sea-sons re-fresh-ing, Sent from the Sav-ior a-bove.
O-ver the hills and the val-leys, Sound of a-bun-dance of rain.
Grant to us now a re-fresh-ing, Come, and now hon-or Thy Word.
Now as to God we're con-fess-ing, Now as on Je-sus we call!

CHORUS

Show - - ers of bless-ing, Show-ers of bless-ing we need:
Show - ers, show-ers of bless-ing,

Mer-cy-drops round us are fall-ing, But for the show-ers we plead.

156   Victory With Jesus

Lizzie DeArmond

M. L. McPhail

1. Though the hosts of sin op-pose, where the King E - ter-nal goes We will
2. We will nev - er quit the field, nor our bless-ed stand-ard yield, He who
3. Soon the clouds will roll a - way, glo - ry gild the tri-umph day, Crowns of

fol - low on, His banner bright we bear; Well we know our Captain's pow'r in the
conquered will not leave us to de-spair; Gird-ing on the Spir-it sword, trust-ing
life shall be the prize the vic-tors wear; All the bat-tles bravely won, we shall

try - ing dan-ger hour, There is vic - to - ry with Je - sus ev - 'ry-where.
on - ly in the Lord, There is vic - to - ry with Je - sus ev - 'ry-where.
hear the King's "well done!" There is vic - to - ry with Je - sus ev - 'ry-where.

Chorus

CHORUS

There is vic - to - ry,...... there is vic - to - ry,......
There is vic - to - ry with Je - sus, there is vic - to - ry with Je - sus,

There is vic - to - ry with Je - sus ev - 'ry - where;..............
yes, ev - 'ry - where;

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There is vic - to - ry, vic - to - ry with Je - sus ev - 'ry - where.

166 The Victory May Depend On You

GEORGE O. WEBSTER   J. H. FILLMORE

1. Thro' the land a call is sound-ing, And it comes to age and youth;
2. See the might-y hosts of e - vil Spreading death thro'-out the land;
3. Lo, a tri-umph day is com-ing, When our arms shall be laid down;

'Tis a sum-mons to the con - flict, In the cause of right and truth:
Who is there will an - swer quick-ly, And the hosts of sin with-stand!
Then each faith - ful, loy - al sol - dier Shall re - ceive a vic-tor's crown;

To the stand-ard of our Cap-tain, Lo, there comes a faith-ful few; But the
Do not fear to join our standard. For our ranks are tried and true, And the
Would you stand among the vic- tors, With the band of faith-ful few? Then the

CHORUS

vic - to - ry, my brother, May de-pend on you. The vic-t'ry may de-pend on

you, The vic-t'ry may de-pend on you; Dare to stand among the few,
on you, on you;

With the faith-ful tried and true, For the vic-t'ry may de-pend on you.

172   **One Day!**

Rev. J. Wilbur Chapman, D.D.   Chas. H. Marsh

1. One day when heav - en was filled with His prais - es,   One day when
2. One day they led Him up Cal - va - ry's moun-tain,   One day they
3. One day they left Him a - lone in the gar - den,   One day He
4. One day the grave could con - ceal Him no lon - ger,   One day the
5. One day the trump - et will sound for His com - ing,   One day the

sin was as black as could be,... Je - sus came forth to be
nailed Him to die on the tree;.. Suf - fer - ing an - guish, de-
rest - ed, from suf - fer - ing free;.. An - gels came down o'er His
stone rolled a - way from the door;. Then He a - rose, o - ver
skies with His glo - ries will shine; Won - der - ful day, my be-

born of a vir - gin—Dwelt amongst men, my ex - am - ple is He!...
spised and re - ject - ed: Bear - ing our sins, my Re - deem - er is He!...
tomb to keep vig - il; Hope of the hope - less, my Sav - ior is He!...
death He had con - quered; Now is as - cend - ed, my Lord ev - er - more!.
lov - ed ones bring - ing; Glo - ri - ous Sav - ior, this Je - sus is mine!.

CHORUS

CHORUS

Liv-ing, He loved me; dy-ing, He saved me; Bur-ied, He

car-ried my sins far a-way;.. Ris-ing, He jus-ti-fied

cres

free-ly for-ev-er: One day He's com-ing—O glo-ri-ous day!

173   Follow Me
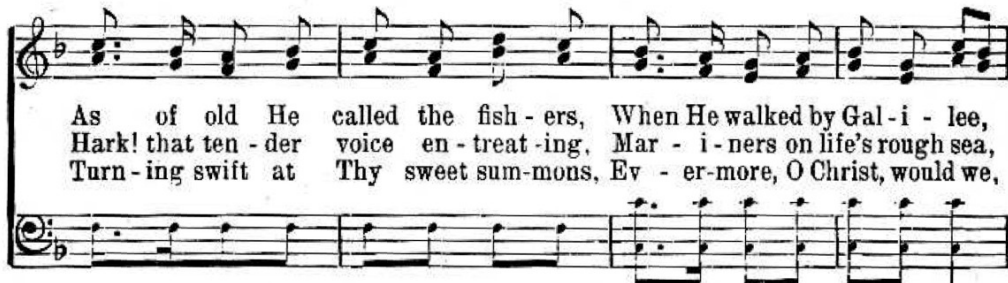
M. B. SLEIGHT   H. R. PALMER

1. Hark! the voice of Je-sus call-ing, "Fol-low me, fol-low me!"
2. Who will heed the ho-ly man-date, "Fol-low me, fol-low me!"
3. Heark-en, lest He plead no lon-ger, "Fol-low me, fol-low me!"

Soft-ly thro' the si-lence fall-ing, "Fol-low, fol-low me!"
Leav-ing all things at His bid-ding, "Fol-low, fol-low me!"
Once a-gain, O hear Him call-ing, "Fol-low, fol-low me!"

As of old He called the fish-ers, When He walked by Gal-i-lee,
Hark! that ten-der voice en-treat-ing, Mar-i-ners on life's rough sea,
Turn-ing swift at Thy sweet sum-mons, Ev-er-more, O Christ, would we,
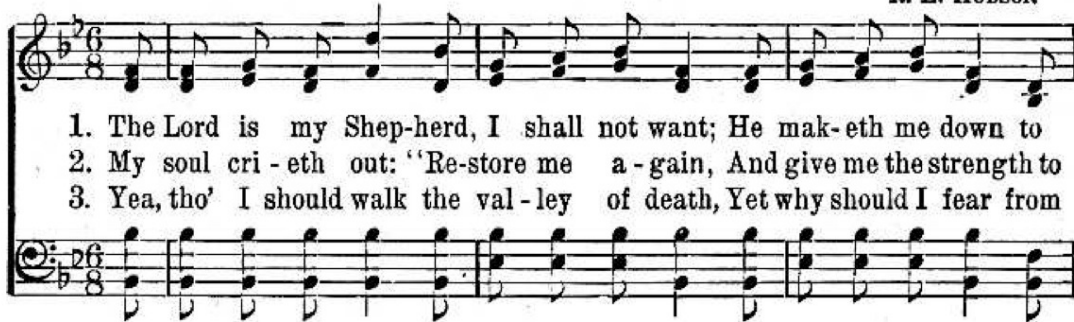
Still His pa-tient voice is plead-ing, "Fol-low, fol-low me!"
Gen-tly, lov-ing-ly re-peat-ing, "Fol-low, fol-low me!"
For Thy love all else for-sak-ing, "Fol-low, fol-low Thee!"
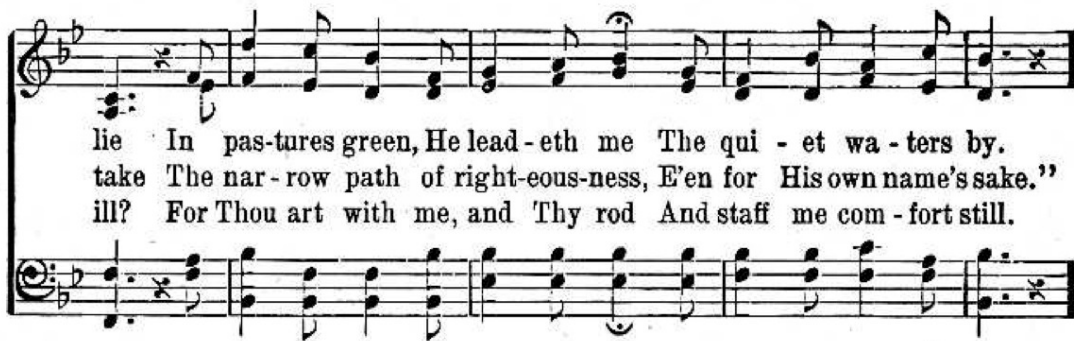
181   **His Yoke is Easy**

R. E. HUDSON

1. The Lord is my Shep-herd, I shall not want; He mak-eth me down to
2. My soul cri-eth out: "Re-store me a-gain, And give me the strength to
3. Yea, tho' I should walk the val-ley of death, Yet why should I fear from
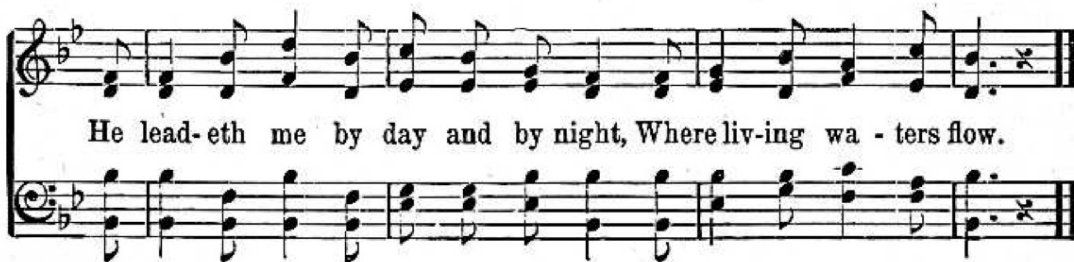
lie In pas-tures green, He lead-eth me The qui-et wa-ters by.
take The nar-row path of right-eous-ness, E'en for His own name's sake."
ill? For Thou art with me, and Thy rod And staff me com-fort still.

CHORUS

His yoke is eas-y, His bur-den is light, I've found it so, I've found it so;

He lead-eth me by day and by night, Where liv-ing wa-ters flow.

184   Tell Me the Old, Old Story

KATE HANKEY   W. H. DOANE

1. Tell me the Old, Old Sto - ry, Of un-seen things a - bove, Of Je - sus
2. Tell me the sto - ry slow-ly, That I may take it in— That won-der-
3. Tell me the sto - ry soft-ly, With ear-nest tones and grave; Re - mem-ber
4. Tell me the same old sto - ry, When you have cause to fear That this world's
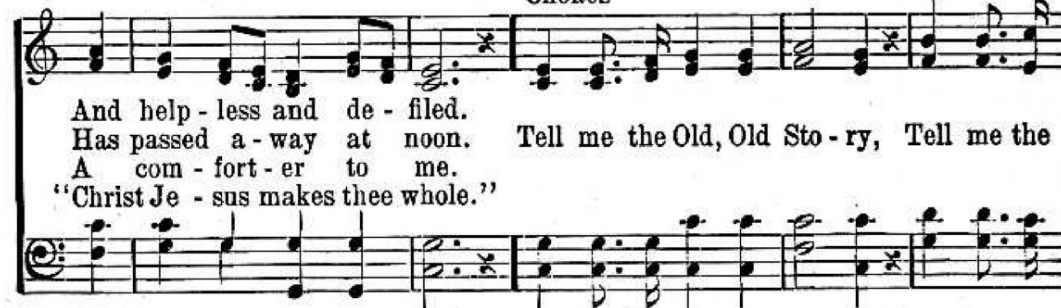
and His glo - ry, Of Je - sus and His love; Tell me the sto - ry
ful re - demp-tion, God's rem - e - dy for sin; Tell me the sto - ry
I'm the sin - ner Whom Je - sus came to save; Tell me the sto - ry
emp-ty glo - ry Is cost - ing me too dear; Yes, and when that world's
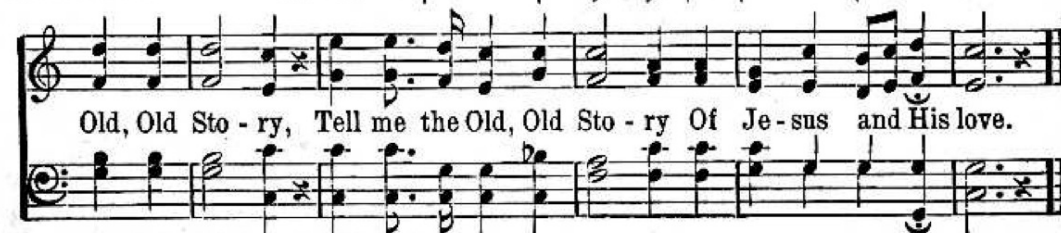
sim - ply, As to a lit - tle child, For I am weak and wea - ry,
oft - en, For I for-get so soon, The "ear-ly dew" of morn-ing
al - ways, If you would real-ly be, In an - y time of troub-le,
glo - ry is dawn-ing on my soul, Tell me the Old, Old Sto - ry:

CHORUS

And help - less and de - filed.
Has passed a - way at noon.   Tell me the Old, Old Sto - ry, Tell me the
A com - fort - er to me.
"Christ Je - sus makes thee whole."

Old, Old Sto - ry, Tell me the Old, Old Sto - ry Of Je - sus and His love.

188   Let Him In

J. B. ATCHINSON

E. O. EXCELL
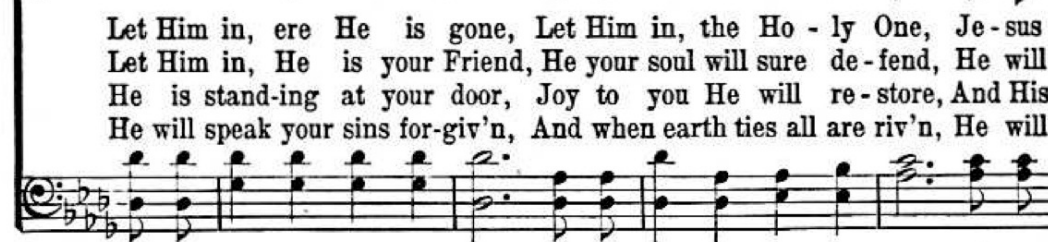
1. There's a Stran-ger at the door,   Let   Him in;
2. O - pen now to Him your heart,   Let   Him in;
3. Hear you now His lov - ing voice?   Let   Him in;
4. Now ad - mit the heav'n-ly Guest,   Let   Him in;

Let the Sav-ior in,   Let the Sav-ior in;

He has been there oft be - fore,   Let   Him in;
If you wait He will de - part,   Let   Him in;
Now, oh, now make Him your choice,   Let   Him in;
He will make for you a feast,   Let   Him in;

Let the Sav-ior in,   Let the Sav-ior in;

Let Him in, ere He is gone, Let Him in, the Ho - ly One, Je - sus
Let Him in, He is your Friend, He your soul will sure de - fend, He will
He is stand-ing at your door, Joy to you He will re - store, And His
He will speak your sins for-giv'n, And when earth ties all are riv'n, He will

Christ, the Fa-ther's Son,   Let   Him in.
keep you to the end,   Let   Him in.
name you will a - dore,   Let   Him in.
take you home to Heav'n,   Let   Him in.

A-MEN.

Let the Sav-ior in,   Let the Sav-ior in.
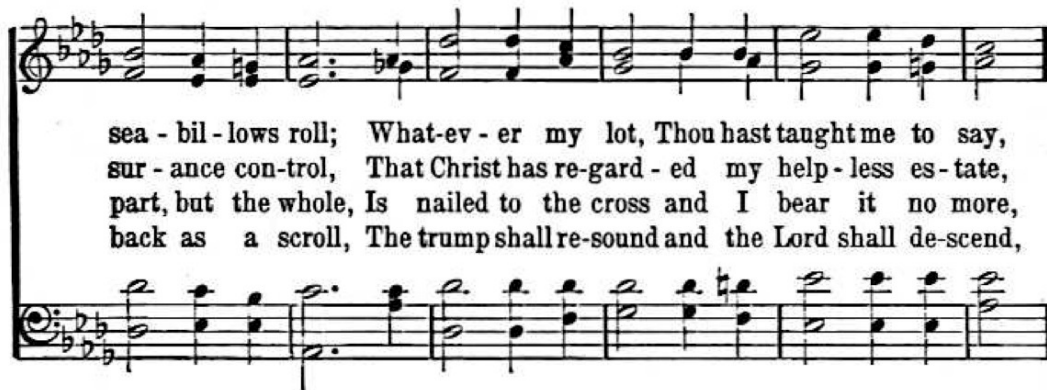
193   # It Is Well With My Soul
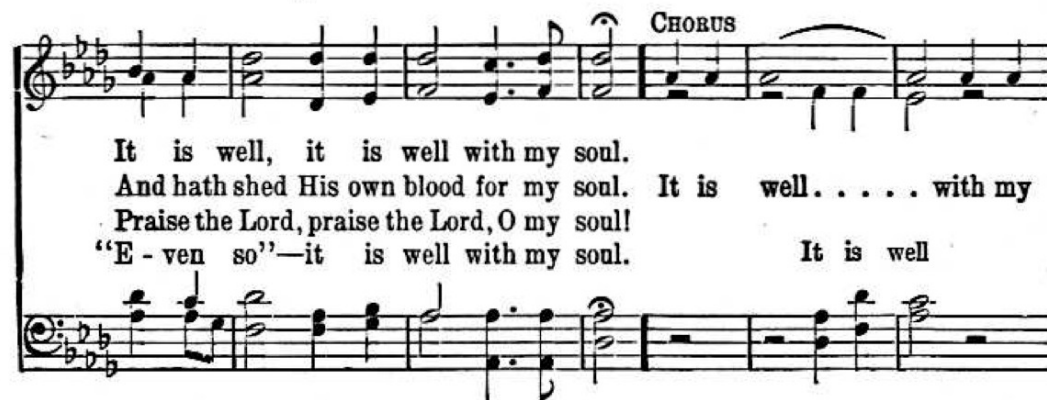
H. G. Spafford   P. P. Bliss

1. When peace, like a riv-er, at-tend-eth my way, When sor-rows like
2. Though Sa-tan should buf-fet, tho' tri-als should come, Let this blest as-
3. My sin— oh, the bliss of this glo-ri-ous tho't— My sin—not in
4. And, Lord, haste the day when the faith shall be sight, The clouds be rolled

sea-bil-lows roll; What-ev-er my lot, Thou hast taught me to say,
sur-ance con-trol, That Christ has re-gard-ed my help-less es-tate,
part, but the whole, Is nailed to the cross and I bear it no more,
back as a scroll, The trump shall re-sound and the Lord shall de-scend,

CHORUS

It is well, it is well with my soul.
And hath shed His own blood for my soul. It is well..... with my
Praise the Lord, praise the Lord, O my soul!
"E-ven so"—it is well with my soul. It is well
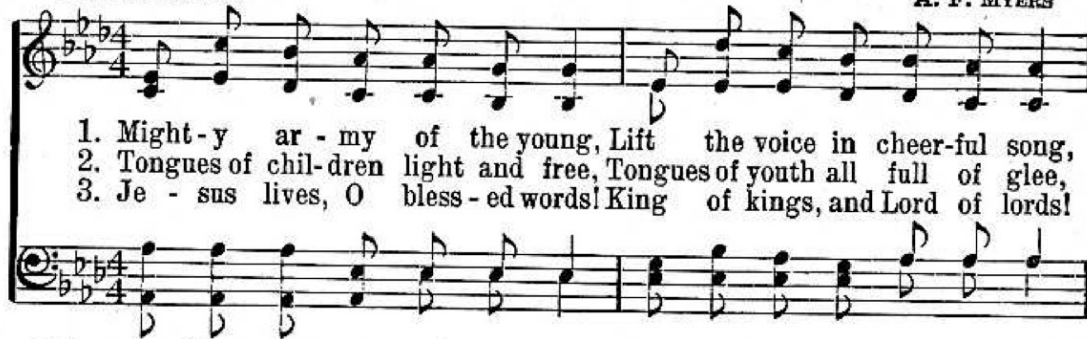
soul,...... It is well, it is well with my soul.
with my soul,

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194
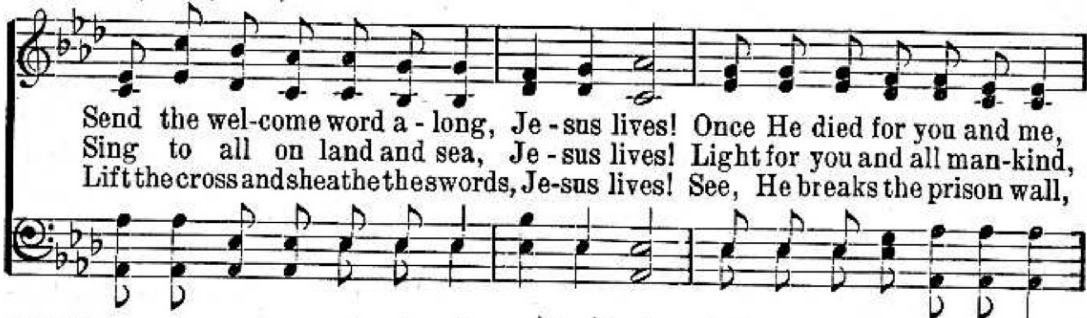
Mighty Army of the Young

JOHN R. COLGAN
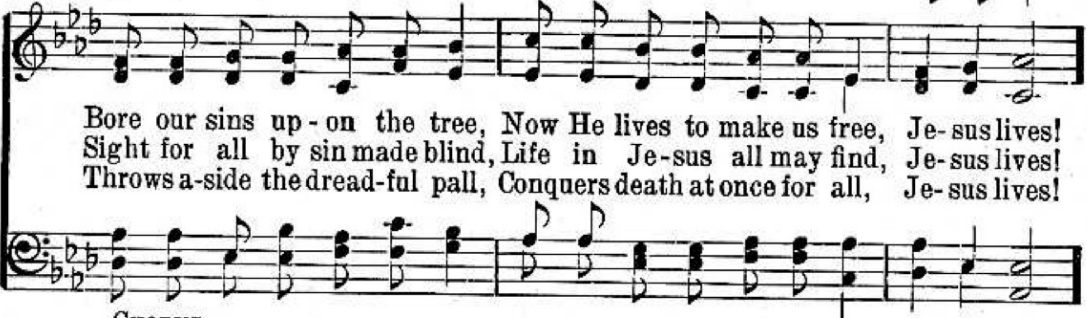
A. F. MYERS

1. Might-y ar - my of the young, Lift the voice in cheer-ful song,
2. Tongues of chil-dren light and free, Tongues of youth all full of glee,
3. Je - sus lives, O bless - ed words! King of kings, and Lord of lords!

Send the wel-come word a - long, Je - sus lives! Once He died for you and me,
Sing to all on land and sea, Je - sus lives! Light for you and all man-kind,
Lift the cross and sheathe the swords, Je-sus lives! See, He breaks the prison wall,

Bore our sins up - on the tree, Now He lives to make us free, Je- sus lives!
Sight for all by sin made blind, Life in Je-sus all may find, Je- sus lives!
Throws a-side the dread-ful pall, Conquers death at once for all, Je- sus lives!

CHORUS

CHORUS

Wait not till the shad-ows lengthen, till you old-er grow, Ral-ly now and
Wait   not   Sing,

Wait   not,   wait   not,   Sing   for

sing for Je-sus, ev-'ry-where you go; Lift your joy-ful voi-ces high,
sing,

Je - sus,
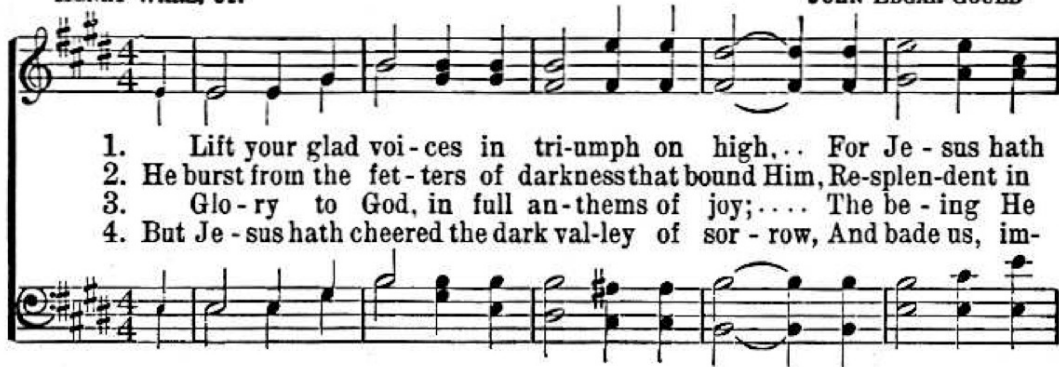
f rit. Rep. Cho. pp

Ringing clear thro' earth and sky, Let the bless-ed ti-dings fly, Je - sus lives!

219
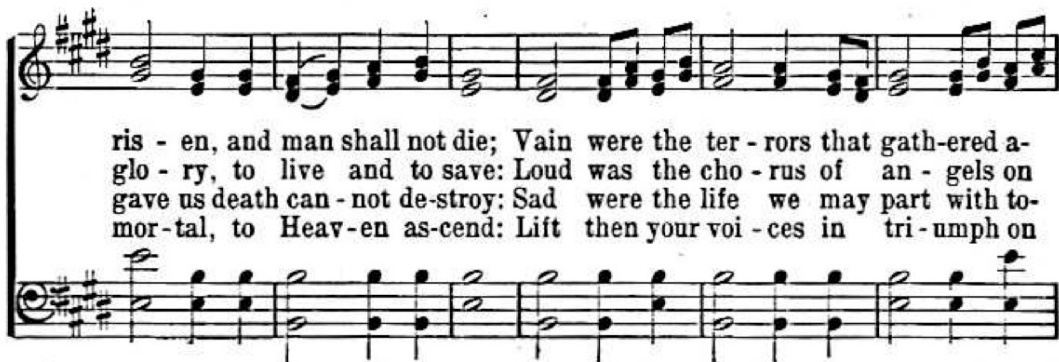
Lift Your Glad Voices

HENRY WARE, JR.
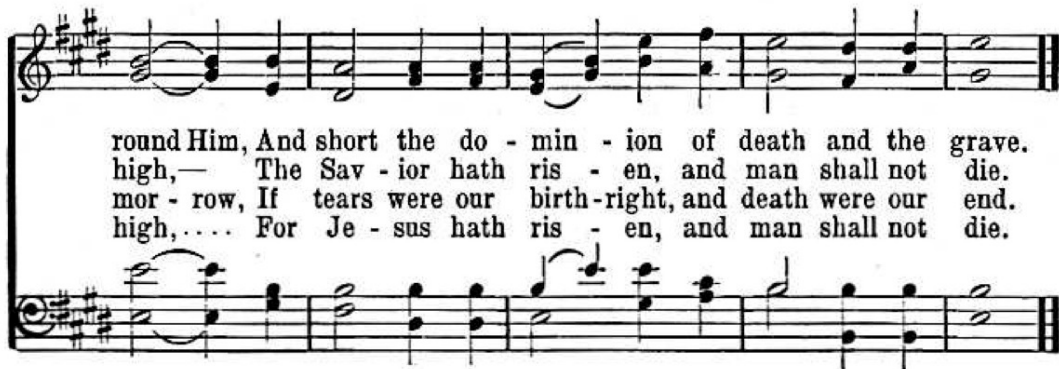
JOHN EDGAR GOULD

1. Lift your glad voi - ces in tri - umph on high,... For Je - sus hath
2. He burst from the fet - ters of darkness that bound Him, Re-splen-dent in
3. Glo - ry to God, in full an - thems of joy;.... The be - ing He
4. But Je - sus hath cheered the dark val - ley of sor - row, And bade us, im-

ris - en, and man shall not die; Vain were the ter - rors that gath-ered a-
glo - ry, to live and to save: Loud was the cho - rus of an - gels on
gave us death can - not de-stroy: Sad were the life we may part with to-
mor - tal, to Heav-en as-cend: Lift then your voi - ces in tri - umph on

round Him, And short the do - min - ion of death and the grave.
high,— The Sav - ior hath ris - en, and man shall not die.
mor - row, If tears were our birth-right, and death were our end.
high,.... For Je - sus hath ris - en, and man shall not die.

276   **The Old Red, White and Blue**

C. H. G.   CHAS. H. GABRIEL

1. There's a dear old flag float-ing o-ver land and sea; And be-neath its folds all
2. In its glo-ry, lo, for a hundred years, and more, It has kissed the sea and
3. It is hal-lowed, too, by the blood our fathers gave, And it led the way our

men a-like are free; 'Tis the em-blem of a right-eous lib-er-ty—
float-ed on the shore, And it stands on guard at free-dom's o-pen door—
broth-er-hood to save; Without blot or stain it shall for-ev-er wave—

CHORUS

The old Red, White and Blue.   Beau-ti-ful banner bright, Emblem of

peace and right! No foe shall mar............ one stripe or star!

No foe shall mar   wave on!

Flag of the brave and free, Hon-or we give to thee, The old Red, White and Blue.

Bibliography

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. 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. 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. 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

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 ^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 ^6; (2) pastoral ^6; and (3) non-classical ^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 ^5, the other from ^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
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." A revised version of this was published in 2016: link.