

## Compositions with rising cadence gestures, tables

David Neumeyer 2004-2014  
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Links in the original file are missing here.

Introductory text from the website:

The four tables (links above) gather pieces -- as of today, more than 900 of them -- with cadences that use ascending melodic gestures. My focus has been on primary cadences, but in some cases secondary cadences (especially those ending clearly demarcated form sections) were sufficient (the point being to fill out the historical record). At some earlier point I have read many of the pieces included here by traditional Schenkerian methods, as developing out of rising fundamental lines ( $\hat{5}-\hat{6}-\hat{7}-\hat{8}$ , or - *very rarely* --  $\hat{1}-\hat{2}-\hat{3}-\hat{4}-\hat{5}-\hat{6}-\hat{7}-\hat{8}$ ), out of the complex line from  $\hat{8}$  that includes a rising cadence ( $\hat{8}-\hat{7}-\hat{6}-\hat{5}||\hat{5}-\hat{6}-\hat{7}-\hat{8}$ ), and a few compositions with "primitive" forms ( $\hat{5}-\hat{7}-\hat{8}$ ,  $\hat{8}-\hat{7}-\hat{8}$ , and  $\hat{8}-\hat{9}-\hat{8}$ ).

In the past several years, I have moved beyond the limitations of the Americanized Schenkerian model to a broader conception of linear or hierarchical analysis and therefore have been adding to this list pieces with ascending cadence gestures, regardless of apparent or possible prolonged notes preceding them. The complete list of pieces mentioned in my JMT article (1987) is included here as well.

Published sources for scores and for rising-line readings are listed in the "Notes" column.

LOC: Those marked **(LOC)** are scores found on the Library of Congress American Memory site. The majority of these items came from the 1820-1860 section of the site, which includes, among many other works, more than 2700 polkas.

LEVY: Items marked **(Levy)** were found on the website of Lester S. Levy Collection of Sheet Music (The Johns Hopkins University): [Levy Collection](#).

DUKE: Items marked **(Duke)** were found on the website of the Historic American Sheet Music Collection, Duke University: [Duke Collection](#).

UNC: Items marked **(UNC)** were found on the website of the 19th Century American Sheet Music Digitization Project, University of North Carolina at Chapel Hill: [UNC Collection](#).

Items in this list were compiled over a period of more than twenty five years from a wide variety of published and internet-based sources. Therefore, three caveats:

**First:** as explained above, some recent additions are included because they have ascending cadence gestures, but regardless of apparent or possible prolonged notes (in the Schenkerian model) preceding them, consistent with a broader conception of linear or hierarchical analysis.

**Second:** it's highly likely that, even using Americanized Schenkerian methods, I would interpret some items differently now than I did when first examining them years ago.

**Third:** some of the items from the musical stage were originally found in piano-vocal scores in the library of the School of Music, Indiana University, Bloomington. In those few cases where the appropriate annotations exist in my notes, call numbers are provided, and the user may consult the library's catalogue for detailed publication information: [IU SOM library](#). Otherwise, the user is reminded that the contents of piano-vocal scores, especially for nineteenth-century works, often reflect a particular production, and the contents of other editions will probably not match. Two works by Offenbach pose particular problems, as I made notes based on different editions at different times: *La Vie Parisienne*, and *La Fille du Tambour Major*. The same is true of *Die Fledermaus*, the famous first operetta of Johann Strauss, jr. Still, in most cases it should be possible to locate individual items using their titles, provided you have access to more than one edition.

Adam, Adolphe	Chalet, Le	2: air "Elle est à moi! c'est ma compagne!"	clear $\hat{5}-\hat{6}-\hat{5}-\hat{7}-\hat{8}$ in voice; animated coda-like section of a multi-part aria. [This opera was one of Adam's big commercial successes (1834)].
Adam, Adolphe	Chalet, Le	4: air "Arrêtons-nous ici! (Vallons de l'Helvétie)"	Cadential rising gesture $\hat{5}-\hat{6}-\hat{8}-\hat{7}-\hat{8}$ .
Adam, Adolphe	Chalet, Le	6: couplets "Dans le service de l'Autriche"	music and some of the text reappear as finale, too. As a Schenkerian prolonged line, could be $\hat{8}$ down to $\hat{5}$ and back.
Adam, Adolphe	Chalet, Le	9: Romance "Adieu, vous que j'ai tant chérie!"	Cadence: $\hat{8}$ (or $\hat{6}$ ?) $-\hat{7}-\hat{8}$ ; but for Schenkerian analysis, the first urline note is unclear.

Adam, Adolphe	Giselle	No.1: entrée joyeuse des vendangeurs et vendangeuses	Over a tonic pedal that is held throughout. This number returns later in the ballet.
Adam, Adolphe	Giselle	Variation de Giselle (act 1)	
Adam, Adolphe	Giselle	Apparition et scène de Myrtha	NO -- prominent rising cadence figure but urlinie proceeds from ^3 above
Adam, Adolphe	Giselle	Variation de Loÿs (act 2)	
Adam, Adolphe	Giselle	Act 2 finale	NO -- from ^3 above
Adam, Adolphe	Pantins de Violette, Les	2: Duo et chanson "Ca, maintenant monsieur Pierrot (Pierrot est un joli pantin)"	First production in Bouffes-Parisiens, 1856.
Adam, Adolphe	Pantins de Violette, Les	8: final "Messieurs je croyais ce matin."	
Adam, Adolphe	Si j'etais roi	Couplets "Zéphoris est bon camarade."	
Adam, Louis	Méthode de piano	chapter 11, three examples for reading from score	
Alary, Guilio	Le 3 Nozzi	"Sontag Polka"	multiple versions on the LOC site. Probably ^3 with rising line below, but latter is very prominent.
Alba, Antonio		La Abuelita, op. 72	from IMSLP
Alba, Antonio		Célebres Guagiras, op. 77	from IMSLP
Anonymous	"Martin sayd to his man"	--	Fitzwilliam Virginal Book, II, n 212; from my notes for the JMT article.

Auber, Daniel	Domino Noir	14: Aria "Io sono salva alfin"	Indiana M1503.A88 D6. Not the first section but the second: "Flamma ardente."
Auber, Daniel	Domino Noir	Overture	The cadence leading to the Allegro assai (page 7 of this reduced score).
Auber, Daniel	Fra Diavolo	6: finale "non sarebbe prudente"	clear ^5-^6-^5-^7-^8 in orchestra against falling figure in voices. 8-12: another of those I wouldn't read the same way (at least not as aligning rising lines and structural cadences).
Auber, Daniel	Fra Diavolo	7: recitative and air "Or son sola, alfin respiro"	May be ^5-^6-^5-^7-^8 but spread across orchestra and voice; complex cadenza with ^6 emphasis.
Auber, Daniel	Fra Diavolo	14: romance "Si, per sempre infino a morte"	rising line clear in orchestra with elaborations in voice.
Auber, Daniel	The White Lady. By D.F.E. Auber." [sic]	No. 1 "Seigneur"<td>(UNC) I haven't collated this with Boieldieu's opera, but it seems likely that the author was misattributed here. Published in New York between 1827-1832.	
Bach, J. S.	Cantata No. 11	soprano aria "Jesu, deine Gnadenblicke"	(JMT list)
Bach, J. S.		Little Prelude in C Major	(according to Schenker, Der Tonwille ).
Bachofen, Johann Caspar		"Lobe Zion"	included on CD Musik aus Zurich, complementary gift for those attending the IMS conference, July 2007
Bachofen, Johann Caspar		"Welt, ich achte deiner nicht"	included on CD Musik aus Zurich, complementary gift for those attending the IMS conference, July 2007

Badger, W. P.		Union polka	(Duke) 1853
Balfe, Michael	The Bohemian Girl	"Tis Sad to Leave our Father-land"	
Balfe, Michael	The Bohemian Girl	Ballad "Bliss for ever past"	
Balfe, Michael	The Bohemian Girl	Duet "This is Thy Deed"	
Barili , Antonio	Laura Polka	-1848	
Beethoven	12 Minuets, WoO7	No. 11, dance and trio	The minuet is a primitive $\wedge 5$ - $\wedge 7$ - $\wedge 8$ ; the trio descends from $\wedge 8$ , the returns
Beethoven	12 German dances, WoO8	Nos. 1, 5 (trio), 7, 11 (trio), 12	No. 1 is very clear, the others are mainly primitive forms circling about $\wedge 8$ .
Beethoven	12 German dances, WoO13	Nos. 1, 2, 7, 10 (trio), 12 (trio)	Primitive forms except for No. 2 and 7, which exploit register change between $\wedge 6$ and $\wedge 7$
Beethoven		Waltz, WoO85	Clear ascent with descending alto that might move from $\wedge 3$ or from $\wedge 5$ .
Beethoven	32 Variations in C minor	nos. 14-16.	
Beethoven	Diabelli Variations	nos. 7, 10?, 18, 21?, 22?, 25	
Beethoven	Piano Sonata in Bb, op. 22	III, Menuet	(JMT list)
Beethoven	Piano Sonata, op. 101	I	(JMT list)
Beethoven	Piano Sonata, op. 14, no. 1	I	(JMT list)
Beethoven	Piano Sonata, op. 26,	Scherzo	according to a note in a rising line revision file. check.

Beethoven	String Quartet, op. 74	IV	(where $\wedge^6$ is somewhat extended) . $\wedge^5$ - $\wedge^6$ - (reg.) $\wedge^7$ - $\wedge^8$ (JMT list)
Beethoven	Symphony no. 1	Scherzo	(if the structural cadence is taken to be at the end and not in mm. 57-58) (JMT list)
Beethoven	Symphony no. 2	Scherzo	(a very clear case) (JMT list)
Beethoven	Symphony no. 7	II	
Beethoven	Bagatelles, op. 119	no. 7 in C major	according to William Rothstein, in course of commenting on my JMT article--see his "Transformations of Cadential Formulae in the Music of Corelli and his Successors," in <i>Essays from the Third International Schenker Symposium</i> , ed. Allen Cadwallader, 245-278. New York 2006.
Beethoven, "music by"		Funeral march performed at the obsequies of the Hon. Daniel Webster	(Duke)
Beethoven (attributed)		Adieu to the Piano (His Last Composition)	(LOC).
Behr, Otto		"Journey by Night" (Nachtreise)	from LOC. Interesting ambivalent case.
Bell, M. E. ("M.G." in the LOC author list)		23rd Regiment waltz	(LOC) both waltz and trio have a clearly defined $\wedge^3$ above a rising cadential line -- but in the reprise $\wedge^3$ disappears in favor of the rising line, which is repeated in the manner of a coda flourish. Published in 1878
Bellak, James (arr)		Sophia Waltz	"with brilliant variations."

Bellini	Adelson e Salvini	14: pezzo d'assieme (end) "Ah! pietà dell'infelice che già spira"	
Bellini	Adelson e Salvini	2: cavatina "Io provo un palpito"	
Bernhard, Christoph	Geistlicher Harmonien, 1er Teil, 20 Deutsche Concerten	"Aus der Tieffen"	Uppermost violin part in a sectional cadence (bars 114-115): ^7 to the voice's ^2. From Johan Tufvesson's site.
Bizet	La jolie Fille de Perth	"Quand la flamme de l'amour"	
Blackmar, A. E.		Washington artillery polka march	(Duke) 1864
Blake, Charles		Tourists' Polka	(Levy) Polka and trio.
Blessner, G.		Crystal Wedding Schottisch, The	(Duke)
Böhm, Georg	Suite no. 4 in F major	Allemande	
Böhm, Georg	Suite no. 9 in F minor	Courante	
Böhm, Georg		Aus tiefer Not schrei ich zu Dir	discant variation on two manuals.
Böhm, Georg		Freu dich sehr o meine Seele	discant variation on two manuals.
Boehme	early dance songs		
Boehme, Franz, compiler	Geschichte des Tanzes in Deutschland (1886)	one of the earliest polkas	A counter-example. <

Boieldieu	Dame Blanche, La	1b: air "Ah quel plaisir d'être soldat"	
Boieldieu	Dame Blanche, La	4: duetto "Il s'éloigne il nous laisse" ensemble	
Boieldieu	Dame Blanche, La	11: entr'acte et air "Enfin je vous revois séjour"	
Boieldieu, arr. unknown	"The Admired set of cotillions from the opera of La Dame Blanche"		
Bouvard	Airs sérieux et boire	Chantez charmantes Oyseaux	three-part design, rising cadence in the voice ending the main section. <a href="#">Score.</a>
Bowan	Cokesbury Hymnal	11: Ancient of Days	In The Cokesbury Worship Hymnal. C. A. Bowen, ed. New York/Nashville: Abingdon-Cokesbury Press, 1936. A hymn book from my father's collection. Because of their largely 19th c origins, it seemed reasonable to think that hymns in the evangelistic tradition would be more likely than older tunes to have rising cadence gestures.
Bowan	Cokesbury Hymnal	15: Come, Thou Fount	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	36: Holy Quietness	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	93: I've Found a Friend	Citation under the first item labeled "Cokesbury Hymnal."



Bowan	Cokesbury Hymnal	115: God, That Madest Earth and Heaven	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	128: Jesus is Calling	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	147: Rise Up, O Men of God	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	196: O God, Our Help	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	209: The Christian's "Good-Night"	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	215: It Came Upon a Midnight Clear	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	247: It is Well with My Soul	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	273: Peace! Be Still!	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	274: Holy, Holy, Holy	Citation under the first item labeled "Cokesbury Hymnal."
Bowan	Cokesbury Hymnal	276: Not Half has ever been Told	Citation under the first item labeled "Cokesbury Hymnal."
Brahms		Wiegenlied, Op, 49n4	NO -- descent in the voice against a clear rising line in the accompaniment
Brahms	Waltzes, op. 39	no. 12	(JMT list)
Brahms	Liebeslieder Walzer, book 1, Op. 52	Nos. 3, 10	No. 10 has registral complications and an extended ^6.

Brahms	Liebeslieder Walzer, book 2, Op. 65	Nos. 1, 8, 12	In no. 8 a simple rising cadence but probably not part of the background line. Nos 10, 11, and 14 are possible but unclear.
Brahms		Ueber die See, Op. 67n7	see Everett, <i>Journal of Music Theory</i> 48/1 (2004): 51-4
Brahms	Variations and Fugue on a theme by Handel, Op. 24	Var. 19	
Brahms	"Ich schell mein Horn"	--	Werke, vol. 24, p. 11; from my notes for the JMT article
Brown, Francis		"The Moon O'er The Mountain Is Beaming"	(UNC) published in New York 1841.
Brown, Francis		Barnum's Baby Show Polka	(Duke) 1855
Brown, Francis		Pavonia Polk"	
Bülow, Johan	Dances, 1773-74	La Bruiante	Files available on IMSLP
Bülow, Johan	Dances, 1773-74	La Charmante	
Bülow, Johan	Dances, 1773-74	La Couronne	
Bülow, Johan	Dances, 1773-74	La bonne Foi	
Bülow, Johan	Dances, 1773-74	La Caroline	
Bülow, Johan	Dances, 1773-74	Le Resouvenir	
Bülow, Johan	Dances, 1773-74	Le Resouvenir agréable	
Bülow, Johan	Dances, 1773-74	Le Printems	

Bülow, Johan	Dances, 1773-74	Le Triomphe	
Bülow, Johan	Dances, 1773-74	La Distraite	
Bülow, Johan	Dances, 1773-74	Les Visites du Jour de l'An	
Bülow, Johan	Dances, 1773-74	Le Fete Royale	
Bülow, Johan	Dances, 1773-74	Le Indifferente	
Bülow, Johan	Dances, 1773-74	Le Salut Royal	
Bülow, Johan	Dances, 1773-74	La Vilageoise	
Bülow, Johan	Dances, 1780-81	La Musique droit à l'envers	
Bülow, Johan	Dances, 1780-81	La Gentillette	
Bülow, Johan	Dances, 1780-81	La Contantement	
Bülow, Johan	Dances, 1782	L'écho	
Bülow, Johan	Dances, 1782	Les Bouquets de Violettes	
Bülow, Johan	Dances, 1782	La Frivole	
Bülow, Johan	Dances, 1782	Elle est là	
Bülow, Johan	Dances, 1782	La belle vüe	
Bülow, Johan	Dances, 1782	La jolie	
Bülow, Johan	Dances, 1782	La Triomphante	
Bülow, Johan	Dances, 1782	La Nouvelle Machine	

Bülow, Johan	Dances, 1782	L'amour de Souverain	
Bülow, Johan	Dances, 1782	Chacun a son gout	
Bülow, Johan	Dances, 1785-86	La fête du jour de naissance	
Bülow, Johan	Dances, 1785-86	La Facile	
Bülow, Johan	Dances, 1785-86	L'Islandoise	
Bülow, Johan	Dances, 1785-86	La carissante	
Bülow, Johan	Dances, 1785-86	La Nouvelle Souabe	
Bülow, Johan	Dances, 1785-86	Les cabriolets	
Bülow, Johan	Dances, 1785-86	pour vos etrênes	
Bülow, Johan	Dances, 1785-86	Bonne année à la Reine	
Bülow, Johan	Dances, 1785-86	Pour aujourd'hui	
Bülow, Johan	Dances, 1785-86	Par Curiosité	
Bülow, Johan	Dances, 1785-86	Courte et bonne	
Bülow, Johan	Dances, 1785-86	La fausse [?] prude	
Bülow, Johan	Dances, 1787	Le petit bal	
Bülow, Johan	Dances, 1787	La Murquir	
Bülow, Johan	Dances, 1787	La gracieuse	
Bülow, Johan	Dances, 1787	[no title;  Allemande?]	

Bülow, Johan	Dances, 1790-91	n482	
Bülow, Johan	Dances, 1790-91	n487	
Bülow, Johan	Dances, 1790-91	n3	
Bülow, Johan	Dances, 1790-91	n10	
Bülow, Johan	Dances, 1790-91	Contre Danss	
Bülow, Johan	Dances, 1790-91	n36	
Bülow, Johan	Dances, 1790-91	n40	
Bülow, Johan	Dances, 1792	n2	
Bülow, Johan	Dances, 1792	n23	
Burtis, Mrs. R. S.		Evening Star Polka	(LOC) 1853. Rising line in the first strain.
Byrd	"Wolseys Wilde"	--	Fitzwilliam Virginal Book, II, n 157; from my notes for the JMT article
Byrd, William	Psalmes, sonets, & songs of sadness and pietie (1588)	"If women could be fair"	Noticed on a CD by Fretwork
Castello, Dario	Sonate concertate, book 1	Settima sonata a doi	Notated/edited by Andrea Friggi; from the Werner Icking Music Archive; file accessible through IMSLP. Several interior cadences and the final cadence.
Chaminade		étude symphonique	NO -- but coda is entirely a series of rising lines ^5 - ^8
Chaminade		La Lisonjéra, op. 50	"The Flatterer"

Chaminade		Lolita: caprice espagnol, op. 54	
Chaminade		Pièce romantique, op. 9 no. 1	An unusual case of a rising line in a left-hand melody.
Cherubini	Les deux journées	Act 3 finale	
Chopin	Preludes, op. 28	No. 9: Prelude in E Major	NOT an ascending Urlinie: three-part Ursatz with line from $\wedge^3$ above; $\wedge^2$ implied in the cadence (JMT list)
Chopin	Preludes, Op. 28	F# major	based on Forte/Gilbert, p. 226; from my notes for the JMT article
Cohan, George M. (?)	Yankee Doodle Dandy (film: Warner 1942)	"Mary"	First time in movie it's $\wedge^5-\wedge^4-\wedge^3-$ (lower) $\wedge^6-\wedge^7-\wedge^8$ . I haven't checked to see whether the cadence rises the second time the song is sung.
Cohan, George M. (?)	Yankee Doodle Dandy	"Over There"	(unverified)
Corelli	Trio Sonata, op. 2, no. 8	Preludio	the variant $\wedge^5-\wedge^6-\wedge^7-(\wedge^8-\wedge^7)-\wedge^8$ has a dramatic octave-leap downward applied to the first $\wedge^8$ . (JMT list)
Corelli	Trio Sonata, Op. 2, No. 8	Sarabande	from $\wedge^3$ above, with rising line below; from my notes for the JMT article
Couenhoven, James	27th national guards polka quick step (LOC) 1851		
Couperin, François	8e ordre	Passacaille	Theme (JMT list)

Cutter, Benjamin	First Steps in Violin Playing, vol. 1	no. 35: Little Valse	
Cutter, Benjamin	First Steps in Violin Playing, vol. 1	no. 94: The Woodnymph	
Czerny	Valses di Bravura, op. 35	nos. 4, 7, and 9	
Czerny, Carl	The Art of Preluding, op. 300	nos. 15, 56	
Czerny, Carl		Eisenbahn-Variationen, op. 431	On a waltz by Johann Strauss, sr. The waltz itself has a secondary rising figure at the end (^6-^7-^8), and the entire set is interesting for the several shiftings about of cadence elements in the variations and the finale (which, btw, includes a very common transformation of the waltz phrase into a galop -- from the mid-1840s on, these would often be polkas).
Czerny	The Little Pianist, Op. 823	no. 62	from my notes for the JMT article
Czerny	The Little Pianist, Op. 823	no. 40	from ^3 above, with rising line below; from my notes for the JMT article
Dandrieu, Jean-Francois	Suite in G minor	Menuet	from a modern edition; not in the Pieces de Clavecin, books 1-3
David	Herculanum	"Je crois a Dieu"	in Max Spicker, ed. Operatic Anthology: Celebrated Arias selected from operas by old and modern composers," vol. 4 (1904)
Debussy		Ballade (1890)	(NO: in the cadence 9-11 bars from the end, the ascent is actually a doubled inner voice) (JMT list)

Debussy	Deux Arabesques	no. 2	(JMT list)
Debussy	Suite bergamasque	Prelude	(^5 is implied over the initial I; ^6 is actually given in m. 1!) (JMT list)
Debussy		Valse romantique (1890)	(NO: the ascent is literally the top voice in the structural cadence, but properly an inner voice in the Ursatz) (JMT list)
Debussy	Preludes, Book 2	La fille aux cheveux de lin	according to Jeremy Day-O'Connell, "Debussy, Pentatonicism, and the Tonal Tradition," <i>Music Theory Spectrum</i> 31:2 (2009): 225-261.
Dietretch, William		Our favorite polka quadrille	(LOC) 1851. Rising cadence figures are prominent throughout the numbers of this quadrille; not all indicate rising urlinien, however.
Distler, Hugo	Moerike Chorliederbuch, Op. 19	"Der Gaertner"	3rd version (3v setting for men's chorus)
Distler, Hugo	--	Gloria	--
Dodworth, Allen		Dodworth's Very Best Polka	(Duke) 1850
Donizetti	Fille du Régiment, La	"Au bruit de la guerre"	end section of the first duet between Marie and Sulpice.
Donizetti	Fille du Régiment, La	trio "Tous les tois réunis" end	
Donizetti	Fille du Régiment, La	"Song of the Regiment"	Trio to the finale in Charles Grobe's variations, op. 181. In his series "Lindiana: A Choice Selection of Jenny Lind Songs with Brilliant Variations."
Donizetti	Lucia di Lammermoor	duet "Verranno a te sull-aure"	NO: ^3 or ^5 is the true upper voice and a descent occurs, but at end a lower ^6^7^8 literally appears in the cadence.



Donizetti	Lucia di Lammermoor	no. 12 "D'immenso guibilo"	NO: Clear in long (pretty much independent) orchestral introduction, but structural cadence in trio falls with rising in the coda.
Donizetti	Favorita, La	"A tanto amor"	in Max Spicker, ed. Operatic Anthology: Celebrated Arias selected from operas by old and modern composers," vol. 4 (1904)
Downing, D. L.		Florence Polka	(LOC) 1854. First strain
Dressler, William	1851 polka	Polka proper (without coda)	(LOC)
Dressler, William	Fort Hamilton polka redowa	trio	(LOC).
Dressler, William		Reindeer Polka	(Levy)
Drew, Frank		Our American Cousin. Polka.	(Levy) 1859
Dunstable, John		Veni Sancte Spiritus	Multiple cadences positioning a lower leading tone in the uppermost part.
Duparc		"Phidylé"	(in the piano, but quite clear). (JMT list)
Duparc		"Lamento"	see Everett, Journal of Music Theory 48/1 (2004): 51-4
Dusseck, Jan	Sonata in Eb. Op. 44	trio of the minuet	; from my notes for the JMT article
Dusseck, Sophia	Three Favorite Airs with variations for the harp	No. 1: "Ar hyd y nos"	The theme's rising cadences are preserved in most of the variations.
Eaton, E. O.		Gen. Quitman's grand march	(Duke) 1858
Eberlin, Johann Ernst	115 Versetten und Kadenzen	[Versets in mode 6: F major], no. 13	primitive ^8-^7-^8

Eberlin, Johann Ernst	115 Versetten und Kadenzen	[Versets in mode 7: D major], nos. 4, 9, 11, 12	primitive forms; 9 and 12 could be read as descending from ^3
Eckert, Carl		Henrietta Polka	(LOC) 1853
Eyck, Jacob van	Der Fluyten-Lusthof, vol. 1 1649	Lavignone, theme	--
Farnaby	"Woody Cock"	--	Fitzwilliam Virginal Book, II, n 141; from ^3 above, with rising line below; from my notes for the JMT article
Farnaby	Coranto	--	Fitzwilliam Virginal Book, II, n 224; from my notes for the JMT article
Fauré		"Aubade".	Started in the voice, ends in the piano
Fauré		"Chanson du pêcheur"	Unclear (support of ^5 is a problem)
Fauré		"Les Matelots"	
Fauré		"Sylvie"	In the piano
Fauré	Dolly Suite, op. 56	no. 1: Berceuse	
Fauré	Dolly Suite, op. 56	no. 4: Kitty-Valse	
Field, Aylwin		Grand tour of Europe and Siege of Sebastopol polka	(LOC) 1855
Fiocco, Joseph Hector	Pièces de Clavecin	[Rondeau] L'Armonieuse	Clear ascent in the rondeau theme

Foster, Stephen		Soiree Polka	(Levy) 1850
Foster, Stephen		Where has Lula gone	(Levy) unbalanced in favor of the space ^5-^8 until the closing cadence, where ^3 above is unequivocal
Foster, Stephen		Village Bells, The. Polka	(Levy) 1850
Foster, Stephen	"Nelly Bly"	melody from 1850	Also see Otho Dale's variations and Foster's "Old Folks Quadrille" on the LOC site.
Freed, Arthur, and Nacio Herb Brown		"A Bundle of Old Love Letters"	copyright 1929; I found this in a Robbins-MGM Hollywood Dance Folio No. 2" (nd, but all the song copyrights are 1929 or 1930)
Friml	The Vagabond King	no. 12 "Tomorrow"	
Friml	The Vagabond King	no. 4 Drinking Song	
Friml	Three Musketeers	no. 7: "My Sword and I"	
Friml	Three Musketeers	no. 18: Act II Entr'acte	
Friml	Three Musketeers	no. 24: "One Kiss"	
Gershwin	Music for Shall We Dance (RKO 1937)	"Slap that Bass"	
Gershwin, George		"Funny Face"	--
Gilmore, Patrick	Emblem Schottisch	trio	
Godowsky	Walzermasken	no. 18: Schuhplattler	A concert waltz.

Gottschalk		Ardennes Mazurka (1846)	Alt title: Souvenir des Ardennes. Direct $\wedge 6-\wedge 7-\wedge 8$ ; from my notes for the JMT article. Definite and clear -- in the main theme.
Gottschalk		Le chant de Martyr (1859)	direct -- but the main melody is below; from my notes for the JMT article. Now (8-12) it's clear the rising line is a coda figure.
Gounod	Faust	Waltz "Ah! Je veux vivre"	A curious case. In the stage original (Act II, n6, Valse et Chœur), the vocalists (solo voice or chorus at different points) have a clear doubled line in the cadence: $\wedge 3 - \wedge 5-\wedge 6$ below - $\wedge 2$ above - $\wedge 7$ below - $\wedge 1$ ( $\wedge 8$ ). The ascent dominates in the instrumental treble at the same time, but I would argue that the vocal line is primary. In the many transcriptions and arrangements of this waltz on the other hand, the instrumental shape is preserved, the vocal shape is dropped. It is that version I meant when I noted "unmistakable ascent in the cadence."
Gounod	La Reine de Saba	"Sous les pieds d'une femme"	Upper-voice descent with rising "alto" figure in the structural cadence
Greenwood, Charlotte, and Martin Broones		"Campus Capers"	copyright 1929; I found this in a Robbins-MGM Hollywood Dance Folio No. 2" (nd, but all the song copyrights are 1929 or 1930)
Grieg		"An den Frühling," op. 43, no. 6	(JMT list)
Grieg	Pier Gynt Suite no. 1, op. 46	"Morgenstimmung"	(JMT list)

Grobe, Charles, arr.	Beauties of Beethoven	Beethoven's Dream	(LOC).
Grobe, Charles, arr.		Grace Greenwood polka	(LOC)
Groebel, Mad. de Morigourt		Fontainebleu Polka	(LOC)
Hageman, Richard		"At the Well"	text by Rabindranath Tagore
Handel	Jephtha	aria "Waft her angels"	(orchestra in the framing ritornello, not the voice) ^5 -^6 -(^8)-^7 -^8 model (JMT list)
Hapsburg-Lothringen, Erzherzog Rudolf von	in Diabelli, Vaterländischer Künstlerverein, vol. 2 (1824)	variation 40	DTö, vol. 136
Haraden, D. T.	Adelaide Polka	-1857	
Hartwell, William		Confederates Grand March	(Duke) 1861
Haydn	12 minuets, Hob. IX: 11	No. 7 (trio)	
Haydn	Piano Sonata in Eb, Hob. XVI/52	II	^5 -^6 -(reg.)^7 -^8 . In Tonwille, Schenker shows a descending line for this piece. (JMT list)
Haydn	Sonata in Ab, Hob. XVI/43	Menuet	(the large-scale structure is obscured somewhat by strong emphasis on ^3 in the Trio) ^5 -^6 -(reg.)^7 -^8 (JMT list)
Haydn	String Quartet, op. 76, no. 2	II	^5 -^6 -(reg.)^7 -^8 OR ^5 -^6 -(^8)-^7 -^8 model (both??) (JMT list)
Haydn	Symphony No. 100	III	(NO, despite strong, rising motives) (JMT list)

Haydn	Symphony no. 104	III	(JMT list)
Herbert, Victor	Naughty Marietta	no. 15: "New Orleans Jeunesse Dorée"	
Herbert, Victor	Naughty Marietta	no. 17: "The Sweet By and By"	
Herbert, Victor	Naughty Marietta	no. 23: Finale III.	
Herbert, Victor	Singing Girl, The	Overture	clear rising line. M1503.H53 S5
Herbert, Victor	Singing Girl, The	act I: opening chorus	strong $\wedge^3\text{-}\wedge^2\text{-}\wedge^1$ close but waltz that follows has a clear rising line
Herbert, Victor	Singing Girl, The	10: waltz song "Love is tyrant to all"	clear rising line with $\wedge^2$ replacing $\wedge^7$
Herbert, Victor	Singing Girl, The	11: Trio waltz "Oh my blooming blushing fairy"	clear rising line with drop to $\wedge^7$
Herbert, Victor	Singing Girl, The	16: Act II finale	same ending as overture and Act III finale (Act III intro, p. 212, is this, too)
Herbert, Victor	Singing Girl, The	18: Tyrolean song "In a valley green"	song ends with descent, but following waltz is mixed with rising figures predominant
Herbert, Victor	Singing Girl, The	21: Act III finale	same as overture and act II finale
Herbert, Victor	Sweethearts	"Jeanette and her little wooden shoes."	
Herold	Zampa	1b: air (end) "A ce bonheur suprême"	NO, but cadenza elaborates $\wedge^6$ . M1503.H56 Z2
Herold	Zampa	5c: final (end)	probably descending, but the lead soprano sings $\wedge^b6\text{-}\wedge^n6\text{-}\wedge^7\text{-}\wedge^8$

Herold	Zampa	11: Barcarole "Ou vas-tu pauvre gondolier"	rising?? or just pre-cadence gesture?
Hervé	Petit Faust, Le	3: couplets de Guerrier Valentin	
Hervé	Petit Faust, Le	6: rondeau de Méphisto	
Hervé	Petit Faust, Le	11: le satrape et la puce	
Hervé	Petit Faust, Le	13: la valse des nations	
Hervé	Petit Faust, Le	15: les quatre saisons	
Hervé	Petit Faust, Le	22: couplets du bouquet d'Adolphe	Balanced ^3 and rising line from ^5 -- ^3 might be the stronger here
Hesser, Jupiter	Jupiter's Polka	trio	Example on this site.
Hewitt, John H.		El Dorado Polka	(Levy)
Holbrook, Edwin		Golden Hill polka	(LOC) 1850
Horn, Even		Fi Hi Hi: Shaker's Song and Polka	(LOC) 1851
Hummel		Bagatelle in C major	score in Laitz, The Complete Musician, 416.
Hummel	Deutsche Taenze--<td>	in Laitz harmony textbook; details to be added	
Ives, Charles		The Unanswered Question	Line in the string parts settles on ^5 (by overlap) at the final tonic bass, then ascends to ^8 over that bass

Johnson, Francis	A collection of new co-tillins [sic]	No. 2 "Maria Caroline"; no. 3 "Augustus"; no. 10 "Fort Erie"; no. 11 "The arrival"	(UNC) 1818.
Joncieres	Dimitri	"Pâles étoiles"	in Max Spicker, ed. <i>Operatic Anthology: Celebrated Arias selected from operas by old and modern composers</i> , vol. 1 (1903)
Jullien	The Royal Irish Quadrilles	No. 5: Finale	(UNC) published in the 1850s
Jullien		Drum Polka	
Kahn, Gus, et al		Toot, Toot, Tootsie	(Levy) The alternate cadence rises to $\wedge^8$ , which induces an implied $\wedge^7$ .
Kiefert, Carl	from Exhibitors Trade Review vol1n9 (1916)	Allegro Agitato No. 1 (for general use)	a simple minor key hurry. <a href="#">Score</a> .
Kingsbury	Hymns of Praise	31: Live in Sunshine	In <i>Hymns of Praise: For the Church and Sunday School</i> . Compiled by F. G. Kingsbury. Chicago: Hope Publishing Co., c1922. A hymn book from my father's collection. Because of their largely 19th c origins, it seemed reasonable to think that hymns in the evangelistic tradition would be more likely than older tunes to have rising cadence gestures.
Kingsbury	Hymns of Praise	37: When We All Get to Heaven	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	59: "Whosoever Will"	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	79: Christ Receiveth Sinful Men	Citation under the first item labeled "Hymns of Praise."



Kingsbury	Hymns of Praise	108: There is a Home Eternal	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	123: He Depends on You	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	124: Jesus is Calling	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	127: Abundantly Able to Save	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	135: Stepping in the Light	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	143: There Shall be Showers of Blessing	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	156: Victory with Jesus	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	166: The Victory May Depend on You	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	172: One Day!	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	173: Follow Me	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	181: His Yoke is Easy	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	184: Tell Me the Old, Old Story	Citation under the first item labeled "Hymns of Praise."

Kingsbury	Hymns of Praise	188: Let Him In	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	193: It is Well with My Soul	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	194: Mighty Army of the Young	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	219: Lift Your Glad Voices	Citation under the first item labeled "Hymns of Praise."
Kingsbury	Hymns of Praise	276: The Old Red, White and Blue	Citation under the first item labeled "Hymns of Praise."
Klages, Ray, and Jesse Green		"Cheer Up"	copyright 1930; I found this in a Robbins-MGM Hollywood Dance Folio No. 2" (nd, but all the song copyrights are 1929 or 1930)
Korngold, Erich		Sonett für Wien, Op. 41	
Korponay, Marie de		Gabriella Polka	(LOC)
Kummer, Clare		A Wonderful Thing (Valse hesitation)	Trio, second strain, only. c1915
Kiefert, Carl	from Exhibitors Trade Review vol1n9 (1916)	Allegro Agitato No. 1 (for general use)	a simple minor key hurry. <a href="#">Score.</a>
La Hache, Theodor	E pluribus unum, or The confederates waltzes	No. 17: Alabama	(Duke) 1854.
Lalo		"Aubade"	In the piano, shared only at the end by the voice -- unclear whether rising line dominates.

Lalo		"Chanson à boire"	really in the piano, but shared by the voice at the end
Lalo		"Chanson de Barberine"	No -- subordinate but obvious line in the piano, using direct progression V/vi - vi - V7 - I.
Lalo		"Chanson de l'Alouette"	(ascent occurs in the piano) (JMT list)
Lanner	Steyrische Tänze, op. 165	no. 3	All the waltzes of this set have voice-leading patterns that hint at rising lines, in particular nos. 4 and 5.
Lanner	Gowatschische Ländler, Op. 2	no. 3 & 4	NO for n3; yes for n4.
Lannoy, Eduard Baron von	in Diabelli, Vaterländischer Künstlerverein, vol. 2 (1824)	variation 22	DTö, vol. 136
Lawrence, Jack	Susan Slept Here (RKO 1954)	"Hold My Hand"	Parts of the song appear several times throughout the film.
Le Roux, Gaspard	Suite no. 7 in G minor	Sarabande [with variations], couplets no. 2, 4, 6, 10	The theme (couplet 1) moves firmly in the space of $\hat{1}$ - $\hat{5}$ , but four of the variations, including the last one, change the emphasis to $\hat{5}$ - $\hat{8}$ . The ur-line figures, however, are probably neighbor figures about $\hat{8}$
Le Roux, Gaspard		Gigue in G major for two harpsichords	In the final cadence one harpsichord descends to $\hat{1}$ , the other rises to $\hat{8}$ .
Le Roux, Gaspard		Courante in G minor for two harpsichords	In the final cadence one harpsichord descends to $\hat{1}$ , the other rises to $\hat{8}$ .

Le Roux, Gaspard	Pièces de Clavecin	Passim	Le Roux uses rising figures in final cadences more frequently than anyone before the dance composers of the late 18th century, but with the exceptions listed above, he always establishes the ^3 above so that the final cadential line is a structural alto.
Leach, MacEdward	Folk ballads and songs	[page 294]	Folk ballads and songs of the lower Labrador coast. Ottawa [R. Duhamel, Queen's Printer] 1965
Leach, MacEdward	Folk ballads and songs	[page 301]	
LeBègue, Nicolas	Oeuvres de clavecin, Book 1	Suite no. 5 in F, Gigue	All four examples from the keyboard suites of LeBègue have "primitive" forms moving in neighbor-note figures about ^8
LeBègue, Nicolas	Oeuvres de clavecin, Book 2	Suite no. 5 in F, Courante	See above
LeBègue, Nicolas	Oeuvres de clavecin, Book 2	Suite no. 6 in G, Bourée	See above
LeBègue, Nicolas	Oeuvres de clavecin, Book 2	Suite no. 6 in G, Air de Haut-bois	See above
Lecocq	Cent Vierges, Les	2: Ariette "J'ai la tête romanesque"	First production in May 1872. Good examples. M1503.L46 C3
Lecocq	Cent Vierges, Les	3: Duo "Dans les forêts de l'Amérique"	
Lecocq	Cent Vierges, Les	6: Couplets "Sans femme l'homme est un corps sans âme"	

Lecocq	Cent Vierges, Les	7: Morceau d'ensemble "Au bonheur à la joie"	
Lecocq	Giroflé Girofla	Galop	In a keyboard edition by H. Maylath (LOC)
Lecocq	Giroflé Girofla	Galop	In a keyboard edition by James Freeman (LOC)
Lecocq	Giroflé Girofla	Waltz song "Père adoré. C'est Giroflé"	Editions in (LOC)
Lecocq	L'Oiseau Bleu	15: Romance "Le coeur d'une jeune fille"	First production in 1884
Lecocq	L'Oiseau Bleu	17b: Couplets de César "J'aime et j'admire le bon vin"	
Lecocq	L'Oiseau Bleu	2: Couplets "J'suis sûr qu'il l'rait une enjambée"	
Lecocq	L'Oiseau Bleu	5: Duettino "Sans aucun doute, on vous a dit"	
Lecocq	Petit duc, le	Page's song	(LOC) NO -- ^3 above with rising line in the cadence
Lecocq	Petit duc, le	"True Love"	In a vocal edition by C.O. Krause, and a keyboard edition by Marc Donly (LOC)
Lehar	Merry Widow, The	1a: ball music that follows the opening chorus	Waltz mixed -- upper and lower lines balanced
Lehar	Merry Widow, The	2: duet "a dutiful wife"	rising in soprano, falling in tenor -- good example
Lehar	Merry Widow, The	6: act I finale	three waltzes -- "knife edge" = could just as well rise as fall

Lehar	Merry Widow, The	9: march-septet "Oh the women! How to win them"	Unclear -- complex treatment of registers
Lehar	Merry Widow, The	11: romance "Love in my heart awakening"	rising with ^2 subbing for ^7
Lehar	Merry Widow, The	14: song (The Girls at Maxim's) "We are little Paris ladies"	confused -- I think that the rising line predominates despite foreground descent at cadence
Lehar	Merry Widow, The	18: act III finale "You may study her ways as you can"	same material as no. 14, including ending (Natalie has a rising figure this time)
Lenschow, Charles		Wedding polka	(Levy) 1850
Liszt, Franz	12 Lieder von Franz Schubert	"Auf dem Wasser zu singen"	Schubert's original has a figure in the closing cadence that strongly emphasizes ^5 and ^6, then runs down by step to ^1. Following the obvious implications, Liszt takes the line up to ^8 (mm. 77-80), though a direct expression of the upper-register ^8 (as Ab6) must wait till the repetition of the cadence in mm. 104-6.
Liszt		Gnomenreigen	(^7 strikingly extended) (JMT list)
Liszt	Hungarian Rhapsodies	no. 2	end is ^6-^7-^8 and the last theme itself could be, but earlier the piece is complicated by various themes emphasizing different tones; from my notes for the JMT article
Liszt	Hungarian Rhapsodies	no. 8	melody in cadence ^5-^6-^5-^7-^8; from my notes for the JMT article
Liszt	Hungarian Rhapsodies	no. 9	in the bravura section; from my notes for the JMT article

Liszt	Hungarian Rhapsodies	no. 10	$^5\text{-}^{\#5}\text{-}^6\text{-}^7\text{-}^8$ , but hard to sort out immediately before -- could be $^3$ above with rising line below; from my notes for the JMT article
Liszt	Hungarian Rhapsodies	no. 11	obvious in the closing prestissimo, but this could be part of a coda rather than a structural cadence; from my notes for the JMT article
Liszt	Hungarian Rhapsodies	no. 14	part of the bravura ending only; from my notes for the JMT article
Liszt	Hungarian Rhapsodies	no. 16	a long spun-out figure runs $^8\text{-}^9\text{-}^{10}$ and is then repeated with $^6\text{-}^7\text{-}^8$ above; from my notes for the JMT article
Liszt	Hungarian Rhapsodies	no. 18	the entire F# major section has a melody with a rising motive, but the the exact position and character of the structural cadence is unclear; from my notes for the JMT article
Liszt	Hungarian Rhapsodies	no. 19	end in D; from my notes for the JMT article
Livingston, Jay, and Ray Evans	My Favorite Spy	"Just a Moment More"	sung by Hedy Lamarr
Loder, George		Serious Family Polka, The	(Duke) 1850
Lover, Samuel		"Rory O'Moore"	(UNC) published in Baltimore, date unknown
Mack, Edward		General Grant's grand march	(Duke) 1862
Madriguera, Enric		"Forbidden Love"	waltz; copyright 1932; I found this in Shapiro & Bernstein's Gem Dance Folio of 1934
Maeder, J. G.		High-old polka, A	(LOC)

Martin, Hugh, and Ralph Blane	Music for Meet Me in St. Louis (MGM 1944)	Trolley Song, The	
Meares, Richard (publ.)	The Bird Fancier's Delight	Tunes for the Canary, nos. 4 and 8	no. 8 has an upper ^3, however.
Meares, Richard (publ.)	The Bird Fancier's Delight	Tunes for the Linnet, no. 3	
Meares, Richard (publ.)	The Bird Fancier's Delight	Tunes for the Skylark, no. 2	
Meyerbeer	Huguenots, Les	"Nobles seigneurs"	in Max Spicker, ed. Operatic Anthology: Celebrated Arias selected from operas by old and modern composers," vol. 1 (1903)
Miller, E.		Savannah Volunteer Guards Quick Step	(Duke) 1858
Minold, E.		Go Ahead polka	(LOC) 1850.
Monaco, James		There's No End to My Love for You	(Levy)
Morley, Thomas		"Leave, alas, this tormenting"	5-voice madrigal (no. 22 in the Oxford Book of English Madrigals)
Mozart	12 menuets, K. 176	no. 1	
Mozart	Deutsche Tänze, K605	No. 3	Double neighbor-note figure about ^8.
Mozart	Sonata in A Major, K. 331	third movement	No, but the trio has a prominent lower (or alto) rising line



Mozart	Zauberflöte, Die	"In diesen heli'gen Hallen"	in Max Spicker, ed. Operatic Anthology: Celebrated Arias selected from operas by old and modern composers," vol. 4 (1904)
Mueller		Guadalquiver polka	(LOC)
Mueller, Charles		Glenn Mary polka	(LOC)
Muir, Lewis		Waiting For The Robert E. Lee	(Levy) The alternative ending rises to ^8 (rather than falling to ^1)
Munck, Johann	Stuyvesant polka redowa	Trio	(LOC)
Murray, Jack, Al Goodhart, and Al Hoffman		"It'll Take a Little Time"	fox trot; copyright 1932; I found this in Shapiro & Bernstein's Gem Dance Folio of 1934
Muthspiel, Kurt, ed.	Alpenländische Volkslieder	Südtiroler Dui	page 39. Publication information: Alpenländische Volkslieder : 185 alpenländische Lieder aus Österreich, Bayern und Südtirol, für gemischten Chor oder andere Besetzungen / [herausgegeben von] Kurt Muthspiel. Edition 3. Aufl. Graz: Verlag Styria, 1981
Muthspiel, Kurt, ed.	Alpenländische Volkslieder	Und's Gams im Gebirg	page 67; title needs checking
Muthspiel, Kurt, ed.	Alpenländische Volkslieder	Dås Glöckerl	page 94
Muthspiel, Kurt, ed.	Alpenländische Volkslieder	Springt der Hirsch	page 131

Muthspiel, Kurt, ed.	Alpenländische Volkslieder	Zitter nit a so, tua nit a so	page 145
Muthspiel, Kurt, ed.	Alpenländische Volkslieder	Båld hinum, båld herum	page 156
Muthspiel, Kurt, ed.	Alpenländische Volkslieder	Wia lustig auf der Ålma	page 54
Neuhofer, Franz, arr.	Jugend-Liederbuch	Hennågschroa	page 63. Publication information: Jugend-Liederbuch, bearbeitet im musikalischen Teile von Franz Neuhofer und Eduard Binder ; herausgegeben von H. Zötl, A. Matosch und H. Commenda. Linz: Im Selbstverlage des Stelzhamer-Bundes, 1912/13
Newman, Thomas	Music for The Shawshank Redemption (1994)	Final scene	my notes, timings, and sketches:
Nicolai	Lustigen Weiber von Windsor, Die	"Als Büblein klein"	in Max Spicker, ed. Operatic Anthology: Celebrated Arias selected from operas by old and modern composers," vol. 4 (1904)
Offenbach	Bata-Clan	3: Duo "Te souviens-tu de la Maison-Dorée?"	M1503. O3 B2 1983
Offenbach	Bata-Clan	4: Ronde de Florette "Etes-vous pauvre"	
Offenbach	Bata-Clan	6: Ronde bouffe "Il est francais"	

Offenbach	belle Hélène, La	1: chorus "Vers tes autels, Jupin"	M1503. O3 B42
Offenbach	belle Hélène, La	2: aria "amours divins"	
Offenbach	belle Hélène, La	3: couplets "Au cabaraet Labyrinthe"	
Offenbach	belle Hélène, La	17: Ronde "Venus au fond de notre âme"	
Offenbach	belle Hélène, La	18: Melodrame	
Offenbach	belle Hélène, La	[-]: Scène VII "La Grâce entière suppliante"	
Offenbach	belle Hélène, La	--n21bis Tyrolienne	clear end then rising "coda" in the voices (not orch) -- like instrumental codas. Cute version of this in Les Brigands n7bis "J'entends un bruit"
Offenbach	belle Hélène, La	--n3 couplets "Au cabaret"	very obvious, and motivic, too.
Offenbach	belle Hélène, La	--n7 couplets des Rois "Ces rois emplis"	no: cadence happens well before the end, as ^5 leaps down to ^7, but ^3 and ^2 are clearly implied
Offenbach	Boulangère, La	Nos. 1, 2, 5	In a keyboard edition of Lancers derived from the opera bouffe by R. Aronson (LOC)
Offenbach	Brigands, Les	Polka	In a keyboard edition by William Gooch (LOC)
Offenbach		"Droll Little Man"	(LOC). Source not determined yet.
Offenbach	Fille du Tambour Major, La	12: Valse et ensemble "Dansons et valsons"	p-v score published by Choudens; reduction by C. Genet

Offenbach	Fille du Tambour Major, La	14: couplets de l'uniforme "Le voilà ce bel uniforme"	
Offenbach	Fille du Tambour Major, La	n15 Chanson de la Fille... "Que m'importe un titre"	very clear
Offenbach	Fille du Tambour Major, La	Ouverture	
Offenbach	Fille du Tambour Major, La	1b: chanson du fruit défendu "Prenez les grappes em- pourprées"	
Offenbach	Fille du Tambour Major, La	2b: couplets "Nous courons tous"	
Offenbach	Fille du Tambour Major, La	4: ensemble "De grâce ayez pitié de moi!"	
Offenbach	Fille du Tambour Major, La	5: couplets du petit Français	$\wedge 6 - \wedge 5 - \wedge 7 - \wedge 8$ variant but with a strong structural alto descending from $\wedge 3$
Offenbach	Fille du Tambour Major, La	7: couplets "Pour recevoir un régiment"	
Offenbach	Fille du Tambour Major, La	11: couplets "Eh bien en voilà des manières"	
Offenbach	Fille du Tambour Major, La (as The Drum Major's Daughter)	Galop	In a keyboard edition by Le Baron (LOC)
Offenbach	Fille du Tambour Major, La	Waltz, no. 1	In a keyboard edition by E. H. Bailey (LOC)
Offenbach	Grande Duchesse de Gerolstein, La	7 "voici le sabre:	nice parallel cadences one as $\wedge 5 \wedge 4 (\wedge 3)?$ , the other as $\wedge 5 \wedge \#5 \wedge 6 \wedge 7 \wedge 8$

Offenbach	Grande Duchesse de Gerolstein, La	17 "Il était un de mes adieux"	should be ^3 with ^5 as cover but final cadence goes up in overlappings: ^5-^b7, ^6-^8, then ^7-^8
Offenbach		"In Toulouse as all know well"	(LOC). Source not determined yet. On LOC site, title is "In Witching Waltz"
Offenbach	Jolie Parfumeuse, La	No. 5	In a keyboard edition of Lancers derived from the opera by J. H. Ross. (LOC)
Offenbach	Jolie Parfumeuse, La	Waltz	In a keyboard edition by Charles Blake (LOC)
Offenbach	Madame Favart	Galop	In a keyboard edition by W. A. Fallman (LOC)
Offenbach	Madame Favart	Nos. 1, 3	In a keyboard edition of Lancers derived from the opera by an unknown arranger. (LOC)
Offenbach	Madame L'Archduke	Couplets du petit Bonhomme	Very clear.
Offenbach	Madame L'Archduke	Galop	In a keyboard edition by F.J. Zimmerman (LOC)
Offenbach	Orphée aux Enfers	1b: Scène du Conseil Municipal "Conseil municipal de la ville"	M1503. O3 O7 //1874 production//
Offenbach	Orphée aux Enfers	2: Couplets du Bèrger Joli "La femme dont le coeur rève"	
Offenbach	Orphée aux Enfers	6: Invocation à la mort "La mort l'apparaît suoriante"	
Offenbach	Orphée aux Enfers	10: divertissement des songes et des heures, the closing waltz "L'Aurore."	

Offenbach	Orphée aux Enfers	11: Réveil des dieux et couplets de Diane "Quand Diane descend dans la plaine"	
Offenbach	Orphée aux Enfers	12: Ronde saltarelle de Mercure "Eh hop! eh hop! Place à Mercure!"	
Offenbach	Orphée aux Enfers	15: Rondeau des Métamorphoses "Pour séduire Alcmène la fière"	
Offenbach	Orphée aux Enfers	18: Couplets des regrets "Ah! quelle triste destinée"	
Offenbach	Orphée aux Enfers	22: Récit et couplets des baisers "Ce que de vous l'on réclame"	
Offenbach	Orphée aux Enfers	25: Scène et ballet des mouches	
Offenbach	Orphée aux Enfers	IV: entr'acte	
Offenbach	Périchole, La	1b: Chanson des 5 cousines "Promples à servir la pratique"	p-v score publ. Joubert; reduction by Leon Roque
Offenbach	Périchole, La	1bis: Reprise du chœur "Ah! qu'on y fait gaiement"	
Offenbach	Périchole, La	2b: couplets d'incognito "Sans en rien souffler"	

Offenbach	Périchole, La	4: "Le conquérant dit"	Duet, tenor goes up but the soprano goes down -- both are obvious
Offenbach	Périchole, La	9: Entr'acte	
Offenbach	Périchole, La	17b: Couplets de l'aveu [1st and last pages only] "Tu n'est pas beau"	
Offenbach	Périchole, La	20: Finale [faux rising line] "Je t'adore si je suis"	
Offenbach	Périchole, La	21c: Ariette, Valse des 3 cousines "Pauvres gens où sontils"	
Offenbach	Pomme d'Api	n6 "J'en prenrad un, deux"	two halves; in the first a rare rising octave line
Offenbach	Roi carotte, Le	Galop	In a keyboard edition by Thomas Baker (LOC)
Offenbach	Tales of Hoffmann	Barcarolle	(^5 is prominent in the upper octave as a cover tone, also) (JMT list) I used at least these two editions: Schirmer (M1503.O3 C7) and Alkor-Edition (ed. Fritz Oeser)
Offenbach	Tales of Hoffmann	7: Romance "Ils se sont éloignés enfin!"	
Offenbach	Tales of Hoffmann	9: Finale "oice les valseurs!"	
Offenbach	Tales of Hoffmann	5: Scene and couplets "Par Dieu! j'étais bien sûr de te trouver"	
Offenbach	Tales of Hoffmann	11:Recit and couplets Bachi-ques "Et moi, ce n'est pas là"	

Offenbach	Tales of Hoffmann	16: couplets "Jour et nuit je me mets en quatre"	
Offenbach	Tales of Hoffmann	17: Duo "C'est une chanson d'amour"	
Offenbach	Tales of Hoffmann	Intermezzo before epilogue	
Offenbach	Tales of Hoffmann	[24]: Finale (ii) "écoutez, messieurs, voici les gondoles"	
Offenbach	Tales of Hoffmann	[10/16]: Entr'acte and barcarolle "Belle nuit, ô nuit d'amour"	
Offenbach	Vie Parisienne, La	n6 rondeau "Je suis Brésilien"	Clear. P-v score published by Salabert
Offenbach	Vie Parisienne, La	--n17 chanson "en endossant"	Uncertain; could be the ^6-^5-^7-^8 variant but ^5 and ^7 appear together
Offenbach	Vie Parisienne, La	--n7bis rondo "autrefois plus"	Clear
Offenbach/Davies Adams	Vie Parisienne, La	19: chorus; Pensez au trousseau "Voyez donc les pantalons"	NB: The music in this strange English edition comes from other works by Offenbach; I haven't attempted collations. M1503. O3 V6
Offenbach/Davies Adams	Vie Parisienne, La	5: Paris c'est l'amour "Tell me why does everyone"	
Offenbach/Davies Adams	Vie Parisienne, La	7: duet "teach me the pretty pious little ways"	
Offenbach/Davies Adams	Vie Parisienne, La	15: [air/duet] "What is it in the air of France"	



Offenbach/Davies Adams	Vie Parisienne, La	16: Can Can ; chorus of girls Voulez-vous Manger, danser,	
Offenbach/Davies Adams	Vie Parisienne, La	17: La Gavotte des cocottes: chorus of girls "Voulez- vous Manger, danser,"	
Offenbach/Davies Adams	Vie Parisienne, La	20: sextet "Pity the parents innocent and mild"	
Offenbach/Davies Adams	Vie Parisienne, La	23: duet "Il faut payer"	
O'Lochlainn, Colm, ed.	Irish Street Ballads	Finnegan's Wake	p. 180. New York: A Corinth book distributed by Citadel Press, [1960]. UT FAL cat. no. M 1744 O45 1960
O'Lochlainn, Colm, ed.	Irish Street Ballads	The Women are Worse than the Men	p. 108. See "Finnegan's Wake" for citation
Owens, William		Camp-Meeting Shore	(Levy)
Palestrina		hymn "In Dominicis Quadrag- esima"	reproduced in Robert Gauldin, A Practical Ap- proach to Sixteenth-Century Counterpoint, 108- 11
Pease, R.H.		"O, Morning Star"	reproduced in Bouchelle, With Tennyson at the Keyboard
Peticolas, C. L.		Hiawatha polka	(Duke) 1856

Playford	(English) Dancing Master <td> Anna Maria	see #371 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . These two sites have facsimiles of the 1651 edition:	<a HREF="http://www.izaak.unh.edu/nhltmd/indexes/dancingmaster/">Robert M. Keller</a>;
Playford	(English) Dancing Master	Arcadia	see #238 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	Argiers	see #4 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	Arundel Street	see #317 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	Barham Down	see #413 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	Bolton	see #404 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.

Playford	(English) Dancing Master	Buckingham House	see #117 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Cary's maggot	see #422 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Chelsea Reach	see #117 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Chirping of the lark, The	see #15 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Confess his tune	see #17 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Court lady, The	see #17 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Coxes dance	see #171 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.

Playford	(English) Dancing Master	Cupid's Garden	see #293 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Duke of Luxemburgh's March	see #322 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Duke of York's delight, the	see #225 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Easter Tuesday	see #323 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Freeman's dance	see #175 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	From Aberdeen	see #396 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Granny's delight	see #4 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.

Playford	(English) Dancing Master	Green man, The	see #105 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	Hedge Lane	see #226 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	Huddle-duddle	see #130 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	If all the world were paper	see #42 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	Irish Ground, The	see #446 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	Jenny pluck pears	see #47 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.
Playford	(English) Dancing Master	King's Jig, The	see #229 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above.

Playford	(English) Dancing Master	Lady day	see #277 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Lady Frances Nevill's delight, The	see #150 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Lane's Minuet	see #329 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	Lincoln	see #404 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	London gentlewoman, The	see #54 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above.
Playford	(English) Dancing Master	London maid, The	see #54 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	London's loyalty	see #525 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above

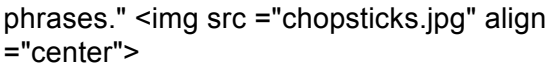
Playford	(English) Dancing Master	Lord Chamberlain's delight, The	see #202 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Lord Mayor's delight, The	see #379 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Madge on a tree	see #57 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Margery Cree	see #57 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Mock match, The	see #386 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	New Bourrée, The	see #458 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	New Rigaudon, A	see #312 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above

Playford	(English) Dancing Master	Old mole, The	see #73 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Old Rigaudon	see #312 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Picking of Sticks	see #80 in Barlow; also the recorded performance by Broadside Band ( <i>English Country Dances</i> , CD-SDL393 Saydisc [Qualiton], 1991). See links to facsimiles above
Playford	(English) Dancing Master	Princess's court, The	see #496 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Queen's delight, The	see #189 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Rigaudon	see #312 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Short's Garden(s)	see #256 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above



Playford	(English) Dancing Master	Simple Simon	see #130 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above
Playford	(English) Dancing Master	Sir Foplin	see #289 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above
Playford	(English) Dancing Master	Slaughterhouse	see #498 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above
Playford	(English) Dancing Master	Soldier's life, A	see #94 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above
Playford	(English) Dancing Master	Tunbridge Walks	see #516 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above
Playford	(English) Dancing Master	Twelfth eve	see #501 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above
Playford	(English) Dancing Master	Under and over	see #112 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master, 1651-ca.1728</i> . See links to facsimiles above

Playford	(English) Dancing Master	Wedding night, The	see #4 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Whitney's farewell	see #348 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Winchester wedding	see #229 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Windsor Castle	see #400 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Playford	(English) Dancing Master	Woodycock	see #105 in Jeremy Barlow, ed., <i>The Complete Country Dance Tunes from Playford's Dancing Master</i> , 1651-ca.1728. See links to facsimiles above
Porter, Cole		"At Long Last Love"	--
Porter, James		Gem polka	(LOC) The principal strain neatly balances a rising line from ^5 with ^3 above.
Postlewaite, Joseph		Annie polka mazurka	(LOC) 1857. NO -- ^3 above balanced with ^5 below, but ^3 is favored.
Praetorius, Michael	Musarum Sioniarum (1607)	motet "Canticum Trium Puerorum"	the motet uses a verse-couplet model in which the verse has a strongly defined ^8-^7-^6-^5-^6-^7-^8 shape in the first cantus.

Praetorius	Terpsichore	No. 209: Volte, and No. 41: La Mouline	Examples on this site.
Praetorius, Michael	Terpsichore	No. 84: Courante	
Prokofiev	Classical Symphony	Gavotte	
R., B. H., arr.		New York Polka, The	(Levy) 1844 "Melody Collected by B.H.R."
Renard		Fox Polka	(LOC) first and second strains
Ries, Ferdinand	12 Trifles, Op. 58	no. 11 in C Major	(facsimile in Ries, Moscheles, and Contemporaries [1985])
Rimsky Korsakov and others		24 variations and Finale	Although "Chopsticks" is usually played now with a primitive $^5\text{-}^7\text{-}^8$ cadence, Rimsky-Korsakov and his co-authors use a version with a complete rising line from $^5$ to $^8$ . Perhaps the blatant force of this figure is the reason that the variations almost invariably focus on descending figures. The piece may be found on IMSLP as the first number in the volume "Paraphrases."  align="center">
Rodgers	Babes in Arms 1937	"Where or When"	Allen Forte, The American popular ballad of the golden era, 1924-1950, 202 shows the rising line clearly but nevertheless interprets the piece differently.
Rodgers	Do I Hear a Waltz? 1965	"Perfectly Lovely Couple"	
Rodgers	Do I Hear a Waltz? 1965	"Someone Like You"	

Rodgers	Do I Hear a Waltz? 1965	"What do we do? We Fly!"	clear parallel cadences $\hat{5} \hat{6} \hat{7} \hat{8}$ , repeated several times for different verses; in the final one (transposed up a minor third from F to Ab), $\hat{5}$ is substituted for the $\hat{7}$ ; literally the inverse of the familiar substitution of $-\hat{7}$ for $\hat{2}$ .
Rodgers	Garrick Gaieties 1925	"April Fool"	
Rodgers	I'd Rather Be Right 1937	"Have You Met Miss Jones"	(problematic)
Rodgers	Jumbo 1925	"The Most Beautiful Girl in the World"	
Rodgers	King and I 1945	"I Have Dreamed"	
Rodgers	On Your Toes 1936	"On Your Toes"	
Rodgers	On Your Toes 1936	"There's a Small Hotel"	
Rodgers	Pal Joey 1940	"Bewitched"	
Rodgers	Sound of Music, The	"Climb every mountain"	(NO -- despite the motif)
Rodgers	Sound of Music, The	"Do, Re Mi"	
Rodgers	Sound of Music, The	"Laendler"	it can be read as a descending line from $\hat{5}$ with a prominent ascending inner voice, but the latter effectively overwhelms the former.
Rodgers	Sound of Music, The	"The Lonely Goatherd"	this is the "foxtrot" version of the "Laendler" (and appears first in the show). The primacy of the ascending voice is obvious here.
Rodgers	Sound of Music, The	"How Can Love Survive?"	--

Rodgers	Sound of Music, The	"So Long, Farewell"	--
Rodgers	Sound of Music, The	"Edelweiss"	highly unusual balanced pair, ^3 below and ^8 above
Rodgers	South Pacific 1949	"A Wonderful Guy"	
Rodgers	State Fair 1945	"It's A Grand Night for Singing"	
Rodgers	Two by Two 1970	"I do not know a day when I didn't loved you"	
Rogers, Roy	Sons of the Pioneers	"The West is in my Soul"	Republic Pictures, 1942. Rogers sings the song. Bob Nolan is the composer and lyricist.
Root, George		Just before the battle mother	(Duke) NO -- ^3 above with clear rising line below
Rosenman, Leonard	East of Eden	"Abra"	this first appears as the lyrical "second theme" in the music for the main-title sequence. Background is not really a rising line: it's a stationary ^8 with a rising figure in the cadence.
Roser, Franz	in Diabelli, Vaterländischer Künstlerverein, vol. 2 (1824)	variation 35	DTö, vol. 136
Rossini	Count Ory, The	act I: cavatina "An educator in many schools"	both (in alternate ending), but really from ^3. M1503. R83 C7
Rossini	Count Ory, The	act I: finale "chorus ending"	rising formula
Rossini	Count Ory, The	act II: finale (begins with aria) "No one can see"	aria and chorus ending ^7-^6 as motive
Rossini	L'Italiana in Algeri	act I: duet (47) "Se inclinassi a prender moglie."	Unclear. M1503. R83 I8 S3

Rossini	L'Italiana in Algeri	act I: duet (76) "Ai capricci della sorte"	not rising; cadence formula could go up but doesn't
Rossini	L'Italiana in Algeri	act II: cavatina (209) "Ah come il cor di giubilo "	mixed voices in cadence with rising as the lesser of two
Rossini	L'Italiana in Algeri	act I: cavatina (38) "Languir per una bella".	not rising but cadence formulas could easily have gone up
Rossini	Melodies françaises	"Ariette villageoise"	No -- clear one but only in the coda after a clear descending close of a strophe.
Rossini	Melodies françaises	"Chanson de Zora"	No -- clear one but only in the last cadence of several repeated ones; structural end is earlier.
Rossini	Melodies françaises	"Le sylvain"	No -- unless one takes the cadenza as the structural cadence -- I think it comes earlier.
Rossini	Robert Bruce	Cavatina "Que ton âme si noble"	Ascent with register change in voice; strong descending figure in orchestra
Rziha, Frances		Susanna Polka	(Levy) 1849
Rziha, Frances		Hyacinth Polka, The	(LOC) 1849
Saint Saëns, Camille	Le Carnival des animaux	"Le cygne"	(JMT list)
Saint Saëns, Camille		"A Voice by the Cedar Tree"	reproduced in Bouchelle, With Tennyson at the Keyboard
Saroni, Herrman S.		North Carolina Grand March	(Duke) 1850s

Scarlatti, A.	[oratorios]	--	Indiana Music Library call no M2000/S2862 O62/v.5; two violins at top give the stereotype of compound urlinie; page references to ritor- nelli (14, 23, 31, 41, 86); from my notes for the JMT article
Scherpf, John	Dodworth's polka qua- drilles	No. 1; trio of no.4	(LOC) 1850
Schmelzer, J. H.	Balletti francesci	"Margarita"	DTö, vol. 56
Schmelzer, J. H.	Zwei Ballette. . ."Il pomo d'oro," no. 2	"Trezza"	DTö, vol. 56
Schmelzer, J. H.	Balletto 2	"Branle di Morsetti"	DTö, vol. 56
Schmelzer, J. H.	4 Balletti. . ."Creso," no. 1	"Aria 2. di Venere"	DTö, vol. 56
Schmelzer, J. H.	4 Balletti. . ."Creso," no. 1	"Aria 3. per la retirada"	DTö, vol. 56; first strain only
Schmelzer, J. H.	Balletti triplices. . ."Baldracca," no. 3	"Courente"	DTö, vol. 56
Schmelzer, J. H.	Balletto della Serenis- sima de more	"Sarabande"	DTö, vol. 56
Schmelzer, J. H. (?)	Partite ex Vienna	"Courante"	DTö, vol. 56
Schmelzer, J. H.	Deutsches Lied, "In jenem gefilde"	Gigue	DTö, vol. 56; played after the last verse
Schoenberg	Brettli-Lieder	Arie aus dem Spiegel von Arcadien	No -- clear example in the piano coda only.

Schubert		"An die Laute," D. 905	John Benoit, "An Alternative Model of Fundamental Structure in Selected Lieder by Franz Schubert," Ph.D. diss. The University of Texas at Austin, 1994
Schubert		"An Sylvia"	Benoit 1994
Schubert	Drei deutsche Tänze, D. 973	no. 2	(JMT list)
Schubert	Ecossaisen, D. 781	no. 9	$^5 - ^7 - ^8$ (JMT list)
Schubert		"Jägers Liebeslied," D 909	Benoit 1994
Schubert	Ländler, D. 681	nos. 1 & 2	(perhaps as $^5 - (^8) - ^7 - ^8$ ) ; $^5 - ^7 - ^8$ (JMT list)
Schubert		"Lob der Thränen"	Descent from and re-ascent to $^8$ is thwarted by a last-second ascent to $^3$ above
Schubert		Romanze "Der häusliche Krieg"	Clear ascent in the piano; voice includes all but $^7$
Schubert	Schwanengesang	no. 7, "Abschied"	(the conclusion is strong, but $^8$ could be the initial tone, and the piano overreaches the voice with a descent $^3 - ^2 - ^1$ ) (JMT list). Benoit reads this with a rising urlinie. See also Everett, <i>Journal of Music Theory</i> 48/1 (2004): 51-4.
Schubert	Sonata in Bb major, D. 960	IV	
Schubert	Valses nobles, D. 969	no. 1, 2	
Schubert	Valses nobles, D. 969	no. 7, m. 1-8	(JMT list)



Schubert	Valses sentimentales, D. 779	no. 13	
Schubert	Valses sentimentales, D. 779	no. 2	(JMT list)
Schubert	Valses sentimentales, D. 779	no. 3, mm. 1-8	(JMT list)
Schubert		"verlorener Bruder" Trio, D. 610	<sup>^</sup> 5 - <sup>^</sup> 7 - <sup>^</sup> 8 (JMT list)
Schubert	Wiener-Damen Ländler, D. 734	no. 15	
Schubert, Franz	12 Graezer walzer, D 924	nos. 9 & 12	(LOC).
Schubert, Franz	Galop and 8 Ecos- saises, D. 735	Galop	(but not its trio, which has an incomplete descend- ing line from <sup>^</sup> 5)
Schubert, Franz	2 German Dances, D. 769	no. 1	--
Schubert	Winterreise	"Die Wetterfahne"	(JMT list)
Schubert	Winterreise	"Frühlingstraum"	Benoit 1994
Schumann	Papillons, op. 2	Nos. 1, 8	
Schumann	"Faschingschwank...," op. 26	I, m. 1-24	(JMT list)
Schumann	Album für die Jugend, op. 68	no. 20, "Ländliches Lied"	(JMT list)

Schumann	Albumblätter, op. 124	no. 3, "Scherzino"	(the first ^5 is somewhat muddled by registral confusion, but a rising motive is strong) (JMT list)
Schumann	Piano Quintet, Op. 44	first movement	
Schumann, Clara		"Liebst du um Schönheit"	NO -- despite cadence almost certainly a descending octave line
Schwartz, [--]		"Dancing in the Dark"	David Carson Berry, conference paper, SMT, Philadelphia, 2001
Scott, Gustave		Pacific Railroad polka	(Levy) 1860. Nicely balanced ^5 with ^3 above; rising line predominates.
Shostakovich	Suite from "The Gadfly," Op. 97a	11: "Scena"	Curious case in which (re)arrival of ^5 in the structural cadence clashes with ^6 over V.
Shostakovich	Suite from "The Gadfly," Op. 97a	12: "Finale"	Very rare modal rising line (Phrygian on A).
Shostakovich	Suite from "The Gadfly," Op. 97a	3: "Folk Feast"	
Shostakovich	Suite from "The Gadfly," Op. 97a	5: "Barrel-Organ Waltz"	
Skinner, Frank	Battle Hymn (Universal 1957)	cue no 15: setting of "Wait for the Wagon"	
Smetana		Louisina Polka	
Smetana	Polkas, op. 8	no. 3 in Ab major	strong rising figure in the last strain; rising or series of overlaps?
Smetana		Venkovanka (1879)	Rising lines in both polka and trio!
Sofge, Henry		Cincinnati Polka Mazurka	(LOC) 1850

Strauss, Eduard		Tour und Retour	(Levy) second strain
Strauss, Johann, jr		Champagner-Polka, Op. 211	--
Strauss, Johann, jr	Chansonettes-Quadrille, Op. 259	No. 1: Pantalon	--
Strauss, Johann jr.	Die Fledermaus	3: trio "When these lawyers don't deliver"	both rising and falling. M1503. S894 F59 S3
Strauss, Johann jr.	Die Fledermaus	4: duet "come along to the ball"	beginning: ^3, not rising, but could be three-part; end (galop) rising
Strauss, Johann jr.	Die Fledermaus	5: act I finale, couplets (5b)	rising , but ending: no! can't imply^7 because of the lower voice ^8-^7
Strauss, Johann jr.	Die Fledermaus	11: act II finale "champagne's delicious bubbles"	beginning (91-93): completely confused -- from the Laendler arpeggiations. Ending waltz (main tune) mixed but rising predominates
Strauss, Johann jr.	Die Fledermaus	16: act III finale	mixed but rising part is clear
Strauss, Johann, jr.	Die Fledermaus	no. 3 Duet, first part, "Komm mit mir zum Souper"	P-v score published by Boosey and Hawkes
Strauss, Johann, jr.	Die Fledermaus	no. 4 Trio, the can-can ("O je, o je, wie rührt mich dies") which is used at the end, too.	
Strauss, Johann, jr	Dinorah-Quadrille, Op. 224	No. 6: Finale	--
Strauss, Johann, jr		Fantasieblümchen-Polka-Mazurka, Op. 241	No: ascending figure in the cadence is subordinate to long-spun-out line from ^3

Strauss, Johann, jr		Kammerball-Polka, Op. 230	--
Strauss, Johann, jr.	Künstlerleben, Op. 316	Nos. 3, 5	In no. 5, second strain.
Strauss, Johann, jr.	Reine Indigo, La	no. 19: "chanson de la malle Philosophe par gout"	clear rising line. M1503. S894 I5
Strauss, Johann, jr	Saison-Quadrille, Op. 283	No. 5: Pastourelle	--
Strauss, Johann, jr		Studenten-Polka, Op. 263	--
Strauss, Johann, jr		Taubenpost-Polka, Op. 237	No. Cadence rises from $\wedge^5$ - $\wedge^6$ , which also takes a register transfer downward, but $\wedge^3$ is strongly defined throughout the strain and the urlinie slowly descends to $\wedge^1$
Strauss, Johann, sr.	Täuberln-Walzer, op. 1	nos. 1, 2, 3, 5, 8	In no. 1, first strain only
Strauss, Johann, sr.	Döblinger-Reunion-Walzer, op. 2	nos. 1, 2, 4	
Strauss, Johann, sr.	Wiener-Carneval-Walzer, op. 3	no. 3	
Strauss, Johann, sr.	Erinnerungs-Ländler, op. 15	nos. 3, 5, 6	
Strauss, Johann, sr.	Sperls Fest-walzer, op. 30	No. 3	

Strauss, Johann, sr.	Gute-Meinung-für-die Tanzlist-Walzer, op. 34	no. 2	
Strauss, Johann, sr.	Schwalben, Die, op. 208	no. 1	
Strauss, Richard		Metamorphosen	According to Timothy Jackson, "The Metamorphosis of the Metamorphosen" in Brian Gilliam, ed., Richard Strauss: New Perspectives on the Composer and this Work (1992). Jackson's rising urline is actually a foreground coda gesture.
Sussmayer, Franz	12 Wiener Redoutensaal-Menuette	nos. 1 and 10	
Tavener, John	Two Hymns to the Mother of God (1986)	No. 1	--
Tchaikovsky	The Nutcracker	March	
Tchaikovsky	The Nutcracker	Waltz of the Flowers	
Telemann	Harmonischer Gottesdienst, cantata no. 9	first aria	(JMT list)
Telemann	Harmonischer Gottesdienst, cantata no. 5	first aria: "Herr der starken Himmelsheere"	A clearer example than the aria from cantata no. 9 mentioned in the JMT article
Tennyson, Lady Emily		"A Call to Arms"	reproduced in Bouchelle, With Tennyson at the Keyboard
Thomas, Ambroise	Mignon	"Je suis Titania"	Very clear ascent in the cadence

Thomas	Mignon	"De son coeur j'ai calmé la fièvre"	in Max Spicker, ed. Operatic Anthology: Celebrated Arias selected from operas by old and modern composers," vol. 4 (1904)
Unknown		bayrische polka	Franz Boehme's Geschichte des Tanzes in Deutschland (1886). Example on this site.
Unknown		Arch Street Theatre Polka	(Levy) 1861
Unknown		Annen-polka	(LOC). With some registral contortions.
Unknown	Gallop waltz	"Hop waltz"	(UNC) published in Baltimore by G. Willig in the 1820s. The Hop waltz is a separate piece included with the title piece.
Unknown	Virginia Reels	"Richmond Hill"	"A Collection of the Most Admired Reels, Dances &c [volume 2 of 3]" -- (UNC) published in Baltimore between 1839-42.
Unknown	Virginia Reels	"Petersburg Ladies"	
Unknown French Baroque composer	Third suite	"La bouillonante"	One of the few minor-key pieces to use a clearly defined rising urlinie. From a volume edited by Norbert Durfourcq
Unknown		Jupiter's Polka	
Unknown		Kossuth Polka	
Unknown		Taglioni Polka	
Valentini, Eliza		Adelina polka	(LOC) 1852

Vejvoda, Jaromir, and Vasek Zeman		Beer-Barrel Polka	Original title: "Skoda Lasky" ("Lost Love"). English lyrics (1934) by Lew Brown; the title by Wladimir Timm.
Verdi	Don Carlo	"O don fatale"	
Verdi	Don Carlo	"O don fatale"	in Max Spicker, ed. Operatic Anthology: Celebrated Arias selected from operas by old and modern composers," vol. 1 (1903)
Viereck, J. C.	Kossuth polka	first strain of the and the Trio.	The first strain has a clear rising line; the trio, despite a rising cadence figure, does not. Example on this site.
Wagner	Die Meistersinger von Nürnberg	Pogner's address ("Nun hört und versteht mich recht")	
Waldteufel, Emil	The Skaters, op. 183	Waltz no. 1	NO -- the rising figure in at least one piano edition of this waltz actually occurs in the accompaniment in the original orchestral version
Wallace, William		Grand valse de concert, op. 27	(LOC)
Walter, Johann	Geistes Gesang-büchlein (1551)	"Jesus Christus unser Heiland"	Either a primitive ^8-^7-^8 or perhaps ^8-^9-^7-^8
Wamelink		Central Park Skating Polka	(Levy)
Wamelink, J. T.		sweetbriar polka-mazurka with variations, The	(LOC) 1854
Warren, George		Glacier polka	(LOC) 1848
Watson, Dale	Dreamland (album)	"California Wine"	

Waxman, Franz	Music for Rebecca (1940)	Hotel Lobby Waltz	
Waxman, Franz	Return to Peyton Place	"The Wonderful Season of Love"	--
Wayne, Paul Tullane		Trolley polka	(Levy) 1893
Weelkes, Thomas		"Since Robin Hood"	3-voice madrigal (no. 38 in the Oxford Book of English Madrigals)
White, Edward L.		Ashland Waltz	(UNC) published in Boston between 1842-1844.
White, Edward L.		"The Blue Juniata"	(UNC) published in Boston 1844
White, Edward, arr.	Jullien's Drum Polka	first strain	Example on this site.
Williams, Hank		"Hey, hey, good lookin'"	--
Willson, Meredith	The Music Man	"Iowa Stubborn"	
Willson, Meredith	The Music Man	"Ya Got Trouble"	
Willson, Meredith	The Music Man	"Till There was You"	<sup>8</sup> <sub>7</sub> - <sup>6</sup> <sub>5</sub>    <sup>5</sup> <sub>6</sub> - <sup>7</sup> <sub>8</sub>
Wolf, Hugo		Fussreise	text by Eduard Mörike
Wolf, Hugo		Lieber alles	Eichendorff Lieder; see Everett, <i>Journal of Music Theory</i> 48/1 (2004): 51-4)
Wolf, Hugo	Goethe Lieder	Frech und Froh I	see Everett, <i>Journal of Music Theory</i> 48/1 (2004): 51-4. . A score facsimile may be found at
Wolf, Hugo	Goethe Lieder	"Cophtisches Lied II"	(from Balladen). A score facsimile may be found at



Wolf, Hugo	Goethe Lieder	"Dank des Paria"	(from Balladen). A score facsimile may be found at
Wolf, Hugo	Goethe Lieder	"Erschaffen und Beleben"	(from Westoestlicher Divan). A score facsimile may be found at
Wolf, Hugo	Goethe Lieder	"Frech und Froh II"	(from Balladen). A score facsimile may be found at
Wolf, Hugo	Goethe Lieder	"Komm, Liebchen, komm!"	(from Suleika). A score facsimile may be found at
Wolf, Hugo	Goethe Lieder	"Nimmer will ich dich verlieren!"	(from Suleika). A score facsimile may be found at
Wolf, Hugo	Goethe Lieder	"Der Schäfer"	(from Balladen). A score facsimile may be found at
Wolf, Hugo	Goethe Lieder	"Der Spröde"	(from Balladen). A score facsimile may be found at
Wolf, Hugo	Goethe Lieder	"St. Nepomuks Vorabend"	(from Balladen). A score facsimile may be found at
Wolf, Hugo	Goethe Lieder	"Trunken müssen wir alle sein!"	(from Schenkenbuch). A score facsimile may be found at
Wollenhaupt, Hermann		Grand march de concert	(Duke) 1853
Wood, Albert		Evening Shade Polka	(LOC) Trio only.
Zamecnik, J. S.	Sam Fox Moving Picture Music, vol. 2	Part 5 - Marathon, Horse or Automobile Races	"Tempo di Galop" -- a hurry
Zamecnik, J. S.	Sam Fox Moving Picture Music, vol. 2	Part 6 - Exhibition (Flower, etc.)	a light or neutral Allegro ma non troppo
Zorer, Max		Musical Gift polka	(LOC) alternate title: Gift Concert Polka. Trio