

Addendum to the Historical Survey, with an Index

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Abstract:

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.

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Prokofiev, Classical Symphony, Gavotte
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Addendum to the Historical Survey, with an Index

Part I: 1600-1800

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



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

Boehme,¹ "Ringeltanz": link to [Rising Lines essay](#)

Boehme, n326 "Ringeltanz mit Mailehen": link to [Rising Lines essay](#)

Boehme, n29, "Sommergewinn": link to [Rising Lines essay](#)

Boehme, n20 "Ein Ringeltanz" (1550): link to [Rising Lines essay](#)

Boehme, n327a "Alter Mairegen": link to [Rising Lines essay](#)

Boehme, n327b "Der Pater und die Nonne": link to [Rising Lines essay](#)

Johann Walther, ATB setting of the Easter chorale *Jesus Christus, unser Heiland* (1524): link to [minor key essay](#)

Lassus, texted bicinia, n5: link to [historical survey essay](#)

Lassus, texted bicinia, n6: link to [historical survey essay](#)

Lassus, texted bicinia, n14: link to [historical survey essay](#)

Lassus, texted bicinia, n15: link to [historical survey essay](#)

Giovanni Gastoldi, bicinia, book 1, n3: link to [historical survey essay](#)

Giovanni Gastoldi, bicinia, book 1, n12: link to [historical survey essay](#)

Orazio Vecchi, duets, n22: link to [historical survey essay](#)

Thomas Morley, Duets for Two Viols, n5: link to [historical survey essay](#)

Thomas Morley, madrigal "Leave, alas! This tormenting" (1595): link to [minor key essay](#)

Christian Demantius, *Conviviorum deliciae* (1608), n29 Intrada: link to [Rising Lines essay](#)

Praetorius, three-voice motet "Preis sei Gott in der Höhe"

The brief Christmas motet (response?) *Preis sei Gott in der Höhe* (in the collection *Musae Sioniae* V, 1609) reveals Michael Praetorius in an even more than usually literal frame of mind.

The opening (below, left) shows a common arch shape melody rising from, then returning to,

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

\wedge_5 (of a once-transposed Ionian mode). At the end (below, right), "in der Höhe" ["in the highest"] is achieved by the three female voices, all ascending to their final notes and with a simple, direct ascending line in the topmost voice.

^5
Preis sei Gott in der Höhe

Preis sei Gott

^6 ^7 (^8 ^7) ^8
in der Höhe

he/ in der Höhe

in der Höhe

5 — 6 5 — 6 5

-
- Michael Praetorius, *Terpsichore* (1612) n35: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n38: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n41: courante: link to [historical survey essay](#): link to [Rising Lines essay](#)
- Michael Praetorius, *Terpsichore* (1612) n50: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n75: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n76: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n92: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n93: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n94: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n95: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n96: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n104: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore*, ns104, 147, 148, and 295: link to [minor key essay](#)
- Michael Praetorius, *Terpsichore* (1612) n110: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n111: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n147: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n148: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n161: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n162: courante: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n209, volte: link to [Rising Lines essay](#)
- Michael Praetorius, *Terpsichore* (1612) n265: ballet: link to [historical survey essay](#)
- Michael Praetorius, *Terpsichore* (1612) n283 (a passamezzo): link to [historical survey essay](#)

Michael Praetorius, *Terpsichore* (1612) n284, galliard: link to [historical survey essay](#)
Michael Praetorius, *Terpsichore* (1612) n285, galliard: link to [historical survey essay](#)
Michael Praetorius, *Terpsichore* (1612) n295, galliard: link to [historical survey essay](#)
Michael Praetorius, *Terpsichore* (1612) n304, galliard: link to [historical survey essay](#)
Michael Praetorius, *Terpsichore* (1612) n308, galliard: link to [historical survey essay](#)
Dario Castello, *Sonate concertate in stil moderno, libro primo, book 1* (1621), sonata 7: link to [historical survey essay](#)
Dario Castello, *Sonate concertate in stil moderno, book 2* (1629), sonata 5: link to [historical survey essay](#)
Jacob van Eyck, *Fluyten-Lusthof*, "Wel Jan wat drommel": link to [historical survey essay](#); link to [minor key essay](#)
Jacob van Eyck, *Fluyten-Lusthof*, "onse Vader": link to [historical survey essay](#)
Jacob van Eyck, *Fluyten-Lusthof*, "L'Avignone": link to [historical survey essay](#)
Jacob van Eyck, *Fluyten-Lusthof*, No. 33 Courant: link to [historical survey essay](#); link to [minor key essay](#)
Jacob van Eyck, *Fluyten-Lusthof*, "Schasamisie vous re veille": link to [historical survey essay](#)
Jacob van Eyck, *Fluyten-Lusthof*, "Meysje wilje by": link to [historical survey essay](#)
Jacob van Eyck, *Fluyten-Lusthof*, "Lavignone": link to [historical survey essay](#)
Jacob van Eyck, *Fluyten-Lusthof*, "Tweede Lavignione": link to [historical survey essay](#)
Boehme, n327c "Die Gans di kompt wt Sassen (1600s): link to [Rising Lines essay](#)
Boehme, n327d "Fragment auf einem Bilde in einem Spinette 1640": link to [Rising Lines essay](#)
Boehme, n328e "Deutsches Gesellschaftsspiel": link to [Rising Lines essay](#)
Playford,² "29th of May": link to [Playford revised essay](#)
Playford, "Abergenny": link to [Playford revised essay](#)
Playford, "Anna Maria": link to [Playford revised essay](#)
Playford, "Arcadia": link to [Playford revised essay](#); link to [historical survey essay](#)
Playford, "Argiers (alt: Argeres, The Wedding Night)": link to [Playford revised essay](#)
Playford, "Arundel Street": link to [Playford revised essay](#)
Playford, "Bolton (alt: Lincoln)": link to [Playford revised essay](#)
Playford, "Buckingham House (alt: Chelsea Reach)": link to [Playford revised essay](#)
Playford, "Cary's Maggot": link to [Playford revised essay](#)
Playford, "Cavylilly Man": link to [Playford revised essay](#)
Playford, "The Chirping of the Lark": link to [Playford revised essay](#); link to [historical survey essay](#)
Playford, "Confess His Tune (alt: The Court lady)": link to [Playford revised essay](#)
Playford, "Cotty House": link to [Playford revised essay](#)
Playford, "Cupid's Garden": link to [Playford revised essay](#)
Playford, "Duke of Luxemburgh's March": link to [Playford revised essay](#)
Playford, "The Duke of York's Delight": link to [Playford revised essay](#)
Playford, "Easter Tuesday": link to [Playford revised essay](#)
Playford, "Emperor of the Moon": link to [Playford revised essay](#)

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

Playford, "From Aberdeen": link to [Playford revised essay](#)
Playford, "Granny's Delight": link to [Playford revised essay](#)
Playford, "Hedge Lane": link to [Playford revised essay](#)
Playford, "Hey Boys Up We Go": link to [Playford revised essay](#)
Playford, "Hill's Maggot": link to [Playford revised essay](#)
Playford, "Huddle-duddle (alt: Simple Simon)": link to [Playford revised essay](#)
Playford, "If all the World were Paper": link to [Playford revised essay](#)
Playford, "The Irish Ground": link to [Playford revised essay](#)
Playford, "The Irish Trot": link to [Playford revised essay](#)
Playford, "Jenny Pluck Pears": link to [Playford revised essay](#)
Playford, "The King's Jig (alt: Winchester Wedding)": link to [Playford revised essay](#)
Playford, "Lady Day": link to [Playford revised essay](#)
Playford, "Lane's Minuet": link to [Playford revised essay](#)
Playford, "London Gentlewoman (alt: The Hemp-Dresser, The London Maid)": link to [Playford revised essay](#)
Playford, "London's Loyalty": link to [Playford revised essay](#)
Playford, "The Lord Chamberlain's Delight": link to [Playford revised essay](#)
Playford, "The Lord Mayor's Delight": link to [Playford revised essay](#)
Playford, "Madge on a Tree (alt: Mage on a Cree, Margery Cree)": link to [Playford revised essay](#): link to [historical survey essay](#)
Playford, "The Mock Match": link to [Playford revised essay](#)
Playford, "Mug House": link to [Playford revised essay](#): link to [historical survey essay](#)
Playford, "The New Bourrée": link to [Playford revised essay](#)
Playford, "The New Invention": link to [Playford revised essay](#)
Playford, "A New Rigaudon (alt: Old Rigaudon)": link to [Playford revised essay](#)
Playford, "The Old Mole": link to [Playford revised essay](#)
Playford, "Picking of Sticks": link to [Playford revised essay](#)
Playford, "The Princess's Court, The": link to [Playford revised essay](#)
Playford, "The Queen's Delight, The": link to [Playford revised essay](#)
Playford, "Short's Garden(s)": link to [Playford revised essay](#)
Playford, "Slaughterhouse": link to [Playford revised essay](#)
Playford, "A Soldier's Life": link to [Playford revised essay](#)
Playford, "Tunbridge Walks": link to [Playford revised essay](#)
Playford, "Twelfth Eve": link to [Playford revised essay](#)
Playford, "Under and Over": link to [Playford revised essay](#): link to [historical survey essay](#)
Playford, "Watton Town's End": link to [Playford revised essay](#)
Playford, "Whitney's Farewell": link to [Playford revised essay](#)
Playford, "Windsor Castle": link to [Playford revised essay](#)
Playford, "Woodycock (alt: The Green Man)": link to [Playford revised essay](#): link to [historical survey essay](#)

Chambonnieres, *Pieces de Clavecin* (1670)

Jacques Champion de Chambonnieres (1601-1672) was the first of the celebrated school of

French harpsichordists (clavecinists) in the seventeenth and eighteenth centuries. As a curiosity that pleases me but which is hardly an odd bit of news about someone involved in the French court in that era, Chambonnières was also an excellent dancer.

Near the end of his life, Chambonnières published a number of volumes of his compositions. In this series of posts, I will look at pieces from *Les Pièces de Clavecin Livre Second* (1670), using the edition and notation of Steve Wiberg (Due West Editions, 2008) available on IMSLP: [link](#). Apologies for artifacts introduced in editing the graphics for use here.

The second book consists of six suites, and as it happens there is something of interest to us in every one of them. The posts in the series cover five topics:

- Simple lines from $\wedge 5$ (includes V: $\wedge 5$ - $\wedge 8$ to end first strain)
- Long lines (6th or more) from below to $\wedge 8$
- Line from below but where $\wedge 9$ is clear above
- Line up to $\wedge 9$ to end first strain
- Others

I will augment the demonstration with similar examples (not analyzed) from book 1, which also was published in 1670 and is laid out in the form of five suites (six if you separate out the final three pieces in G major from those in G minor preceding them).

To begin then, here is a simple ascending line from $\wedge 5$ in the first of three courantes in the second suite of book 2. The line F: $\wedge 6$ - $\wedge 7$ - $\wedge 8$ is both clear and simple, but in addition this courante is of interest here because it shows a characteristic—and very strong—tendency to shape melodic units of 3 to 5 measures or more in entirely or mostly unidirectional lines. The line that opens this courante is typical, as is the wave-like motion of the whole: first up in vigorous manner, then down and up again to close.



The image contains two musical staves. The top staff is a grand staff (treble and bass clefs) showing a simple ascending line starting from F5. The bottom staff is also a grand staff, showing a more complex melodic unit with a wave-like motion, starting with a vigorous ascent followed by a descent and then an ascent to close. The notation includes various musical symbols such as notes, rests, and accidentals.

Additional examples of simple lines to close a section or to end a composition will be found in

the next post.

Chambonnieres, *Pieces de Clavecin* (1670), simple lines (1)

The fifth suite of the first book has two sarabandes; this is the opening of the second one. An emphasis on arpeggio rather than line in the first three bars turns into a pair of linear progressions that would not be out of place a century later: a linear descent from \wedge_5 to \wedge_2 , at which point another line ascends through a PAC to V. The one bit not so likely in 1770 is the *cadenza perfetta* shape at the end: interval sequence 6-8: E₃/C#₅ to D₃/D₅.

The image shows two systems of musical notation for a piece in 3/4 time, G major. The first system consists of six measures. The right hand (treble clef) begins with a dotted quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The left hand (bass clef) starts with a dotted half note G2, followed by quarter notes A2 and B2, then a quarter note C3. The second system begins with measure 7, marked with a '7' above the staff. The right hand has a dotted quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The left hand has a dotted half note G2, followed by quarter notes A2 and B2, then a quarter note C3. The piece concludes with a *cadenza perfetta* shape, indicated by a double bar line and repeat dots.

A courante in suite 1 closes its first strain with a simple rising line over III (circled), but this is clearly subordinate to a stretched-out descending line from E₅ (a: \wedge_5 at the beginning, then C: \wedge_3 in bar 5 to \wedge_2 to begin bar 6 and \wedge_1 in bar 7).

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time. The top staff features a melodic line with a rising line and a cadence. The bottom staff features a bass line with a rising line and a cadence. A circled section in the top staff highlights a specific melodic shape.

This canaris (alt: canarie, a close relative of the gigue) closes the fifth suite. The melodic shapes are similar to the courante above, in that a simple rising line to the cadence is an internal voice, and both \wedge_3 and \wedge_2 are stretched out across the previous measures. The close is now in the tonic key.

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time. The top staff features a melodic line with a rising line and a cadence. The bottom staff features a bass line with a rising line and a cadence. A circled section in the top staff highlights a specific melodic shape.

Book 1, suite 2: A curious sarabande whose notation is atypical—a mixture of $3/4$ and $6/4$ (the consistent $3/4$ meter of the first example above is much more common until late century)—but whose design is less odd than it looks at first: a small binary form with written out, slightly varied repeats. Section B in its first statement ends with the PAC in bars 21-22. Boxes identify a parallel place in the first statement and the varied repeat. Angled lines show the rising line repeated several times over the course of the section. In every case it is probably another inner line like the ones above, but the presumed focal tone, E_5 , although certainly clear enough in its registral position, is not at all well-supported harmonically. At x, it must contend with a marked dissonance in the bass; at y, the triad is not in root position. However, if one must have a focal

note, I don't see a better alternative.

The image displays three systems of musical notation for a piece from Chambonnieres' *Pieces de Clavecin* (1670). Each system consists of a treble and bass clef staff. The first system (measures 18-22) features a long line in the treble staff starting at measure 18 and ending at measure 22, with a box highlighting the first four measures. The second system (measures 23-26) has a long line in the treble staff from measure 23 to 26, with a box highlighting measures 24-26. The third system (measures 27-30) shows a long line in the treble staff from measure 27 to 30, with a box highlighting measures 28-30. Annotations 'x' and 'y' are placed above specific notes in measures 20, 24, and 28. A 3/4 time signature change is visible at the end of the third system.

Chambonnieres, *Pieces de Clavecin* (1670), long lines

The first group of examples (two previous posts) showed simple rising lines. This second—and much larger—group reveals longer lines, from a sixth to an octave. Most of these are not so easily situated in comprehensive figures as were lines from \wedge_5 to \wedge_8 , either because focal notes aren't clear or because the line would need to be divided in some way.

The two books of suites each have one pavane and one galliard, though not paired as was routine at the beginning of the seventeenth century, when the galliard often was written as an elaborate variation of the pavane. This (see score below) is the galliard from book 2, shown in its beginning and ending. Note the long descending octave line in the opening. By now this shouldn't be surprising: recall that, in the first post in this series, I commented on "a characteristic—and very strong—tendency to shape melodic units of 3 to 5 measures or more in entirely or mostly unidirectional lines."

In the B-section, a line ascends from \wedge_3 (as E_4) to \wedge_8 , then promptly descends again, note by note. The close is still another line, an octave ascent from C_4 to C_5 . Overall, then, C_5 is readily heard as the focal note, and it is eventually regained by lines from below.

beginning

ending

Another unusual time signature for a sarabande, 6/4 (not the 3/2 signature familiar from eighteenth century sarabandes like those by Handel). This sarabande closes the third suite in book 2. A focal note $\wedge 8$ (as D5) at the beginning is eventually recovered in the ending of the piece by means of a sixth line that's not quite diatonic (note G#, not G-natural) and where $\wedge 8$ is gained early (third bar from the end). This "wandering about $\wedge 8$ " is as common in the final cadence as the unidirectional melodic shapes are elsewhere (or, I should say, everywhere).

beginning

A musical score for the beginning of a piece. The treble clef staff shows a circled interval frame containing two notes, with a vertical dashed line indicating a focal note. The bass clef staff shows a rhythmic accompaniment.

ending

A musical score for the ending of a piece. A long horizontal line connects the beginning of the piece to the ending. The treble clef staff shows a melodic line, and the bass clef staff shows a rhythmic accompaniment.

Book 2, suite 4, second courante: similar to the sarabande above in that an initial focal note—the F₅ at the top of an interval frame this time (see boxed notes and circle in the beginning)—is recovered by means of a long line at the end of the piece. Here \wedge_8 truly doesn't arrive till the final tonic, and the beginning of the line is not coordinated with harmony, a fact that suggests we would have to divide it in some way if we were carrying out a detailed, hierarchical linear analysis.

beginning

A musical score for the beginning of a piece. The treble clef staff shows boxed notes and a circled focal note. The bass clef staff shows a rhythmic accompaniment.

ending

A musical score for the ending of a piece. A long horizontal line connects the beginning of the piece to the ending. The treble clef staff shows a melodic line, and the bass clef staff shows a rhythmic accompaniment.

Chambonnieres, *Pieces de Clavecin* (1670), simple lines (2)

Two courantes, from the fifth and sixth suites of book 2, respectively, give us additional examples of what I have been calling the simple rising line from \wedge_5 to \wedge_8 .

A firmly established focal note \wedge_5 (D5) is presented at the beginning. A line ascends from it at the end, in tight coordination with the bass. Note that the ascent happens twice—this is one of the only instances in Chambonnieres's two books of the *petit reprise*, a repetition of the final few bars, usually embellished, that became a standard part of performance practice by the early eighteenth century.

The image displays two musical excerpts from Jean-Baptiste Chambonnières's *Pieces de Clavecin* (1670). The first excerpt, labeled "beginning", shows the start of a Courante from Suite 5. It features a treble clef and a bass clef. The treble staff begins with a focal note \wedge_5 (D5). The second excerpt, labeled "ending", shows the end of a Courante from Suite 6. It features an ascending octave line starting with \wedge_5 and ending with \wedge_8 . The score includes annotations for \wedge_5 , \wedge_6 , $\wedge_{\#7}$, and \wedge_8 above notes. The piece concludes with a *dal segno* sign and two endings (1. and 2.).

In the courante from suite 6, an ascending octave line begins the piece and an ascent from \wedge_5 ends it. Here again, harmony and line are closely coordinated. The *dal segno* sign indicates the point to begin the *petit reprise*.

The image displays two musical systems. The first system, labeled "beginning", shows a treble and bass clef staff in 4/4 time with a key signature of one sharp (F#). The treble staff begins with a circled chord (F#4, A4, C5) and contains several accented notes. The bass staff features a melodic line with a circled note (F#3) and a fermata. The second system, labeled "ending", continues the piece with a circled chord in the treble staff and a melodic line in the bass staff. A first ending bracket is present in the final measures of the ending.

Chambonnieres, *Pieces de Clavecin* (1670), long lines (2)

Two pieces from book 2, suite 6: a gigue and the third of three courantes.

The gigue gives more attention to melody in the left hand than is typical of many dance-movements, including the courantes. This textural play is common in keyboard giges throughout the seventeenth century. At (a) a clear focal note \wedge_5 and accented notes in line down to \wedge_3 , after which at (b) the bass carries the melodic interest, as it does again at (c) and (d). The bass continues through the end of the section while the right hand at (e) brings an uncluttered octave line to the cadence. At (f) is the *cadenza perfetta* that we might expect where both right and left hands carry melody.

The image shows a musical score for a courante in G major, 3/4 time. The score is divided into three systems. The first system contains measures 1 through 4. Measure 1 is circled and labeled (a). Measure 2 is boxed and labeled (b). The second system contains measures 5 through 8. Measure 5 is boxed and labeled (c). Measure 8 is boxed and labeled (d). The third system contains measures 9 through 12. Measure 9 is boxed and labeled (e). Measure 10 is boxed and labeled (f). Measure 11 is boxed and labeled (d) continues. Measure 12 is boxed and labeled 1. The score includes treble and bass staves with various musical notations such as notes, rests, and accidentals.

The courante is simpler: \wedge_5 at the outset, repeated (circled notes), clean descent to \wedge_2 by bar 4 (not marked), then a line of the sixth up to the cadence. I haven't remarked on it, but the root position D: I tucked in between the two dominants in bar 7 has occurred several times already, and we will see it again. This one is rhythmically more prominent than most, the result of the courante's characteristic hemiola (switch to $3/2$ time) for the penultimate bar.



Chambonnieres, *Pieces de Clavecin* (1670), long lines (3)

The last examples for long lines (ascending figures in the cadence that span more than a fourth) come from book 1, suite 3, a sarabande and a gigue.

The opening of the sarabande slowly moves a line up from \wedge_1 to \wedge_3 , giving more emphasis to the earlier notes rather than the \wedge_3 that ends the line. Similarly to Book 2, suite 4, second courante, the long ending line here meanders a bit from an uncertain starting point (G₄ in bar 18? F₄ in bar 19? Perhaps even the eighth note D₄ in bar 18, to make the line an octave?). The play of \wedge_7 and $\wedge_{\#7}$ is also found in D minor/Dorian mode courantes by Elizabeth Jacquet de la Guerre.

beginning

Musical score for the beginning of a piece, measures 1-5. The score is in 3/4 time and features a treble and bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and B4, and then a quarter rest. The bass clef accompaniment begins with a half note G3, followed by quarter notes A3 and B3, and then a quarter rest. The piece concludes with a final cadence in measure 5.

ending

Musical score for the ending of a piece, measures 13-15. The score is in 3/4 time and features a treble and bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and B4, and then a quarter rest. The bass clef accompaniment begins with a half note G3, followed by quarter notes A3 and B3, and then a quarter rest. The piece concludes with a final cadence in measure 15.

Musical score for the beginning of a piece, measures 19-23. The score is in 3/4 time and features a treble and bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and B4, and then a quarter rest. The bass clef accompaniment begins with a half note G3, followed by quarter notes A3 and B3, and then a quarter rest. The piece concludes with a final cadence in measure 23.

By contrast, the sixth line ending the gigue is much simpler and more direct.

Musical score for the beginning of a piece, measures 14-18. The score is in 3/4 time and features a treble and bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and B4, and then a quarter rest. The bass clef accompaniment begins with a half note G3, followed by quarter notes A3 and B3, and then a quarter rest. The piece concludes with a final cadence in measure 18.

Musical score for the beginning of a piece, measures 19-23. The score is in 3/4 time and features a treble and bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and B4, and then a quarter rest. The bass clef accompaniment begins with a half note G3, followed by quarter notes A3 and B3, and then a quarter rest. The piece concludes with a final cadence in measure 23.

Chambonnieres, *Pieces de Clavecin* (1670), lines with $\wedge_9 = \wedge_2$ (1)

So far in this series of posts on the two books of harpsichord suites by Jacques Champion de Chambonnieres, I have discussed two topics: simple rising lines, and longer, usually more complex rising lines. Of the five topical groups total, the third and fourth both focus on scale degree \wedge_2 . Today's post is about rising lines that overshoot \wedge_8 then fall back to close. The examples are three courantes from book 1.

Suite 1, first courante. The cadence in the first strain is to III (C major) and involves a rising line—circled notes. Because E5 is nearby and very plainly defined, the lower line is internal and the motion asymmetrical—scale degrees mark the descending third line.

The image shows two musical staves for Suite 1, first courante. The first strain is a 4-measure phrase. The second strain is a 4-measure phrase with a cadence. The cadence is marked with C: ^3, ^2, and ^1. The notes G4, A4, and B4 are circled in the treble clef, and the notes E4, D4, and C4 are circled in the bass clef. The bass clef notes are marked with scale degrees ^3, ^2, and ^1.

Suite 1, double to the courante (the only double in the two books). In the characteristic diminutions of the double, closely tied to the original, nothing is different in the cadence to the first strain.

The image shows the first seven measures of a musical score. The top system (measures 1-3) features a treble clef with a 4/4 time signature and a bass clef with a 6/4 time signature. The treble staff contains a melodic line with various ornaments and accidentals. The bass staff provides harmonic support with chords and moving lines. Measure 3 is marked with a circled ^3. The second system (measures 4-6) continues the piece, with measure 6 containing a circled ^2. The third system (measures 7-7) shows a first ending bracketed with a circled ^1 above it.

Suite 2, second courante. Here the internal line is more muddled ($\wedge 6-\wedge 5-\wedge 7-\wedge 8-\wedge 9?$) and the local support for $\wedge 3$ not so stable (inverted triad), but the end result is the same.

The image shows the beginning and ending sections of the musical score. The 'beginning' section (measures 1-4) starts with a treble clef and a 4/4 time signature, and a bass clef with a 6/4 time signature. The treble staff has a melodic line with ornaments, and the bass staff has a supporting line. Measure 4 is marked with a circled ^3. The 'ending' section (measures 12-15) features a treble clef and a 4/4 time signature, and a bass clef with a 6/4 time signature. The treble staff has a melodic line with ornaments, and the bass staff has a supporting line. Measures 13-14 are circled and marked with ^2 and ^1 above them. The ending concludes with a double bar line and repeat signs.

Chambonnieres, *Pieces de Clavecin* (1670), lines with $\wedge_9 = \wedge_2$ (2)

Yesterday's post began the third of five topics: rising lines that overshoot \wedge_8 to reach \wedge_9 then fall back to close. Today's examples are three courantes from book 2

Suite 1, courante 1. An opening fifth line touches each triad note in turn (circled notes), reaching \wedge_5 by bar 3. The second strain doesn't define a focal tone, so that I have left the ending "open" in the sense that \wedge_2 moves to \wedge_1 (last three bars) but the beam is left open at the beginning. This seems to me the only musically satisfying linear scheme. The internal line, on the other hand, is plain as day—unfolded through the fifth G₄-D₅.

The image shows the opening section of Suite 1, Courante 1. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/4. The word "opening" is written above the first few notes of the treble staff. A long horizontal line with a slight upward slope spans across the top of the treble staff, indicating a rising line. Three triad notes in the treble staff are circled: the first in the first measure, the second in the second measure, and the third in the third measure. The bass staff contains a series of notes and rests, including a prominent G₄-D₅ interval.

The image shows the ending section of Suite 1, Courante 1. It consists of two staves: a treble clef staff and a bass clef staff. The word "ending" is written above the first few notes of the treble staff. The treble staff contains a series of notes and rests, including a prominent G₄-D₅ interval. The bass staff contains a series of notes and rests, including a prominent G₄-D₅ interval.

The image shows the ending section of Suite 2, Courante 2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/4. The word "1." is written above the first few notes of the treble staff. A long horizontal line with a slight downward slope spans across the top of the treble staff, indicating a falling line. The treble staff contains a series of notes and rests, including a prominent G₄-D₅ interval. The bass staff contains a series of notes and rests, including a prominent G₄-D₅ interval.

Suite 2, courante 2. The unfolded fifth appears again at the end of this courante. Overall, the tonal frame is \wedge_5 - \wedge_8 , and the closing cadence generates a largely abstract upper voice \wedge_8 - \wedge_9 - \wedge_8 (abstract because of the temporal distance covered between \wedge_8 and \wedge_9).

opening

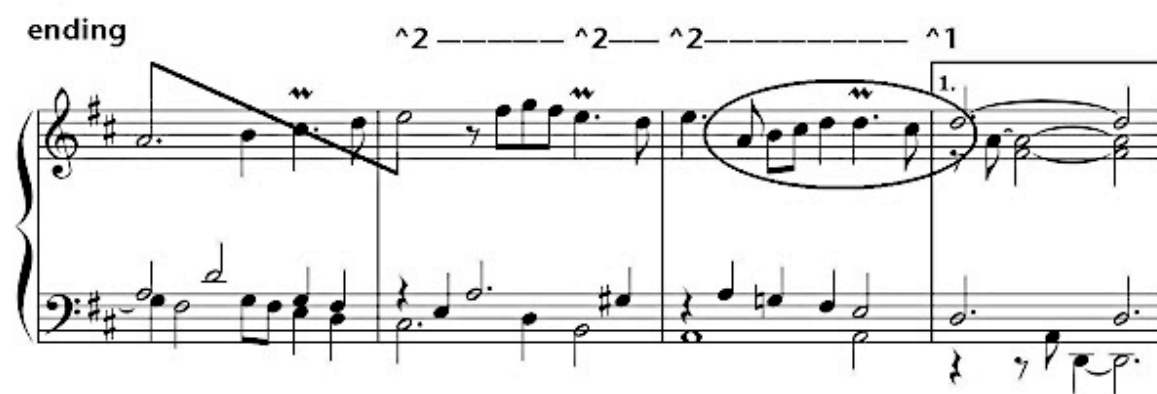
ending

Suite 3, courante 3. The circled internal line is—atypically—subordinate to the unfolded fifth in the fourth bar from the end. Scale degree \wedge_2 ($= \wedge_9$) is expanded across two bars.

beginning ^3



ending ^2 ——— ^2 — ^2 ——— ^1



Chambonnieres, *Pieces de Clavecin* (1670), lines to ^9

Continuing by topic through examples of rising figures in the two books of Chambonnieres's *Pieces de Clavecin*, we look now at lines that "overshoot" ^8 in the first strain to end on ^9 as fifth of the dominant harmony. (The two previous posts concerned PACs that end a strain.)

A gigue from book 1, suite 3. One might perhaps expand the figure back to E₄ to hear a unidirectional figure through the octave.

The image displays three systems of musical notation for a piece in G major, 3/4 time. The first system (measures 1-4) shows a treble staff with a half note G4, a quarter note A4, and a quarter note B4, followed by a repeat sign. The bass staff has a half note G3, a quarter note A3, and a quarter note B3. The second system (measures 5-8) continues the melody in the treble staff and provides harmonic support in the bass staff. The third system (measures 9-12) concludes the piece with a first ending bracket over measures 11 and 12.

The sarabande from book 2, suite 3 is very similar in its cadence to the first strain but the line is longer and direct (by step throughout from F#4 to E5).

beginning

The image shows the beginning of a sarabande in G major, 3/4 time. The notation includes treble and bass staves. A melodic line is written in the treble staff, and a bass line is written in the bass staff. Circles highlight specific chordal structures in both staves, showing the stepwise progression of the melody.

ending

The image shows the ending of the sarabande in G major, 3/4 time. The notation includes treble and bass staves. The melodic line in the treble staff concludes with a half note G5, and the bass line in the bass staff provides harmonic support.

Chambonnieres, *Pieces de Clavecin* (1670), sundries

This is the final post in the series on Chambonnieres's *Pieces de Clavecin* (two books, 1670). Three pieces from book 1 offer "sundry" examples—figures that didn't fit into the first four

topical groups, which were two types of rising lines and two types of lines that overshoot $\wedge 8$ to reach $\wedge 9$.

The allemande that opens suite 3 initially runs an octave from F_4 to F_5 , a coupling of $\wedge 3$ to $\wedge 3$. What immediately follows in the descent, however, suggests an interval frame $\wedge 1-\wedge 3$ (as D_5-F_5) in bar 3 (not marked), which then expands to C_5-F_5 , the latter remaining stable to the end of the strain. The upper voice marks a neighbor-note figure about $\wedge 8$.

Allemande la Loureuse

The image shows two systems of musical notation for the piece "Allemande la Loureuse". The first system consists of a grand staff with treble and bass clefs, showing the initial melodic line and accompaniment. The second system is a close-up of the upper voice, starting at measure 5. Above the staff, there are annotations: "F: $\wedge 8$ " above the first measure, " $\wedge 7$ " above the second measure, and " $(\wedge 8 \wedge 7) \wedge 8$ " above the third and fourth measures. The notes in the third and fourth measures are circled, and a horizontal line connects the first and fourth measures, indicating a long-range interval frame.

The second courante from suite 4. Very similar to the first example but the interval frame F_5-C_5 is stretched out and confirmed over a longer distance.

The image shows two systems of musical notation for the second courante from suite 4. The first system starts at measure 9 and includes the word "Reprise" in the bass clef staff. The second system starts at measure 13 and shows a continuation of the piece with various melodic and harmonic developments.

The first courante from suite 5. The minor key always causes problems for ascending lines. Here Chambonnières creates an audible "break" between Eb5 and E-natural5. The octave line traced from G5 to G4 and including Eb5 is obvious, but any earlier note connecting to E-natural5 is not. One might prefer to hear A5 (bar 14) connecting to G5 (bar 14) and then to the cadential G-F#-G in bars 17-18.

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

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

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

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

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

Gaspard Le Roux, *Pieces de Clavessin* (1705), Suite in G minor, Courante: link to [minor key essay](#)

Gaspard Le Roux, *Pieces de Clavessin* (1705), Gigue for two harpsichords: link to [minor key essay](#)

Gaspard LeRoux, *Pieces de Clavessin* (1705), G minor suite, Sarabande with 11 variations:
link to [minor key essay](#)

Gaspard LeRoux, *Pieces de Clavessin* (1705), G minor suite, "Piece sans titre": link to [minor key essay](#)

Finger and Bingham, *Airs Anglois*, part 1

George Bingham, *40 Airs Anglois dont les 16 premiers sont de Mr. FINGER & les 24 suivantes de Mr. George Bingham*, published in Amsterdam, 1704 or 1705, by the active and successful music publisher Estienne Roger, who also brought out several other collections by Bingham between 1702 and 1706. Not much is known about Bingham. He was a probably a violinist, was certainly a "musician in Ordinary in the Private Musick" at the Royal court from 1689 to 1696, at which time he was dismissed over a financial dispute with another musician. Since his collections from Roger are dedicated to his students ("Messieurs ses Disciples"), we may assume that Bingham was active at least till 1706, perhaps still in London or possibly elsewhere. Gottfried (or Godfrey) Finger was a Moravian musician who was a viol virtuoso, a contemporary of Bingham, and also worked in London at about the same time.

This Air by Godfrey Finger is a menuet in small binary form, with three theme-sized units of 8, 9, and 10 bars, respectively. Focus on $\wedge 5$ in the A section (circled notes, bar 1) cedes to $\wedge 8$ in bar 9, then to a $\wedge 5$ - $\wedge 8$ frame in bar 18. The upper note remains primary and a stepwise rising line from $\wedge 5$ is secondary—see the final six bars. The notation, btw, is from a modern edition by Hans-Thomas Müller-Schmidt that is available on IMSLP: [link](#).

The image displays a musical score for a piece titled "Air" in G major, 3/4 time. The score is presented in two systems, each with a treble and bass staff. The first system (bars 1-8) shows a circled first bar with notes G4 and A4. The second system (bars 9-17) shows a circled first bar with notes G4 and A4. The third system (bars 18-27) shows a circled first bar with notes G4 and A4. The fourth system (bars 28-37) shows a circled first bar with notes G4 and A4. The notation includes various accidentals and dynamics, and is annotated with fingerings and slurs.

This menuet, also by Finger, defines D₅-F₅ at the outset, a frame that changes to C₅-F₅ for the expanded second phrase (seven bars!), with similar motions to the Air in G Major to end, but some confusion in distinction between voices: the lower, rising line is more prominent here, the upper line about \wedge^8 less so; indeed the lower line seems to meet and then "subsume" the upper in the final two bars. The result is more dramatic than I have shown it: a line from C₅ going up as far as G₅ before settling back to the tonic note F₅.

Air

6

6 (G) (A)

6 6 6 6 6 5 6 5

This Jig is by Bingham. The figure is a familiar one: period with identical openings in antecedent and consequent (boxed notes) and, in the latter, an ascent from \wedge^2 (= V: \wedge^5) to the cadence in the dominant key. For a traditional Schenkerian, this is a common figure elaborating an interruption. My only problem with that is the effect in the consequent is of a perfect balance (not a simple hierarchical relation) between the originating \wedge^2 and the line that follows.

Jigg

Finger and Bingham, *Airs anglois*, part 2

Continuing the series of posts begun yesterday, I look at three more pieces by Godfrey Finger, from the collection *40 Airs Anglois*. . . by George Bingham (published in Amsterdam, 1704-05): [IMSLP link](#). The notation is by Hans-Thomas Müller-Schmidt, and I apologize for the artifacts I have introduced here and there.

The first section of an Allegro in F major is very close in its pitch design to the two *Airs* discussed yesterday, except that the priority obviously goes to the active lower voice, not the oft-repeated cover tone $\wedge 8$ (as F5). As a result, it is quite easy to hear a simple rising line in the cadence.

Allegro c.t. $\wedge 6$ $\wedge 7$ $\wedge 8$ $\wedge 5$ ($\wedge 6$ -----) $\wedge 5$

If the Allegro resembles the two *Airs* from yesterday, *Sybell* is like Bingham's Jigg, the last example in the previous post. Here there is a nice balance between the initial $\wedge 5$ (the abstract $\wedge 2$ of the Schenkerian interruption) and the rising line that moves from it to the main internal cadence.

Sybell

Opening

Second strain, first phrase

Finally, one of several chaconnes and grounds offers a concise example of the effects of

variation. One of the most straightforward, uncluttered octave lines I have ever seen sits above a Romanesca bass (not the descending tetrachord we usually, though not entirely correctly, associate with the chaconne). The first of seven couplets lifts the line up a third over the first five bars, then engages the C₅ in bar 6, beat 3, and turns the line back up to close on F₅. Note that an upper line is touched on—neighbor B_b₅ and A₅—but would need an obviously lacking \wedge^2 (as G₅) to be anything more than a covering figure.

Chaconne

couplet 1

Finger and Bingham, *Airs anglois*, part 3

Concluding the series of three posts, I look at the last of the 16 pieces by Godfrey Finger in George Bingham's collection *40 Airs Anglois. . .*, published in Amsterdam, 1704-05: [IMSLP link](#). The notation is by Hans-Thomas Müller-Schmidt.

The chaconne was a considerably more flexible compositional type in the seventeenth century than we generally assume based on the tiny sampling of still well-known compositions, such as "Dido's Lament" and the chaconne that ends Bach's D minor violin Partita. Even given that, Finger's chaconne in G major is an oddly constructed piece that consists of eleven eight-bar segments with a PAC to the tonic in every one. The bass of the first segment is never repeated, either literally or in varied form. Instead, at the opposite extreme, the bass line changes for every segment. The first three segments have repeat signs, and the effect at the beginning—as shown below—is that of a small binary form, especially because of the unstable bass at the beginning of the "B-section," across which a rising line is easily traced.

Chaconne

couplet 1

Two other couplets are of interest. In the sixth, a strongly formed rising line from \wedge_5 appears. In the ninth, a rising figure in bars 5-6 is undercut by a thoroughly-prepared descending line from \wedge_3 (as B5).

The image displays musical notation for two couplets, labeled 'couplet 6' and 'couplet 9'. Each couplet is presented in two parts: a short fragment and a longer, more complex fragment. The notation is in treble and bass clefs with a key signature of one sharp (F#). The fragments are connected by a horizontal line, indicating they are part of the same piece. The longer fragments show a rising line from \wedge_5 in the sixth couplet and a rising figure in bars 5-6 undercut by a descending line from \wedge_3 in the ninth couplet.

Two pieces by Vincent Lübeck the Elder

Vincent Lübeck enjoyed not only a long life (1654-1740) but also a high reputation as a composer and organist. The small number of pieces that survive are mainly fugues and chorale preludes, as one might expect, but two small pieces have been verified as his by Dr. Wolfram Syré in an edition published in 2002. Because the edition is under copyright, I am reproducing only a few short fragments of each, with analytical annotations.

The March is a small binary form in 16 bars, with a cadence to the dominant at the end of the first strain. The beginning of the second strain puts attention on C5 (circled), and the ending seems to confirm the significance of that note with a covering C6 (circled) and a line rising through the cadence.

The menuet is likewise in a small binary form, 8 + 16 bars. In the second strain, a PAC on vi (D minor) falls midway. Without backing this with more notational evidence, I will claim that the $\wedge 8$ (as F5) apparent in the first bar continues to hold sway abstractly throughout, and thus the quick passage through the octave approaching the end (circled notes and slur) generates a neighbor-note cadence figure, $\wedge 8 - \wedge 9 - \wedge 7 - \wedge 8$.

opening



second strain, beginning



ending



opening



ending



.....

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

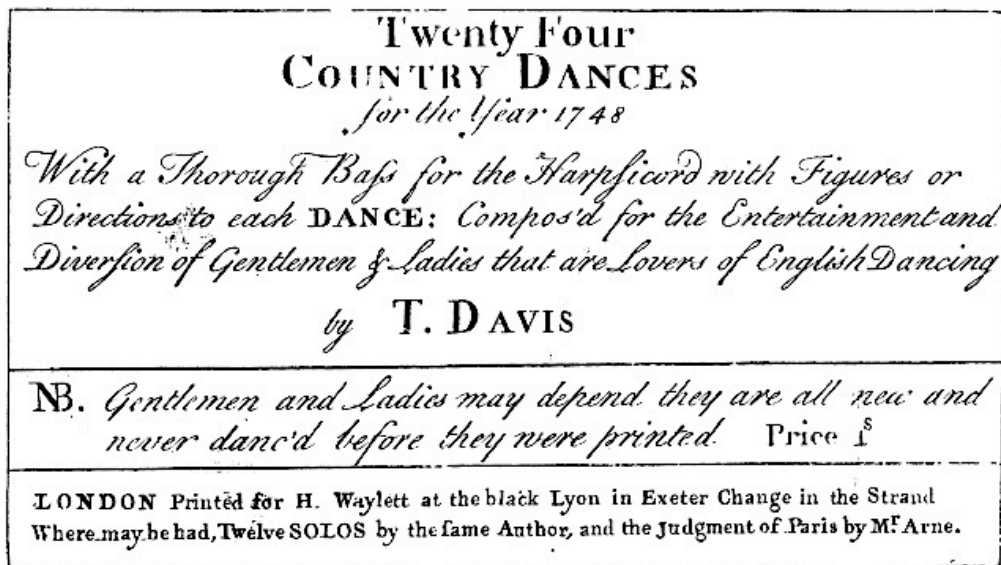
François Couperin, *Pièces de claveçin*, 8e ordre, Passacaille (en rondeau): link to [minor key essay](#)

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

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Thomas Davis, Country Dances (1748)

I have found very little information about Thomas Davis, except that he was apparently a professional musician active between 1740 and 1760, perhaps a flutist (he published a set of sonatas in 1744), and his work was published by Henry Waylett in London, including a volume of Country Dances (1748). Here is the title page:



Of the twenty four dances, a half dozen have interest for us, even if none offers a simple, direct ascending line in the final cadence. These six are:

- Merry Hary (p.4) -- see below
- Westminster Bridge (p.2) -- see below
- Glascon Lasses (p.6)³
- Kitty's Frolick (p.16)
- Leister House (p.5)
- Pretty Miss's Fancy (p.22)

Of these, Merry Hary comes the closest, managing a simple $\wedge_5\text{-}\wedge_8$ line to end the first strain. Because the frame of the melody is most easily heard as the octave G₄-G₅, however, the ascent sounds like a return to the original position of \wedge_8 , rather than an ascent out of the prevailing register.

³ Discussion of these four numbers is included in the PDF essay *English and Irish Dance and Song: On Cadence Gestures and Figures*, currently (4 March 2017) under preparation. Or see the blog post: [link](#).

Merry Hary

The score for 'Merry Hary' is written in 6/4 time with a key signature of one sharp (F#). It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble staff containing a melody and a bass staff with accompaniment. The second system continues the piece, ending with a double bar line. Fingerings are indicated by numbers 1-5, and ornaments are marked with 'h'.

First and 2^d Cu. set to their Partners & Hands a cross half Round the same again which brings each into their Places = Cast off & lead thro' the 3^d Cu. and cast up into the 2^d Cu. Place cast up to Top & Right Hand & left half Round which brings them into the 2^d Cu. Place.

Westminster Bridge. Note, above, that the second strain of Merry Hary uses the 18th-century cliché of a rising figure above unstable harmony just before the fall to a strong cadence. The second strain of Westminster Bridge does the same, but with stronger harmonies. Note also the relatively simple ascent in the first strain.

Westminster Bridge

The score for 'Westminster Bridge' is written in 6/4 time with a key signature of one sharp (F#). It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble staff containing a melody and a bass staff with accompaniment. The second system continues the piece, ending with a double bar line. Fingerings are indicated by numbers 1-7, and ornaments are marked with 'h'. A box highlights a specific melodic phrase in the treble staff of the second system, labeled '2^d Strain once'.

The first Cu. set & cast off one Cu. & set & turn then y^e 2^d Cu. do the same = Then the first & 2^d Man clap Hands, and the 1st & 2^d Wo. clap Hands at the same Time, and then clap Hands with each Partner the first Cu. cast off one Cu. and foot it & Right Hand & left quite round =

From Straight & Skillern, 204 Country Dances (~1775), part 1

Straight & Skillern in London published a book of *204 Country Dances* around 1775. In format (single line treble melody with succinct dance instructions below), the book resembles editions

of the earlier Playford *Dancing Master* (multiple editions 1651-1728). The music appears to be almost all familiar songs and fiddle tunes, and the dancing instructions are simple, nor by any means ample in detail. Here is a link to the file on IMSLP: [link](#).

Of the 204 numbers, fifteen or so are of interest here. I've divided them into three groups: (1) those with simple ascending lines in a strain; (2) those with more complex lines; (3) special cases.⁴

"The Nabob" is about as simple a rising line out of the space $\wedge_1-\wedge_5$ as I have seen anywhere. Not only that the ascent to the cadence is used in both strains.

The Nabob

The 1st and 2^d Cu. foot it right and left half round \curvearrowright the same back again \curvearrowright lead down 2. Cu. up again and Cast off \curvearrowright foot it and Hands round all Six ||:

⁴ I have selected three out of the fifteen for inclusion here. For the others, see my PDF essay *English and Irish Dance and Song: On Cadence Gestures and Figures*, when it is available [currently (4 March 2017) under preparation]. Or see the blog posts: [link to the first post](#).

"What's that to You" would require an Urlinie from \wedge_3 with an implied \wedge_2 under the traditional Schenkerian rubric. But, even if it is a bit a surprise, the simple ascent clearly can't be willed away as an internal line in this instance.

What's that to You

Foot it 4 & right & left half round the fame back again cros over & half figure right & left

"Cave of Enchantment" is in a small ternary design with a truncated reprise and a close in the dominant for the first strain. Emphasis on \wedge_1 , \wedge_5 , and \wedge_8 sets the frame for the first strain. The opening of the second shifts the basic idea to the dominant level, but the result is draw out the third, F#5, which is given on the first beat three times in a row before leading to G5, thus \wedge_7 - \wedge_7 - \wedge_7 - \wedge_8 . In the reprise, then, attention is easily shifted to G5.

Cave of Enchantment

Thus, I would read the second strain as given below.

The 1st Man cast off & turn the 3^d Wo. the 1st Wo. cast off & turn the 3^d Man hands 6 round right & left at top

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

La bonne Foi
La Brune
La Couronne
La facile
La Fete Royale
La Gentille
L'Indifferente
Le retour désiré
Le Resouvenir agréable
Le salut Royale
Les Visites du Jour de l'An

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

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

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

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

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

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

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

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

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

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

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

Haydn, Symphony no. 104, menuet: link to [historical survey essay](#)

Haydn, Piano Sonata in Eb Hob. XVI/52, II: link to [historical survey essay](#)

Haydn, Piano Sonata in Ab, Hob. XVI/43, II: link to [historical survey essay](#)

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

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

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

La fête du jour de naissance
La facile
La Islandoise (n258; title unclear)
La Caressante
L'aimable Louise
La Nouvelle Souabe
Bonne année à la Reine
La convalescence du Roi
Pour aujourd'hui
Par curiosité
Palles (La Music Militaire)
Toujours gai
Courte et bonne
La fausse prude (n334; title unclear)
Elle vient d'Allemagne

Johann Bülow, Dances from the 1787 collection.

Le petit bal
La Murquir
La gracieuse
[no title; Allemande?]

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

n482 [no title]
n487 [no title]
n8 [no title]
n10 [no title]
n28: Contre Danss
n36 [no title]
n40 [no title]

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

n2 [no title]
n23 [no title]

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

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

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

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

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

Part II: After 1800

Allegretto.

f *ten.* *p* *ten.* *pp*

Beethoven, 32 Variations in C minor, WoO80, *maggiore* variation 14: link to [minor key essay](#)
Beethoven, Symphony No. 7, second movement: link to [Rising Lines essay](#); link to [minor key essay](#)

Hummel, from 6 German Dances & 12 Trios, op. 16

Hummel's Opus 16 was published in 1804, the first in a substantial list of music for both social and professional dancers. (Items drawn from a works list on IMSLP.)

- Op.16 - 6 German Dances (1804)
- Op.22 - Piano Trio No.3 in F Major (1807)
- Op.23 - 7 Hungarian Dances (1806)
- Op.24 - 12 Minuets (1806)
- Op.25 - 12 German Dances & Coda (1807)
- Op.26 - Ballet Music, *Helene & Paris* (1807)
- Op.27 - Dances for the Apollosaal No.1 (12 Minuets) (1808)
- Op.28 - Dances for the Apollosaal No.2 (12 German Dances) (1808)
- Op.29 - 12 German Dances for Redout-Deutsche (1808)
- Op.31 - Dances for the Apollosaal No.3 (6 Waltzes) (1809)

- Op.33 - Ballet Music, *Das Belebte Gemählde* (1809)
- S.80 - Contredanses in Bb major for Orchestra (1810)
- S.81 - 5 Ecossaissen for Orchestra (1810)
- S.82 - 7 Landler for Orchestra (1810)
- S.84 - 3 Pieces for Ballet or Pantomime (1810)
- Op.39 - Dances for the Apollosaal No.4 (4 German Dances & Coda) (1811)
- Op.40 - 12 German Dances for the Roman Emperor (1811)
- Op.41 - Ballet Music, *Quintuor des Negares du Ballet Paul et Virginie* (1809)
- Op.44 - 12 German Dances & Coda for Redout-Deutsche (1811)
- Op.45 - Dances for the Apollosaal No.5 (March, 6 Minuets, 6 German Dances, & Coda) (1811)
- Op.46 - *The Magic Ring or Harlequin as a Spider* (Pantomime Music) (1811)
- S.92 - *Der Zauberkampf*, Pantomime Music (1812, WoO.34)
- S.88 - *Das Zauberschloss*, Ballet Music (1814, WoO.32)
- Op.70 - 6 Polonaises for Piano (1814)
- S.104 - 12 Waltzes & Coda for Orchestra (1817)
- Op.91 - Six Waltzes with Coda (for orchestra; Dances for the Apollosaal No.6) (1820)
- Op.103 - 3 Waltzes for Piano (1824) [concert pieces?]
- Op.112 - 12 Waltzes for Piano (1828) [concert pieces?]

As the title suggests, each of the six German dances in op. 16 has two trios. Those pieces of interest to us are the second trio to n1 and the first trio to n3. The score was digitized by the Bayerische Staatsbibliothek, which holds a copyright to the digitization. I am reproducing short excerpts with added annotations and commentary.

Of the eighteen pieces total, 11 are in small binary form, 7 in small ternary form. Oddly, only one of the German dances is in small ternary form; the other six using that design are all trios, including both of those to n1. In the second trio to n1, the definition of \wedge_5 and the run up to \wedge_8 above V7 are primary.

The image shows a musical score for a piano and violin duo, labeled "Trio II". The score is written in 3/4 time and features a key signature of one flat (Bb). The piano part is in the lower register, primarily using chords and simple rhythmic patterns. The violin part is in the upper register, featuring a melodic line with various ornaments and dynamics. The score includes a first ending marked "1. Da Capo." and a copyright notice for the Bayerische Staatsbibliothek.

The first trio to n3 is the only piece I know, with the exception of "Do, a Deer" from *The Sound of Music*, that presents an entire octave's worth of rising line. The progress is in parallel sixths with the bass, along with octaves at either end. Note that Hummel goes out of his way to harmonize the scale in a very different way in the reprise, a signal to musicians, I would guess, that he knows he is waltzing to the "rule of the octave."

The image shows a musical score for "Trio I". It consists of three systems of staves. The first system is a grand staff with a treble clef and a bass clef, containing a scale in parallel sixths with octaves at either end. The second system is a grand staff with a treble clef and a bass clef, containing a scale in parallel sixths with octaves at either end, labeled "reprise". The third system is a grand staff with a treble clef and a bass clef, containing a scale in parallel sixths with octaves at either end, labeled "No. 5. Da Capo." The score is marked with dynamics such as *p*, *f*, and *sf*. The copyright notice "(c) Bayerische Staatsbibliothek" is visible at the bottom right.

Button and Whitaker's Selection of Dances (1808)

Button and Whitaker's Selection of Dances, Reels and Waltzes, for the Piano Forte, Harp, Violin & German Flute. With Figures. At least 18 volumes of these were published, four of which (ns, 8, 9, 11, 18) are available through IMSLP: [page](#). These were first uploaded to the Internet Archive, incidentally, where no library or archive source is given. There, volumes 8 & 9 are marked as being published in 1808 (there is no year given in the score itself), volume 11 in 1809, and volume 18 in 1811. All these are approximate dates.⁵

In volume 9, "Time's a Tell Tale" begins with a solid $\wedge_1\text{-}\wedge_5$ interval frame, where \wedge_1 has priority (circled in the first strain). The frame is reversed in the second strain (see " $\text{--}\wedge_5\text{-}\wedge_1$ " at the beginning) and a simple ascending line moves up within it in the last phrase (boxed).

⁵ Only the first example from two posts is reproduced here. For the others, see my PDF essay *English and Irish Dance and Song: On Cadence Gestures and Figures*, currently (5 March 2017) under preparation. Or see the blog posts: [link](#); [link 2](#).

^1-^5 frame
TIMES A TELL TALE.



Set and Hands-3 round, back again, down the mid: up again, and Allemande.

Schubert, Piano Sonata in E Major, D 157, III (1815)

Schubert's Piano Sonata in E Major, D 157, is in three movements, with a menuet as finale. Thinking of this in Schenkerian terms, the emphatic $\hat{1}$ in phrase 1, repeated, is preliminary to the focal tone $\hat{3}$ in bar 9. That note, D#5, promptly drops to an interrupted $\hat{2}$ (as C#5) and the typical fifth line—at (a)—runs down from it to the cadence (beamed notes). The actual gesture at the cadence, however, is a rising line—at (b); it repeats C#5, then rises by step as F#: $\hat{5}$ - $\hat{6}$ - $\hat{7}$ - $\hat{8}$. The two *fortissimo* chords that follow—at (c)—confirm the significance of this rising fourth, to which the falling fifth is now clearly understood as subordinate.

MENUETTO. $\hat{1}$
Allegro vivace.



In the reprise (beginning at bar 49), the emphatic opening is repeated but F# in the second phrase is diverted to Fx (F-double-sharp)—at (b)—the result being to bring out the (already obvious) interval frame B4-F#4, shown as unfolding at (a). The Fx goes as expected to G# in the 9th bar of the reprise but then promptly relaxes back to F# two bars later—at (c). An octave leap to F#5 enables the rising line in the cadence, and again we hear the energetic confirmation of the two *fortissimo* chords to end.

Overall, then, the shapes move from the $\wedge 8-\wedge 5$ frame of the opening to the (expanded) upper fifth $\wedge 1-\wedge 5$ and finally the upper fourth $\wedge 5-\wedge 8$, as shown below.

$\wedge 5$ / $\wedge 8$
 $\wedge 1$ / $\wedge 5$


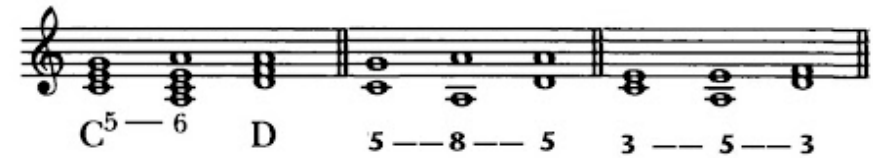
MENUETTO. $\wedge 8$ / $\wedge 5$
 Allegro vivace.

On 5-6 figures and sequences

In 2006, David Damschroder published an article on 5-6 sequences in the music of Schubert. These (though not necessarily in Schubert) would seem to be good candidates for participation in rising cadence gestures, since, in the clichéd progressions of the Italian pedagogical (*partimenti*) tradition, 5-6 patterns rise—see (a) below --, whereas the complement, 6-5, falls. Here are links to some examples from *partimenti* rules and exercises: [link](#); [link](#); [link](#).

Example (a) below is reproduced from the article, where it is example 3d. The author takes this as the prototype for a number of diatonic and—his main topic in the article—chromatic figures, including one in which the second chord is in root position rather than first inversion (see Example b, first item below; his 3e). This "thirds and fourths" pattern (or "thirds and fifths," if you drop the last bass note an octave) is ubiquitous in historical European musics of the eighteenth and nineteenth centuries, and so of course one can locate two other foundational voiceleading figures—see the second and third examples under (b) below. The majority of Damschroder's examples from Schubert actually use these latter between upper voice and

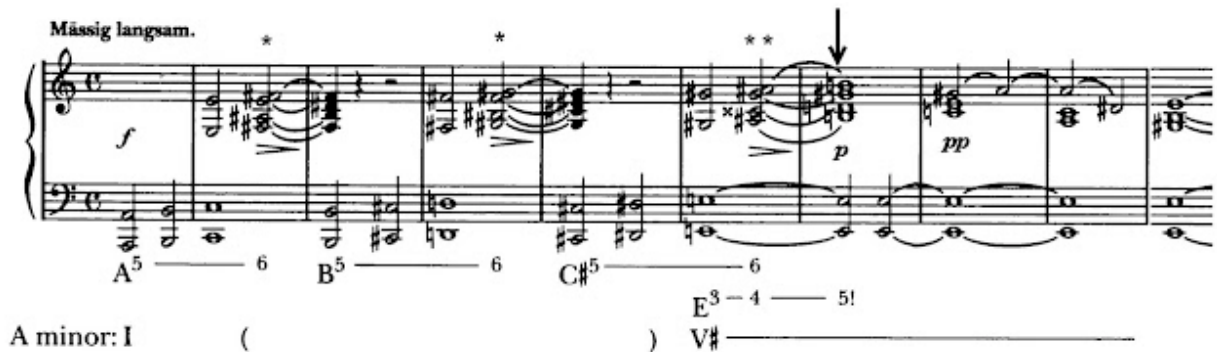
bass, and at least two of those that do maintain 5-6 between upper voice and bass have 6/4 chords (!) in the second position of the figure.

(a)  (b) 

One striking example of the stricter chromatic 5-6 sequence is Damschroder's Example 9, the opening of Schubert's "Minona," D.152 (see below). This early work (1815) is by no means a Lied; it is a melodrama in the manner of those by Benda and others from the 1790s. Its stylistic foundation is the accompanied recitative, and therefore we might well expect to find a somewhat strange progression at the beginning (and elsewhere, for that matter). The introduction is a music of foreboding and strangeness—what we hear when the singer enters is an image of darkness, storm, and fear. (Eventually, the young woman is drawn out into the night to find her lover dead at the hands of her father; she decides to take the arrow that killed him and die alongside—more on that below. If all this seems pretty dismal, in the manner of the early Romantics, recall that early death among all urban social classes had become a serious societal problem by the end of the eighteenth century, especially from syphilis and tuberculosis. The revolution of the Romantics was to draw this sort of tragedy into the present, not keep it more emotionally distant by using ancient stories and characters.)

I have added asterisks to show the striking augmented sixth chords that are responsible for continually shifting the direction of the harmony. At ** and the arrow, Schubert breaks the pattern in order to stay on the dominant of the initial key, A minor.

Mässig langsam.



A minor: I (A⁵ — 6 B⁵ — 6 C^{#5} — 6 E³⁻⁴ — 5!) V[#]

Returning to the diatonic 5-6 sequence, for my purposes here, example (c) below is the one of interest. I have rewritten and extended example (a) to create an ascending cadence beginning from \wedge_5 over I. This is an extraordinarily easy progression to generate, yet, as I have written on numerous occasions previously, the pressure of musical fashion and practice rooted in Italian models seems to have prevented its common usage. In the eighteenth century (as in the seventeenth), ascending cadence gestures—though rarely with this progression, it must be said—are found most often in northern dance musics and the French court music derived

originally from those musics. Only near the end of the century, probably under the influence of other dance musics--the waltzing dances of Germanophone countries--did the rising line cadence gesture find its way into symphonic music (in the minuets of the late symphonies of Haydn, notably) and eventually into opera (in the 1830s and again through the importation of the by-then universally fashionable waltz and related social dances).



What is missing, most often is the second chord, vi, which of course undermines the entire notion of a repeated 5-6 pattern. Süßmayr's trio to the tenth of his 12 Menuets is typical. (I wrote about pieces in this set here: [link](#).)

The image shows a musical score for Süßmayr's Trio to the Tenth of his 12 Minuets. The score is in D major and 3/4 time. It features six staves: Flute (Fl.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (I.), Violin II (II.), and Violoncello/Double Bass (Vlc. e Cb.). The Flute part starts with a second octave (a2) and features a rising line cadence gesture. The Bassoon part starts with a first octave (1.) and also features a rising line cadence gesture. The Cor Anglais part has a rising line cadence gesture starting on the second measure. The Violin I part has a rising line cadence gesture starting on the second measure. The Violin II part has a rising line cadence gesture starting on the second measure. The Violoncello/Double Bass part has a rising line cadence gesture starting on the second measure. The score is divided into four measures. The first measure is in D major (D: I). The second measure is in the second inversion of the minor triad (ii6). The third measure is in the dominant (V). The fourth measure is in the tonic (V I). Above the Cor Anglais staff, there are two notes with accents (^) above them, labeled 2 and 1, indicating a rising line cadence gesture.

In Hummel's Six German Dances with trios, op. 16, vi is present, but any vestige of a 5-6 figure is really impossible to pull from this. I am, indeed, doubtful even about the rising line I've

charted. (On the other hand, the descending 8-line in the first strain is as clear as it could possibly be.)



Reference: David Damschroder, "Schubert, Chromaticism, and the Ascending 5--6 Sequence," *Journal of Music Theory* 50n2 (2006): 253-275.

Postscript to the post on 5-6 figures

One of the examples in yesterday's post was from David Damschroder's article: the opening of Schubert's *Minona*, D.152 (1815). A curiosity in this melodrama's ending is worth a look here. When the protagonist finds her lover, killed by an arrow, she says/intones/sings the following:

Mässig geschwind. Enthusiastisch. Recit. Ziemlich langsam, ruhig.

Er schläft ja so lockend, so wonnig, so schön! Geknüpft ist auf ewig das eh'ne Band

und Geister der Väter im Nebelgewand ergreifen die silbernen Harfen.

Circled notes E₅ and F₅ are the focal pitches (note they are doubled in the piano in the second system).

She then quickly (plötzlich = suddenly or abruptly) pulls out the arrow and stabs herself ("stösst ihn . . . mit Hast in den Busen")—boxed notes E₅-F₅-F_{nat5}—and sinks down to die (Eb₅-D₅-C₅

and a strongly implied B₅). A closing A₅ is in the piano coda. It is a bit absurd to be charting focal notes and lines across the ever-changing surface of a melodrama, but on this last page I think it is possible to hear a descent from E₅ by step down to A₄, a "five-line."

The piano follows the voice—well, actually, precedes it to F[#]₅ (circled note marked ^#6)—and then to F^{nat}₅, after which it holds F₅, then drops to G[#]₄—continued series of circled notes), also closing on A₄ in the piano's coda. The simplest voice leading wouldn't follow this sequence in the uppermost notes of the right hand—at *sehr langsam* B_{b4} would go down to G[#]₄ (the voice does this in the lower half of its register) and F₅ would drop the octave to F₄, but I think that is misleading here as the F₅ is already doubled by F₄ on the first beat of the bar (at "Schnee").

The image shows a musical score for a vocal and piano piece. It consists of three systems of music. The first system is labeled "Recit." and includes the lyrics: "Und plötzlich entreisst sie mit sch.nen.der Eil' der Wun.de des Lie.ben.den tö..den.den". The piano accompaniment for this system has a circled note marked ^5. The second system includes the lyrics: "Pfeil, und stösst ihn, er.grif.fen von in.ni.gem Weh, mit Hast in den Bu.sen, so blen.dend als". The piano accompaniment for this system has circled notes marked ^5, ^#6, and ^nat6. The third system is marked "Sehr langsam." and includes the lyrics: "Schnee,und sinkt um schimmernden Felsen." The piano accompaniment for this system has circled notes marked p ^#7, (^8), p ^7, and ^8. The score also includes dynamic markings like ff and pp, and performance instructions like "Wie oben." and "Sehr langsam."

Weber, Allemandes, Op. 4

In 1801, a young Carl Maria von Weber composed his Opus 4, a set of 10 allemandes with trios. He turned fifteen that year—and the set was published fifteen years later. "Allemande" here

means Deutscher-Tanz or German dance, the foil to the Laendler in the first quarter of the nineteenth century and closely related to late-period minuets (after about 1790). For more on the distinction between Deutscher and Laendler, see these posts on my Schubert blog: [link 1](#); [link 2](#).

None of the allemandes or their trios has a simple rising line from \wedge_5 , but several are interesting nonetheless for their open cadences or figures focused on \wedge_8 .

The trio of n1 does have the \wedge_6 down to \wedge_7 - \wedge_8 cliché common to the early waltz, but \wedge_3 (as F5) is defined so clearly at the beginning, and \wedge_2 at the beginning of each continuation phrase, that there is really no plausible way to hear a rising line. The cadence is open, but the implication of C6 in the final bar of each strain is fairly weak by comparison with many others we've seen in previous posts.

TRIO.

dolce

f

p

f

p

D.C.

N5 does have an emphatic rising cadence in the second strain, at (d), but here again it's very difficult to sort any of the previous material in a way that points toward a prolonged \wedge_5 to precede the \wedge_6 - \wedge_7 - \wedge_8 in the final two bars.

No. 5.

(a1)

(a2)

D: \wedge_6

A: \wedge_2

\wedge_1 \wedge_2 \wedge_7 \wedge_1

f

p

f

(c)

(a1)

(a2)

(d)

N6 runs neighbor notes about $\wedge 8$ in the first strain—not, I would guess, an uncommon feature of (the relatively rare) dance strains that begin in minor and end in major.



The trio of ng uses another familiar cliché—the long scalar form of the "fall from the dominant"—but in the first strain the easiest figure to hear is $\wedge 8$ (across the first phrase), then $\wedge 6$ - $\wedge 7$ - $\wedge 8$ (all circled) in the second phrase. In the second strain the line begins plainly from C6 (bar 13) and continues by step down ("up") to $\wedge 8$ (as F4), a reasonably convincing cadence figure despite the lack of definition of $\wedge 5$ in the first phrase of strain 2.



Jan Dussek, Piano Sonata, Op. 31n2, II (1812): link to [historical survey essay](#)

Hummel, *Hungarian Dances*, op23n7: link to [historical survey essay](#)

Hummel, *Bagatelles*, op107n6: link to [historical survey essay](#)

Composer unknown, "Hop Waltz": link to [Rising Lines essay](#)

Francis Johnson, *A collection of new cotillins [sic]* (1818), n3 "Augustus": link to [Rising Lines essay](#)

Francis Johnson, *A collection of new cotillins [sic]* (1818), n11 "The Arrival": link to [Rising Lines essay](#)

Schubert, Walzer, D145n4: link to [^6 in 19th century essay](#); link to [historical survey essay](#)

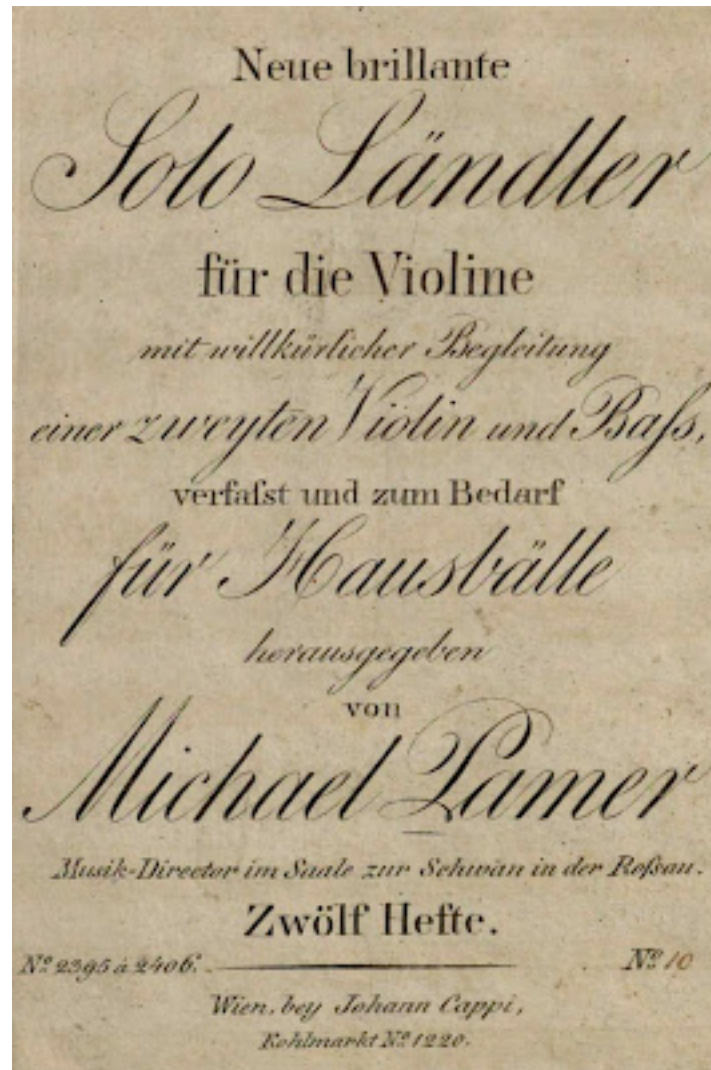
Schubert, Walzer, D145n9: link to [^6 in 19th century essay](#); link to [historical survey essay](#)

Schubert, Walzer, D145n11: link to [^6 in 19th century essay](#) ; link to [historical survey essay](#)
Schubert, Ländler, D366n6: link to [^6 in 19th century essay](#)
Schubert, *Wiener-Damen Ländler*, D734n15: link to [to Ascent, Text essay](#); link to [^6 in 19th century essay](#); link to [Rising Lines essay](#); link to [historical survey essay](#); link to [Gallery essay](#)
Schubert, Deutscher Tanz, D769n1: link to [^6 in 19th century essay](#); link to [historical survey essay](#); link to [Gallery essay](#)
Beethoven, Walzer, WoO85: link to [Rising Lines essay](#)
Schubert, *Valses sentimentales*, D779n2: link to [Proto-background essay](#)
Schubert, *Valses sentimentales*, D779n13: link to [Proto-background essay](#); link to [Rising Lines essay](#); link to [historical survey essay](#); link to [Gallery essay](#)
Schubert, *Valses sentimentales*, D779n33: link to [^6 in 19th century essay](#)
Schubert, *Valses sentimentales*, D779n34: link to [Proto-background essay](#); link to [^6 in 19th century essay](#)
Schubert, Ländler, D814n1: link to [^6 in 19th century essay](#); link to [historical survey essay](#)
Schubert, Ländler, D814n4;: link to [^6 in 19th century essay](#); link to [historical survey essay](#); link to [Gallery essay](#)
Schubert, *Schwanengesang*, "Abschied," mm. 18-30: link to [to Ascent, Text essay](#)
Schubert, *Winterreise*, "Wetterfahne": link to [minor key essay](#)
Lanner, *Gowatschische Ländler*, Op. 2 (prior to 1827): link to [Lanner essay](#)
Johann Strauss, sr., *Täuberln-Walzer*, Op. 1 (1827): link to [Strauss essay](#)
Johann Strauss, sr., *Döblinger-Reunion Walzer*, Op. 2 (1827): link to [Strauss essay](#)
Johann Strauss, sr., *Gesellschafts-Walzer*, Op. 5 (1827): link to [Strauss essay](#)
Schubert, *Grazer Walzer*, D924: link to [minor key essay](#). Ng: link to [Gallery essay](#)
Schubert, *Grazer Walzer*, D924n12: link to [Rising Lines essay](#)
Schubert, *Valses nobles*, D969, no. 1: link to [Rising Lines essay](#)
Schubert, *Valses nobles*, D969, no. 7: link to [Rising Lines essay](#)

Michael Pamer, *Neue brillante Ländler*, vol. 10 (1827), part 1

Michael Pamer was a band leader and skilled violinist who is widely acknowledged as a principal influence on the professional dance musicians of Schubert's generation, in particular on Josef Lanner and Johann Strauss, sr., who effectively apprenticed under Pamer. Born in 1782, Pamer died in 1827, the year that the twelve volumes of his *Neue brillante Ländler* were published. The title page, below, is translated: *New brilliant solo Ländler for the violin with ad libitum accompaniment of a second violin and bass, composed and presented for use in house balls by Michael Pamer, music-director of the Saale zur Schwan in the Rossau* [district of Vienna]. The design of the volumes is distinctive: each has two sets of six Ländler in the same key, for which the same accompaniment is supplied, so that the six Ländler are much like variations of each other.

In the two parts of this post, we will look at the six Ländler in the first group of volume 10.



I am beginning at the end, with ns 5 & 6, because they have clear rising cadence figures. So does n3 (in part 2 of this post series), but the others have mostly open cadences without rising figures. Given the format Pamer has adopted, it is not surprising that ns 5 & 6 have very nearly the same underlying figures: a rising line with accented elements in the first phrase (beamed notes), repeated in the second phrase, and a "one-too-far" flourish that pushes the line up to \wedge_3 (as B5) in bar 4 (circled notes). In n5, note that Pamer has inserted an embellishing flourish (circled C6 in bar3) that makes a nice covering connection to B5 in bar 4.

The second strains of the two numbers differ slightly in that n5 gives—if possible—even more attention to D5 and brings the line up in a quick run, as it did in the first strain, where n6 makes more of the upper register, unfolding D5 to D6 and generating a strong open cadence that implies in the last bar the B5 we heard literally a few bars earlier. The two lines are thus balanced, the cadence open, the lower voice a primitive rising line, $\wedge_5\text{-}\wedge_7\text{-}\wedge_8$.

N^{ro} 6.

N^{ro} 5.

In Pamer's edition, the second violin and bass parts are placed at the bottom of a tall page, after all six Ländler in each group. I have assembled a score version of n5 below. This is just for reference, as I don't think it tells us anything new about the design or shapes of the violin melody.

N^{ro} 5:

Vln I

Vln II

Bafs

Michael Pamer, *Neue brillante Ländler*, vol. 10 (1827), part 2

In yesterday's post, I looked at ns 5 & 6 in the first group of Ländler in volume 10 of Michael Pamer's *Neue brillante Ländler*. Like those two, n3 has a clearly formed rising line $\wedge_5\text{-}\wedge_6\text{-}\wedge_7\text{-}\wedge_8$ in the first strain with upper-voice covering embellishments. Here, E6 suggests an open

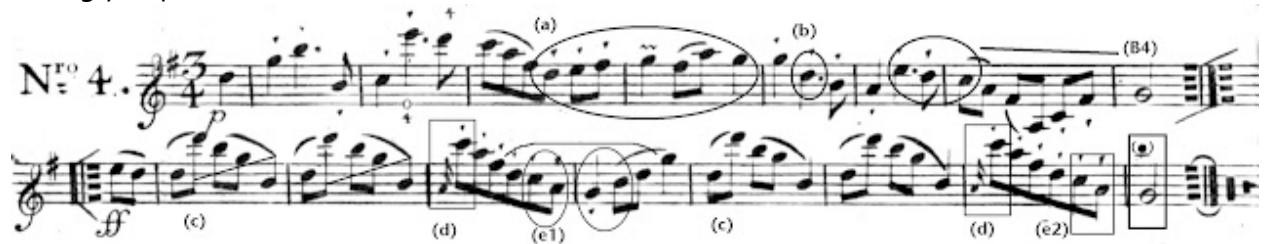
cadence with implied D6 in bar 8. In the second strain, however, the upper register becomes much stronger, the result being the balanced voices of the interval frame G5-D6. I don't hear a primitive rising line at the end, though you can see the notes in the score, because the lowest voice D5 has receded greatly in favor of the two higher voices.



In the first number of the group, neighbor notes move about G5 (circled). The violinistic broken figures are even more prominent in the second strain here than they were in n3 above.



In n4, a simple line rises in the first phrase—at (a), but, uniquely among the twelve strains of the six Ländler in this group, the second phrase doesn't open with a literal repeat of bar 1. The upper voice in this case starts from D5—at (b)—and descends to an open cadence with a strongly implied B4.



I'm not quite sure what to make of n2, which is why I have put it last. The second strain is obvious enough: boxed notes show thirds descending by step in each of the two phrases: D6-B5 to C6-A5 to B5-G5. I haven't shown the lower-octave doubling of this figure: B4-D5 at the beginning, C5-A4 in the seventh bar and G4 (with an implied B4) in the final bar. The first strain seems to separate its display opening flourish—open-string pizzicato and two high notes—from the descending stepwise figures that follow (see the lines charting these below the staff and then above).



Herz, Contredanses variées [Quadrille], op. 35

Henri Herz, *Contredanses variées*, op. 35, is in the form of a quadrille, a complicated dance for four couples that has a set design of five numbers, each of which has a specific form. The first number has an eight-bar promenade, A (see below) followed by two dance "figures" with the musical design BACA, for a total of 72 bars: 8 + 32 + 32. As Franz Hünten does in a quadrille published around the same time ([link](#)), Herz varies (embellishes) the return of B and C in the second figure, but never A.

At (a), a well-defined interval is unfolded; at (b), its lower note is extended; at (c), the unfolding reverses; at (d) a line descends from the upper note and at (e) ascends from the lower note.



For more information on the quadrille, see the sturdy seeming Wikipedia article: [link](#).

Galops by Johann Strauss, sr.

It is probably not surprising that music for the galop was prone to the same repetitious figures and "square-cut" designs as the contradance (in its 19th century form of the quadrille), although the reasons were different. The latter needed its repeated units and "quadratic syntax" as aural markers of the changes of figures for group dancing. The galop, on the other hand, was a fast couple dance that often amounted to little more than holding onto your

partner and skipping/racing down the floor: here it was the sheer speed that demanded simplicity and clarity in the music.

Galops are the second most numerous compositions in the work lists of both Joseph Lanner and Johann Strauss, sr., a reflection of the dance's popularity in the 1830s and 1840s. An early galop by Strauss (his op. 8) shows the musical priorities plainly. "Sauf aus!" in the introduction, by the way, means "Drink up!" Both strains are periods. In the first, a measure-long motive is heard three times and then the phrase is distinctively rounded off with a higher flourish. The consequent phrase does the same. The pattern is reversed in the second strain: an opening lower-register flourish is followed by three statements of a one-bar motive. Overall, the form is what I call an "AB design": two strains with largely unrelated materials (in contrast to the traditional small binary form of the 18th century, where there was usually a tight relationship between the two sections). For more on this design, see this post and its link: [Lanner](#).

The image shows a musical score for a piece titled "N° 4. CHAMPAGNER GALOPPE, VON JOH. STRAUSS." The score is written for piano and features a 2/4 time signature. The first system includes the vocal line with the lyrics "Sauf aus! Sauf aus!" and a piano (p) dynamic marking. The second system continues the piano accompaniment with a forte (f) dynamic marking. The score is characterized by a fast tempo and a rhythmic pattern of eighth and sixteenth notes.

-
- Lanner, *28er Ländler*, Op. 20, ns 1 & 2 (1828): link to [Lanner essay](#)
 - Lanner, *Altenburg-Ländler*, Op. 40 (1829): link to [Lanner essay](#)
 - Johann Strauss, sr., *Erinnerungs-Ländler*, Op. 15 (1829): link to [Strauss essay](#)
 - Johann Strauss, sr., *Josephstädter-Tänze*, Op. 23 (1829): link to [Strauss essay](#)
 - Johann Strauss, sr., *Hietzinger-Reunion-Walzer oder Weissgärber-Kirchweih-Tänze*, Op. 24 (1829): link to [Strauss essay](#)
 - Johann Strauss, sr., *Frohsinn im Gebirge*, Op. 26 (1829): link to [Strauss essay](#)
 - Johann Strauss, sr., *Sperls Fest-Walzer*, Op. 30 (1829): link to [Strauss essay](#)
 - Johann Strauss, sr., *Gute-Meinung-für-die-Tanzlust*, Op. 34 (1830): link to [Strauss essay](#)
 - Johann Strauss, sr., *Vive la danse!*, Op. 47 (1831): link to [Strauss essay](#)
 - Johann Strauss, sr., *Das Leben ein Tanz, oder Der Tanz ein Leben!*, Op. 49 (1831): link to [Strauss essay](#); link to [Gallery essay](#)
 - Adolphe Adam, *Le Châlet* (1834): link to the [essay On Ascending Cadence Gestures in Adolphe Adam's Le Châlet](#)
 - Lanner, *Die Pesther*, Op. 93 (1834): link to [Lanner essay](#)

Lanner, *Die Werber*, Op. 103 (1835): link to [Lanner essay](#)

Johann Strauss, sr., *Exotische Pflanzen*, Op. 109 (1839): link to [Strauss essay](#); link to [Gallery essay](#)

Johann Strauss, sr., *Londoner-Saison-Walzer*, Op. 112 (1839): link to [Strauss essay](#)

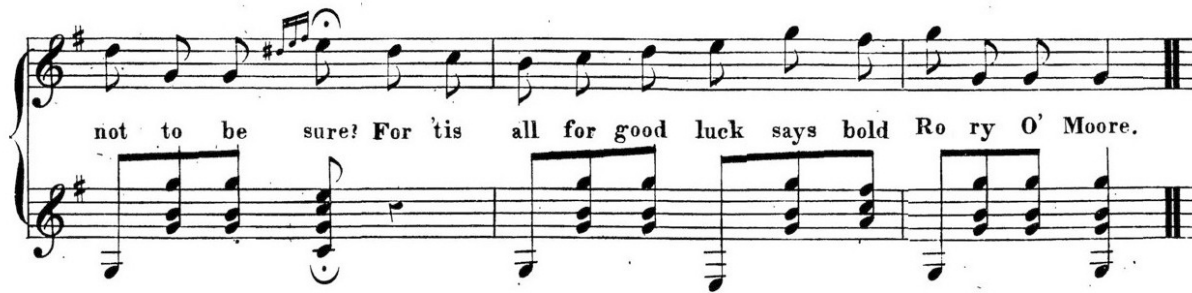
Carl Czerny, _____ n32 "German Air": link to [Rising Lines essay](#)

"Rory O'Moore" (1839)

A version of the well-known comic/romantic ballad "Rory O'Moore" was published in Philadelphia in a setting for voice and "Spanish guitar" (1839). Link to the page on the Library of Congress site: [link](#). Each verse has two parts, with essentially the same cadence. The first half of verse 1 is shown below, followed by the cadence to the second half. Given the strong focus on $\hat{5}$ (and the interval frame $\hat{1}-\hat{5}$) throughout each verse-half, a Schenkerian-style ascending Urlinie $\hat{5}-\hat{6}-\hat{7}-\hat{8}$ is easily heard. The run upward to an accented high note in the cadence, then octave drop, produces an effect not unlike that of the familiar and quicker "Scotch snap" figure.

The image displays a musical score for the song "Rory O'Moore" (1839), arranged for voice and guitar. The score is presented in three systems, each with a vocal line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are: "Young Rory O' Moore courted Kathaleen bawn, He was bold as a hawk, and she, soft as the dawn, He wish'd in his heart pretty Kathleen to please, And he thought the best way to do that was to teaze;". The guitar accompaniment features a consistent rhythmic pattern of chords, primarily triads, which supports the vocal melody. The vocal line shows a clear melodic structure with a strong emphasis on the fifth degree of the scale, as mentioned in the text.

End of the verse:



not to be sure? For 'tis all for good luck says bold Ro ry O' Moore.

- Author-editor unknown, *Virginia Reels, A Collection of the Most Admired Reels, Dances &c*, volume 2 (between 1839 and 1842), "Richmond Hill": link to [Rising Lines essay](#)
- Author-editor unknown, *Virginia Reels, A Collection of the Most Admired Reels, Dances &c*, volume 2 (between 1839 and 1842), "Petersburg Ladies": link to [Rising Lines essay](#)
- Francis Brown, "The Moon O'er The Mountain Is Beaming" (1841): link to [Rising Lines essay](#)
- Boehme, n258 "Bayrische Polka" (at least 1843): link to [Rising Lines essay](#)
- Lanner, *Hoffnungs-Strahlen*, Op. 158 (1840): link to [Lanner essay](#)
- Lanner, *Steyrische Tänze*, Op. 165 (1840/1841): link to [Lanner essay](#)
- Lanner, *Abendsterne*, Op. 180 (1841): link to [Lanner essay](#)
- Johann Strauss, sr., *Deutsche Lust oder Donau-Lieder ohne Text*, Op. 127 (1841): link to [Strauss essay](#)
- Johann Strauss, sr., *Apollo-Walzer*, Op. 128 (1841): link to [Strauss essay](#)
- Johann Strauss, sr., *Adelaiden-Walzer*, Op. 129 (1841): link to [Strauss essay](#)
- Johann Strauss, sr., *Egerien-Tänze*, Op. 134 (1842): link to [Strauss essay](#)
- Lanner, *Die Schönbrunner*, Op. 200 (1842): link to [Lanner essay](#)
- Johann Strauss, sr., *Latonen-Walzer*, Op. 143 (1842/1843): link to [Strauss essay](#)
- Johann Strauss, sr., *Die Lustwandler*, Op. 146 (1842/1843): link to [Strauss essay](#)
- Johann Strauss, sr., *Die Dämonen*, Op. 149 (1842/1843): link to [Strauss essay](#)
- Franz Boehme, his example n258, *Bavarian Polka* (from at least 1843): see [Polkas essay](#)
- Marie De Fiot-Korponay, [Gabiella Polka](#) (1845): link to [Complex Voices essay](#)
- Francis H. Brown, [Pavonia Polka](#) (polka-mazurka) (1845): link to [Complex Voices essay](#)
- Johann Strauss, sr., *Wiener-Früchteln*, Op. 167 (1844/45): link to [Strauss essay](#)
- Composer unknown, Allen Dodworth, arr., *Cally Polka* (earliest American publication in 1846): see [Polkas essay](#)
- Johann Strauss, sr., *Themis-Klänge*, Op. 201 (1847): link to [Strauss essay](#)
- Johann Strauss, sr., *Die Schwalben*, Op. 208 (1847): link to [Strauss essay](#)
- Johann Strauss, sr., *Die Adepten*, Op. 216 (1847/48): link to [Strauss essay](#)
- Johann Strauss, sr., *Aether-Träume*, Op. 225 (1848): link to [Strauss essay](#)
- Author-editor unknown, *The Souvenir*, "Tyrolese Dance": link to [Complex Voices essay](#)
- Anton Canti, *Polka Mazurka* (1849): see [Polkas essay](#)
- Antonio Barili, "Laura Polka" (1848): link to [Rising Lines essay](#)
- Stephen Foster, "Nelly Bly" (1850): link to [Rising Lines essay](#)
- Albert H. Wood, [Evening Shade Polka](#): link to [Rising Lines essay](#)

Mrs. S. R. Burtis, [Evening Star Polka](#) (1853): link to [Rising Lines essay](#)
Madame de Moricourt Groebl, [Fontainebleu Polka](#): link to [Rising Lines essay](#)
C. L. Peticolas, [Hiawatha polka](#) (1855-56): link to [Rising Lines essay](#)
Johann Strauss, sr.? [Marienka Polka](#): link to [Rising Lines essay](#)
George Hewitt, The [Student Polkas](#): link to [Rising Lines essay](#)
[Dodworth's Polka Quadrilles](#): link to [Rising Lines essay](#)
Francis Rziha, [Yankee Doodle Polka](#): link to [Rising Lines essay](#)
W. Vincent Wallace, [Rosebud Polka](#): link to [Rising Lines essay](#)
Charles Lenschow, [The Wedding Polka](#): link to [Rising Lines essay](#)
Theodor [von] La Hache, *E pluribus unum* (1854), n17: [Alabama Waltz](#): link to [Rising Lines essay](#)
James Bellak, [Sophia Waltz](#) "with brilliant variations" (1856): link to [Rising Lines essay](#)
D. T. Haraden, "Adelaide Polka" (1857): link to [Rising Lines essay](#)
Charles Grobe, *Beauties of Beethoven*, (1857) "[Beethoven's Dream](#)": link to [Rising Lines essay](#)
Composer? [Beethoven] "[Adieu to the Piano \(His Last Composition\)](#)": link to [Rising Lines essay](#)
Patrick Gilmore, [Emblem Schottisch](#)": link to [Rising Lines essay](#)
Edward White, arr., "[Jullien's Drum Polka](#)": link to [Rising Lines essay](#)
Jupiter Z. Hesser, "[Jupiter's Polka](#)": link to [Rising Lines essay](#)
J. C. Viereck, "[Kossuth polka](#)": link to [Rising Lines essay](#)
Brahms, "Wiegenlied" (Lullaby), op. 49n4: link to [Rising Lines essay](#)
Clara Schumann, "Lov'st Thou for Beauty?" ("Liebst du um Schönheit"): link to [Rising Lines essay](#)
Johann Strauss, sr./ J. C. Viereck, *Marienka* polka (1850): link to [Complex Voices essay](#)
Allen Dodworth, *Dodworth's Very Best Polka* (1850): see [Polkas essay](#)
William Dressler, *Brilliant Variations on Dodworth's Very Best Polka*: see [Polkas essay](#). LOC link: <http://www.loc.gov/item/sm1852.171320/>
Stephen Foster, *Village Bells Polka* (1850): see [Polkas essay](#)
Stephen Foster, *Soirée Polka* (1850): see [Polkas essay](#)
Carl Michael Ziehrer, *Bruder Liederlich*. Polka Française (c.1850): see [Polkas essay](#)
James Couenhoven, *27th National Guards Polka Quick Step* (1851): see [Polkas essay](#)
John H. Hewitt, *El Dorado Polka* (1852): see [Polkas essay](#)
J. T. Wamelink, *Sweetbrier Polka-Mazurka, with Variations* (1854): see [Polkas essay](#)

Bell Polka (1855)

The *Bell Polka* (1855) was published in Detroit as a "Remembrance of the Germania Musical Society" and "dedicated to the Ladies of Detroit." Link to the Library of Congress page for this piece: [link](#).

According to Nancy Newman, the composer—who is listed here only as "Buchheiser"—was William Buchheister, a violist in the Germania orchestra, a group of German and Irish musicians who came to the United States in 1848 and were active in New York and Boston till they

disbanded in 1854. Buchheister and his colleague Carl Stein then moved to Detroit to establish the Boston Music Store, renamed Weiss & Buchheister after Stein left in 1865; Buchheister died sometime after 1869; the store closed in 1880 (Newman 249).

The design is a very common one: dance-trio-dance da capo, where the dance has two repeated eight-bar strains—each shown below—and the trio, in the subdominant key, has the same. The da capo repeats the dance but then adds a coda which is still another repetition of the two strains with a slightly altered cadence to close—see the third example below. The alteration consists of a simple rising line, followed by a brief codetta.

BUCHHEISTER.

PIANO.

second strain:

coda:

The image shows a musical score for a Coda section. It consists of three systems of music, each with a grand staff (treble and bass clefs). The first system is marked 'Coda' and 'P' (piano). The second system is marked 'f.' (forte). The third system concludes the piece with a double bar line. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various chordal textures.

Reference: Nancy Newman, *Good Music for a Free People: The Germania Musical Society in Nineteenth-Century America*. Rochester: University of Rochester Press, 2010.

Carl Merz, *Deliciosa or Leonore Polka* (1855): see [Polkas essay](#)
Mrs. Delia Ward, *North Western Ralilway Polka* (1859): see [Polkas essay](#)

Strauss, *Künstlerleben* (Artist's Life) (1867)

One of the better known waltzes of Johann Strauss, jr., *Künstlerleben* [Artist's Life] has a number of features that are similar to those in the even more famous *Blue Danube*. One of the clearest tonic-with-add6 chords in the Strauss repertoire is in bars 4-5 of waltz 2 (below), and it appears again as the melody line comes back down (bars 12-13). This latter version, with the tonic chord in 6/4 position and acting as a cadential dominant, is more common in Strauss waltzes than the root position version that became the standard in most uses well into the twentieth century.

The image shows the musical score for the second waltz, measures 2 through 16. The score is written in 3/4 time and consists of two systems. The first system covers measures 2 through 9, with a dynamic marking of *p* at the beginning, *cresc.* in measure 5, *f* in measure 8, and *pp* in measure 9. The second system covers measures 10 through 16. The notation includes treble and bass staves with various chords, arpeggios, and melodic lines. Measure numbers 2, 5, 10, 13, and 16 are indicated above the staves.

In the third waltz, the same scalar descending figure has different consequences: a Vg (first box) that resolves directly, a transient ladd6 that follows, and an ECP (expanded cadential progression) whose $\wedge 6$ over ii6 participates in the motivation to a very emphatic rising cadence gesture.

The image shows the musical score for the third waltz, measures 1 through 13. The score is written in 3/4 time and consists of two systems. The first system covers measures 1 through 8, with a trill (*tr*) in measure 1. The second system covers measures 9 through 13. The notation includes treble and bass staves with various chords, arpeggios, and melodic lines. Measure numbers 1, 6, and 13 are indicated above the staves. There are three boxes highlighting specific harmonic features: a first box around measures 2-4, a second box around measure 6, and a third box around measures 7-8. An arrow points from the first box to the second, and a double arrow points from the second box to the third.

The last waltz in the set also makes much of the potential of $\wedge 6$ for expression and coloration of harmony, starting in the first bar (arrow). Piling things on, Strauss directly resolves Vg (second arrow and bar 6) but with an intervening upper neighbor E6! The tonic as ladd6 is particularly expressive with its repeated leaps to $\wedge 6$ (double arrow and bars 6-8). The version of with the tonic chord in 6/4 position appears in bars 12-13.

5. *p*

6

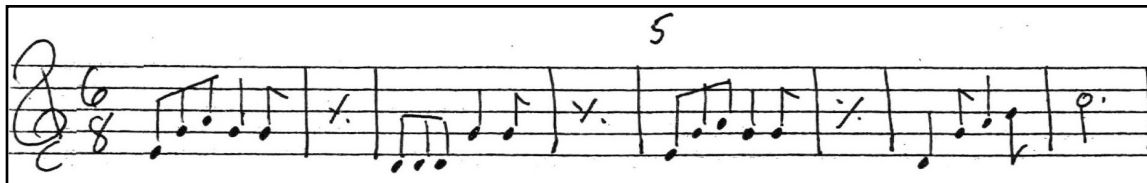
9

13 *f*

After all the above, the second strain is remarkably simple, involving a pair of rising cadences, the second of which even devolves to $\Delta 6$ over a simple subdominant.

-
- Henri Duparc, "Lamento" (1868): link to [minor key essay](#)
 - Eduard Strauss, *Tour und Retour*. Polka Française (1870s?): see [Polkas essay](#)
 - Brahms, *Liebeslieder-Walzer*, op. 52n3: link to [\$\Delta 6\$ in 19th century essay](#)
 - Brahms, op. 59n1, "Dämmerung senkt sich von oben": link to [minor key essay](#)
 - Brahms, "Über die See," op. 69/7: link to [to Ascent, Text essay](#); link to [minor key essay](#); link to [Gallery essay](#)
 - Hugo Wolf, *Eichendorff-Lieder*, "Lieber alles": link to [to Ascent, Text essay](#)
 - Hugo Wolf, "Der Schäfer": link to [minor key essay](#)

Part III: After ~1870



Wekerlin, 3 Ländler (*Valses Alsaciennes*) (1874)

Jean-Baptiste Weckerlin (alt: Wekerlin) was a French-Alsatian composer (1821-1910) who was a student of Halévy at the Paris Conservatory and later became the Conservatory's librarian. Perhaps in part because of that activity, he became interested in historical and folk musics, notably publishing a volume of bergerettes (pastorales). He composed several operas and a number of songs.

The set of 3 Ländler (*Valses Alsaciennes*) for piano four-hands was published in 1874. The first strain of the first number is of interest here. I show the prima part with the bass only of the secunda part. The figure is a consistently descending line from C7 to G5 (circled notes), with a loop back at (b), so that we hear C6 sounded at both (a) and (c). The "primitive" ascending gesture in the cadence is a bit of a surprise turn, for its sudden move in the opposite direction, not because of the $\wedge_5-\wedge_7-\wedge_8$ gesture.

Thinking of this a bit more abstractly, I think this could be heard as an inverted arch $\wedge_8-\wedge_7-\wedge_6-\wedge_5-\wedge_5-\wedge_7-\wedge_8$ and have marked scale degrees accordingly in the score. The whole is a pleasant twist on the stereotypical rising figures and sudden "fall from the dominant" of the Viennese waltz.

All^{to} Moderato.

PIANO. *p*

PIANO. *p*

(a) (b) (c)

(d) *cresc.*

Theodor Lehmann, *Ländliche Suite*

Theodor Lehmann was a Norwegian musician whose dates are 1847-1915. I was able to find nothing else about him with a cursory search. His *Ländliche Suite* for violin and piano, op. 7, was published by Hansen in Copenhagen. Link to the score page on IMSLP: [link](#).

The second movement (of three) is titled "Bauerntanz" and shows some hints of the Hardanger fiddle style. The design is curious—on the surface a ternary form of the common sort, with A closing in the dominant key, B unstable but moving about and toward the dominant, and a prominent and full reprise in the main key. But B turns out to be nothing but unstable—it's a longish (re)transition with no tune of its own—and "the full reprise" turns out to be an entirely new tune, or C.

Here is the first half of A, a sentence with an expanded continuation phrase. The second half (not shown) repeats the theme but reaches a PAC on the dominant for the first ending; it veers off in striking way to the minor subdominant for the second ending.

II. Bauerntanz.

Allegro poco moderato rusticoso. Theodor Lehmann, Op.7.Nr. 2.

Violine.

Pianoforte.

The B-section takes its time reaching the dominant and then revs up to a scalar rush to the tonic, which opens the reprise.

4

arco
spiccato

mp

m

f

The "false reprise" or C is a double period (Caplin's 16-measure period), in which the 8-bar antecedent is a sentence:

The first system of the musical score consists of two staves: a piano (p) staff on the left and a violin (v) staff on the right. The piano part features a series of chords, with five instances of a structural cadence marked as 'Cad *' underneath. The violin part has a melodic line with slurs and accents. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

Here is the consequent of the double period, with the structural cadence (I have reproduced the coda underneath). It might take a little work to specify the individual tones, but overall the inverted arch is clear enough: $\wedge 8-\wedge 7-\wedge 6-\wedge 5-\wedge 6-\wedge 7-\wedge 8$.

The second system continues the musical score with piano and violin parts. It includes a coda section at the bottom, which is a short melodic fragment. The piano part continues with chords and structural cadences marked 'Cad *'. The violin part continues with its melodic line. Dynamic markings include *f* and *mf*.

Coda with a pedal tonic and a couple quick V-I repetitions. Notice that its principal gestures all run downward, a foil to the strong rush-upward in the cadences of the preceding theme.

Rimsky-Korsakov et al, *Paraphrases: 24 Variations et 15 petits pièces sur le thème favori et obligé* (1880)

(Three oddities, part 1) After a series of posts on seventeenth and eighteenth century music, I am moving back, so to speak, to the nineteenth century. Before tackling still another dozen tunes from a country-dance collection, to be followed by numbers from Charles Lecocq's great success (and one of the best known opéras bouffes/operettas from the latter half of the century) *La Fille de Madame Angot*, I will present three pieces I am characterizing as "oddities," though each for a different reason. Today it is a set of variations and character pieces on the tune most people know as "Chopsticks." After that, I will look at a set of variations by Paul Dukas on a theme by Rameau, and then a short sacred choral duet by Cécile Chaminade.

Whether the "thème favori" of *Paraphrases: 24 Variations et 15 petits pièces sur le thème favori et*

obligé (1880) was influenced by the piece called "The Chop Waltz" (Glasgow 1877) [as claimed in the Wikipedia article] is highly doubtful, nor am I inclined to hunt further to clarify the matter. But it should be said that the tune as Borodin, Rimsky-Korsakov, Cui, and Liadov use it is in 2/4 meter, not 3/4, uses \wedge^6 as well as \wedge^5 , and was already well known in Russia as "tati-tati."

Because the upper voice in the wedge figure that makes up the tune ascends, it is perhaps not surprising that the added material for the variations tends to descend--indeed, we can see this already in the harmonization of the theme, which doubles the lower voice to end. Asterisks show that upper voice notes G5 and A5 don't fit their harmonic support; lower voice notes always do.

The image shows the musical score for the theme of "The Chop Waltz". It consists of two staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The time signature is 2/4. The tempo and mood are indicated as "Tema. Moderato sostenuto." The melody is a simple, ascending eighth-note pattern. The piano accompaniment features a bass line with eighth notes and chords in the right hand.

In the first variation, A minor: \wedge^3 is reached in both upper and lower voices. Note again that the new material mostly plods on downward.

The image shows the musical score for the first variation, labeled "N.R.-K. Var. I. Poco più mosso." It consists of two staves: a single treble clef staff for the melody and a grand staff for the piano accompaniment. The time signature is 2/4. The tempo is "Poco più mosso." The melody is a simple, descending eighth-note pattern. The piano accompaniment features a bass line with eighth notes and chords in the right hand. An asterisk is placed above the melody in the fourth measure, indicating a note that does not fit the harmonic support.

Since "tati-tati" is not much of a tune at best, in most of the variations it is reduced to a covering descant. That status is plain from variations 4 and 8, below.

The image shows two staves of musical notation. The top staff is for 'Var. IV. Poco meno mosso.' in A.L. (Allegretto) tempo, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The bottom staff is for 'Var. VIII. Allegretto.' in C.C. (Crescendo) tempo, featuring a treble clef with a more complex melodic line and a bass clef with a rhythmic accompaniment. Both variations include dynamic markings like 'p' and 'poco meno mosso'.

Overall, the set of variations—and the character pieces (including *two* fugues!)—are notable mostly for their cleverness and mechanical compositional skill.

Paul Dukas, *Variations, interlude et final sur un thème de Rameau* (1907)

(Three oddities, part 2) Paul Dukas's impressive *Variations, interlude et final sur un thème de Rameau* was published in 1907. The theme is the second last number in Rameau's *Pièces de clavecin*, a menuet titled "Le Lardon." A simple rising line in the first strain and a slightly more complicated one in the second strain are both clear enough, though the focal tone is less so: at (a) the repeated $\wedge 5$ is crossed at (b) by the left hand's $\wedge 8$ (D5). This happens again in the consequent phrase. Thus, at (c) one could easily hear--in fact, I do hear--the rising line moving within a $\wedge 5$ - $\wedge 8$ frame. At (d), the contrasting middle phrase overtops D5 with F#5, but that fits into the common "one-too-many" figure and doesn't materially affect the balance in the somewhat altered reprise.

LE LARDON
Menuet

(a) (b) (c)

(d) (e)

^5 ^6 ^5 (^8)^7 ^8

The image shows a musical score for a piece titled "LE LARDON Menuet". It consists of two systems of staves. The first system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff. The second system also has a treble clef staff with the same key signature and time signature, and a bass clef staff. Various sections are marked with letters in parentheses: (a) at the beginning of the first system, (b) in the middle of the first system, (c) at the end of the first system, (d) at the beginning of the second system, and (e) in the middle of the second system. There are also some numerical annotations: ^5, ^6, ^5, (^8)^7, ^8.

From this simple menuet emerges an abundance of character and figural variations, some of which are free ("fantasy variations") while others hold more closely to the theme. The very first variation abruptly changes the texture to one that is dense with chromatic elaborations. In the midst of this one can just catch snatches of the tune (arrow).

Var. I
Tendrement

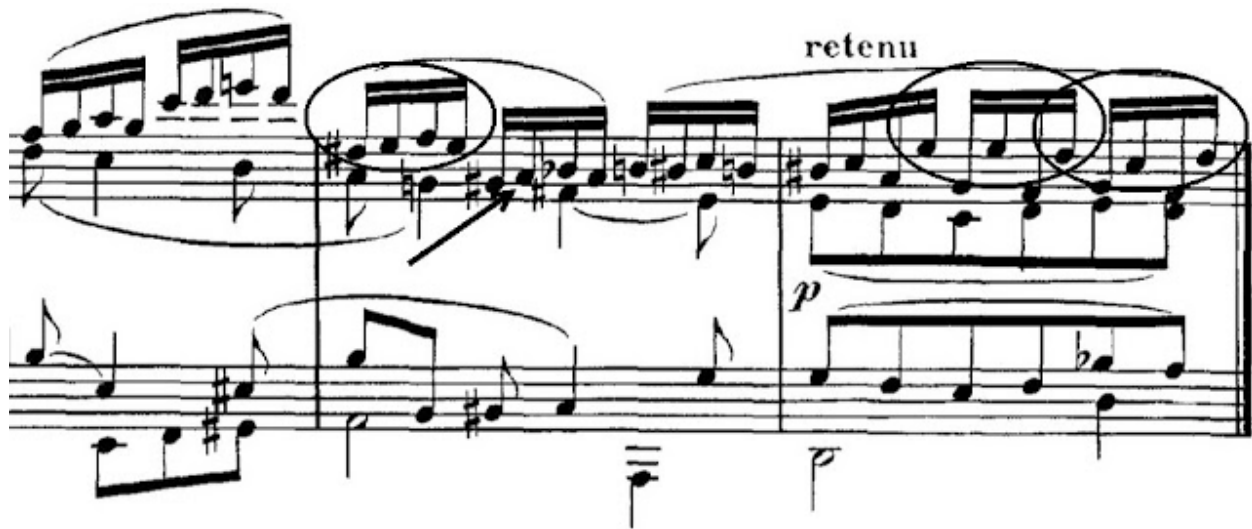
p *cresc.*

The image shows a musical score for a variation titled "Var. I Tendrement". It consists of two systems of staves. The first system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff. The second system also has a treble clef staff with the same key signature and time signature, and a bass clef staff. The piece starts with a piano (*p*) dynamic and ends with a crescendo (*cresc.*). An arrow points to a specific note in the treble staff of the first system.

The ascending cadence of the theme's first strain is preserved—



—but the figuration obscures the ending of the variation considerably (see the arrow pointing to A₄ in the example below). I find it easier to hear a descent from E₅ to D₅: E₅ is the chord tone in the first set of circled notes and connects to itself above the final tonic chord (second circled notes) and settles to D₅ (third circled notes).



In contrast, variation 4 places the figuration in the left hand and preserves the melody quite clearly in the right. The first circled notes show the scalar descent from bars 3-4 of the theme, the second set the cadence of the first strain. Note that the opening of the second strain has been placed in the lower voice (bar 9, circled); the upper register is regained for the reprise and once again the ascent is largely cleared of elaboration.

Var. IV. Un peu animé, avec légèreté

The musical score for Var. IV, "Un peu animé, avec légèreté", is presented in six systems. The key signature is G major (one sharp) and the time signature is 4/4. The piece begins with a piano (*p*) dynamic. The first system includes a *poco sf* marking. The second system starts with measure number 3 and features a triplet in the bass line. The third system starts with measure number 5 and includes a *poco sf* marking. The fourth system starts with measure number 8 and includes a *poco sf* marking and a *p* dynamic. The fifth system starts with measure number 11 and includes a *Cresc.* marking. The sixth system starts with measure number 14 and includes a *sf* marking. The score is characterized by flowing eighth-note patterns in the bass line and chords in the treble line, with various slurs and ties connecting notes across measures.

In the previous post I looked at the theme and at variations 1 and 4 in Paul Dukas's *Variations, interlude et final sur un thème de Rameau*. The last three variations (out of eleven) are also of interest with respect to ascending cadence gestures (as these compare with the theme).

In variation 9, \wedge^5 is overtopped by \wedge^8 (in a D₅-D₆ octave) at the beginning, and the register is returned to for both cadences and the beginning of the reprise (all boxes).

Var. IX *Animé*

The musical score for Variation IX is presented in four systems. The first system is marked *poco f* and *Animé*. The second system features *sf* and *f* dynamics. The third system includes a *cresc.* marking. The fourth system shows *f* and *sf* dynamics. Several boxes are drawn around specific ascending cadence gestures in both the piano and bass staves across all systems.

In variation 10, the opening is complex, but the ending reduces the ascent to (nearly) its simplest form—in any case, the *marcato* makes it unmistakable.

Var. X Sans lenteur, bien marqué

ending

f

(a)

sec

(b)

Variation 11 is very long and features two stepwise, partly chromatic ascents (which are repeated later in the variation): at (a) from A₃ to D₄, at (b) from B_{b3} all the way to D₅.

Var. XI *Sombre, assez lent* (a)

(b)

cresc.

f

Cecile Chaminade, "Angelus" (1869)

(Three oddities, part 3) It is probably unfair to characterize a religious vocal composition as an oddity. I include Cecile Chaminade's "Angelus" in this series because of its surprisingly early use of neo-modal harmony.

The duet is in two verses, musically identical; all of the first verse is shown here. At (a) the $\wedge_1\text{-}\wedge_5$ frame is established; at (b) it is inverted and \wedge_2 replaces \wedge_1 ; at (c) the change is repeated, but as an echo in the same register: $\wedge_1\text{-}\wedge_5 \rightarrow \wedge_2\text{-}\wedge_5$; at (d) a play between \wedge_2 and \wedge_1 , where the second vocal part goes down by step (circled notes) and the first part returns to \wedge_5 to end the phrase. After this the Angelus bell rings the same $\wedge_2\text{-}\wedge_5$, but an octave higher [at least, I assume that's

correct; this is the only edition I have access to at present; registers may well be more complicated if there is a prior edition in a different instrumentation].

The ringing of the bell prompts a brief Angelus prayer. At (f), the oscillation between notes shifts to A₄ and G₄ (circled) with F major 5/3 and G minor 6 harmonies. A steady movement upward first reaches Bb₄, then—at (g)—continues upward to close on F₅. Note, however, that the leading tone is missing and the cadential progression is plagal: IV-ii7-I. At (h) a quiet "echoing" coda.

The "oddity" then is the "incomplete" rising line; whether it starts on A₄ or its companion at (f), G₄, is unclear, but I'll assume A₄, and so the line is $\wedge_3\text{-}\wedge_4\text{-}\wedge_5\text{-}\wedge_6\text{-}\wedge_8$.

Angelus

(Armand Sylvestre)

English version by
Eugène Oudin

C. Chaminade. Op. 69

(a) (b)

1st Voice *Andante* *f à pleine voix*
As bend-ing wear-y o'er the fur-row, Our tir-ed

2nd Voice *f à pleine voix*
As bend-ing wear-y o'er the fur-row, Our tir-ed

Piano *Andante*

(c)

frames no more can stand, A - far out in the haz - y

frames no more can stand, A - far,

(d) (e)

dolce *p*
dis - tance Clear-ly the An-ge-lus rings o'er the land.

dolce *p*
Clear-ly the An-ge-lus rings o'er the land.

keep Ped. > *p*

(f)

He - ly Moth - er Ma - rie, May thy name e'er be
Ho - ly Moth - er Ma - rie, May thy name e'er be

pp *pp* *f* *sf* *pp* *p* *p*

Detailed description: This section contains two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in a grand staff. The music is in a minor key with a 3/4 time signature. The first vocal line starts with a circled *pp* dynamic marking. The piano accompaniment features chords with accents and dynamic markings of *f*, *sf*, and *pp*.

(g)

blest: O hear our fer - vent cry, An - ge - lus Do - mi -
blest: O hear our fer - vent cry, An - ge - lus Do - mi -

poco più f *f largo* *f largo* *poco più f* *f largo* *ppp* *più f* *f largo*

Detailed description: This section contains two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in a grand staff. The music is in a minor key with a 3/4 time signature. The first vocal line starts with a circled *poco più f* dynamic marking. The piano accompaniment features chords with dynamic markings of *ppp*, *più f*, and *f largo*.

(h)

ni! An - ge - lus Do - mi - ni!
ni! An - ge - lus Do - mi - ni!

a tempo *p rit.* *a tempo* *a tempo* *p rit.* *a tempo* *a tempo* *p rit.* *a tempo*

Detailed description: This section contains two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in a grand staff. The music is in a minor key with a 3/4 time signature. The first vocal line starts with a circled *a tempo* dynamic marking. The piano accompaniment features chords with dynamic markings of *a tempo*, *p rit.*, and *a tempo*.

Costa Nogueras, from *12 Composiciones musicales* (1881)

Recent posts on nineteenth century music have brought forward composers from the Alsace (Wekerlin), and Norway (Lehmann). Continuing the international theme, two posts will look at music by Vicente Costa Nogueras, a Spanish (Catalan) composer who lived from 1852 to 1919. He was a pianist, professor in the conservatory at Barcelona, and he wrote predominantly music for that instrument, but also works for the stage and orchestra, as well as songs. The *12 Composiciones musicales* (1881) appear to be a gathering of individually published pieces. Here is the cover page, which lists them all; I have added numbers to show the ordering in the PDF file on IMSLP. Pages in the volume are not numbered consecutively.



Six of the twelve pieces incorporate prominent rising lines. The opening "Melodia" is in a ternary form, where A is a double period closing on the dominant, B is a typically unstable middle section, and the reprise is rewritten—see below. The opening presentation phrase is from the beginning, as is the first idea in the continuation. After that is a two-bar insertion in the piano, and then a considerable expansion of the cadential progression. Scale degree $\hat{5}$ is quite clear at (a), as is the transposition up a step at (b), and the expressive leap at (c)—which is magnified in the reprise by the piano's "echo" at (d). At (e) we hear the figure from (c) again but now touching and holding $\hat{6}$; after a fall from that note, the line closes in the lower octave.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The lyrics are in Spanish. Five specific melodic phrases are circled and labeled (a) through (e).
System 1: Vocal line starts with a $\wedge 5$ above the first measure. Circled phrase (a) is the first measure, and circled phrase (b) is the second measure. Lyrics: "Tu nombre es Ja en mis la... hios" and "tu ma gna en mi".
System 2: Circled phrase (c) is the first measure, and circled phrase (d) is the second measure. Lyrics: "pe... cho" and "¡Que hec mo sa es a... mor mi... o".
System 3: Circled phrase (e) is the first measure. Lyrics: "... mo... sa es a... mor mi... o la luz del pen... sa... mien... to la luz del pen... sa...".
System 4: Lyrics: "... mien... to.".
System 5: Final system with piano accompaniment.

Polichinella is n2 in the set, a polka whose melody--another double period--takes the inverted arch form and finishes with $\wedge 6-\wedge 7-\wedge 8$.

The Mazurka (n3) is named Colombina (why Costa Noguera invokes the Commedia dell'arte characters is unknown--we will see Harlequin too in n11). Here, the main figure is an ascent from $\wedge 5$ to $\wedge 8$, although in the cadence $\wedge 5$ substitutes for an obviously intended $\wedge 7$.

The image displays three systems of musical notation for piano. The first system is labeled "PIANO." and begins with a forte dynamic (*f*). It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Annotations include degree symbols $\hat{5}$, $\hat{6}$, and $\hat{7}$ above the treble staff, and *p dolce.* in the bass staff. The second system continues the piece, marked with a piano dynamic (*p*) and includes the annotation "c.t." above the treble staff and $\hat{8}$ above the first measure. The third system concludes the excerpt, marked with a piano dynamic (*p*) and includes the annotation $\hat{5}\hat{6} (\hat{7})\hat{8}$ above the treble staff. The notation includes various musical symbols such as notes, rests, beams, and slurs.

In the second strain, likewise, an ascending line is the main figure. In a formal analysis graph, I would treat this as a three-part Ursatz, with $\hat{3}/\hat{5}$.

The image displays a musical score for a piano piece. It consists of three systems of music, each with a treble and bass clef staff. The first system shows a piano (p) dynamic and includes fingering markings: ^3, ^4, ^5, and ^7. The second system continues with a piano (p) dynamic and includes fingering markings: ^4, ^3, and ^8. The third system begins with a forte (f) dynamic, marked 'cresc.' (crescendo), and includes fingering markings: ^5, ^6, ^7, and ^8. The score features various musical notations such as slurs, accents, and dynamic markings.

Costa Noguera, from *12 Composiciones musicales* (1881), continued

In the previous post, I commented on the first three numbers in the *12 Composiciones musicales* (1881) by Vicente Costa Noguera. Today I look at the last three, a Fantasia-Impromptu (n10), a waltz "Arlequin" (n11), and a March (n12).

The Fantasia-Impromptu is a larger scale piece in a ternary form with a strongly contrasting middle section (Allegro giocoso in the outer sections, Andante Cantabile in the middle one). After a six-bar introduction, the principal theme enters in a double period in which both units end on the dominant. Here is the first:

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with quarter and eighth notes. A long slur covers the first five measures of the system.

After a contrasting middle of 19 bars, the theme returns, though now the second unit is entirely new—but once again ends on the dominant):

The second system of the musical score consists of three systems of two staves each. The key signature remains two flats (B-flat and E-flat), and the time signature is 2/4. The first system of this section shows a change in dynamics, with a forte (*f*) dynamic in the lower staff and a piano (*p*) dynamic in the upper staff. The second system of this section is marked *brillante.* and features a more active, rhythmic texture. The third system of this section includes accents (*^*) over the notes in the upper staff. The music concludes with a piano (*p*) dynamic in the lower staff.

Now *this* unit is repeated, finally closing the A-section in the tonic and introducing a transparent ascent from $\wedge 5$ to $\wedge 8$ in the cadence.

The musical score consists of three systems of piano notation. The first system shows a cadence with annotations $\wedge 5$ above the first measure and $\wedge 6$ above the second measure. The second system continues the cadence with annotations $\wedge 7$ above the third measure and $\wedge 8$ above the fourth measure. The third system shows the final notes of the cadence with the markings *dim:* and *rall:* below the staff.

All this is repeated at the end of the piece, and a brief rousing coda follows:

The musical score consists of two systems of piano notation. The first system shows a rousing coda with dynamic markings *ff* and *ff*. The second system continues the coda with dynamic markings *ff* and *ff*.

Arlequin (n11) is a conventionally designed waltz set with a short introduction, four waltzes, and a coda that quotes the first waltz. It is unusual in the progression of keys: F-Bb-Eb-Ab and a return to F through a quick modulation in the coda.

The first strain of waltz n1 gives a prominent place to \wedge_3 (A5) in the first unit, but the second runs a line directly from \wedge_5 over a typical TSDT functional progression.

The image shows two systems of musical notation for a piano accompaniment. The first system consists of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and a few quarter notes. The bass staff contains a rhythmic accompaniment of eighth notes. The second system continues the piece, featuring a treble staff with a melodic line that includes a fermata over a note, and a bass staff with a steady eighth-note accompaniment. The word "grazie" is written in the right margin of the first system.

The second strain (trio) of n2 leaves little doubt about its attention to \wedge_5 , and \wedge_6 as its neighbor.

The image shows three systems of musical notation for a piano accompaniment. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece, with several chords in the treble staff circled in red. The third system continues the piece, showing a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

The March (n12) that closes the collection is a straightforward example of the "mirror Urlinie" from $\wedge 8$ down to $\wedge 5$ and then back up again in the cadence.

The musical score consists of three systems of piano accompaniment. The first system is marked 'MARCHA.' and 'f'. It shows a descending melodic line starting on $\wedge 8$ and ending on $\wedge 5$. The second system continues the descending line from $\wedge 5$ down to $\wedge 4$, then ascends back up to $\wedge 8$. The third system shows a final cadence starting on $\wedge 8$ and ending on $\wedge 5$. The score includes treble and bass clefs, a key signature of two flats, and various musical notations such as slurs, accents, and dynamic markings.

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

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

Ira Wilson,⁶ "Live in Sunshine" (n31): link to [Kingsbury Hymns of Praise essay](#)

Mrs. J. G. Wilson, "When We All Get to Heaven" (n37): link to [Kingsbury Hymns of Praise essay](#)

Philip P. Bliss, "Whosoever Will" (n59): link to [Kingsbury Hymns of Praise essay](#)

James McGranahan, "Christ Receiveth Sinful Men" (n79): link to [Kingsbury Hymns of Praise essay](#)

H. R. Palmer, "There is a Home Eternal" (n108): link to [Kingsbury Hymns of Praise essay](#)

Charles H. Gabriel, "He Depends on You" (n123): link to [Kingsbury Hymns of Praise essay](#)

George Stebbins, "Jesus is Calling" (124): link to [Kingsbury Hymns of Praise essay](#)

Philip P. Bliss, "Abundantly Able to Save" (n127): link to [Kingsbury Hymns of Praise essay](#)

William J. Kirkpatrick, "Stepping in the Light" (n135): link to [Kingsbury Hymns of Praise](#)

⁶ Examples drawn from *Kingsbury Hymns of Praise* (1922). The copyrights range from 1890 to 1922, the majority of them in the early years after 1900.

[essay](#)

James McGranahan, "There Shall Be Showers of Blessing" (n143): link to [Kingsbury Hymns of Praise essay](#)

M. L. McPhail, "Victory with Jesus" (n156): link to [Kingsbury Hymns of Praise essay](#)

J. H. Fillmore, "The Victory May Depend on You" (n166): link to [Kingsbury Hymns of Praise essay](#)

Charles H. Marsh, "One Day!" (n172): link to [Kingsbury Hymns of Praise essay](#)

H. R. Palmer, "Follow Me" (n173): link to [Kingsbury Hymns of Praise essay](#)

R. E. Hudson, "His Yoke is Easy" (n181): link to [Kingsbury Hymns of Praise essay](#)

W. H. Doane, "Tell Me the Old, Old Story" (n184): link to [Kingsbury Hymns of Praise essay](#)

E. O. Excell, "Let Him In" (n188): link to [Kingsbury Hymns of Praise essay](#)

Philip P. Bliss, "It is Well With My Soul" (n193): link to [Kingsbury Hymns of Praise essay](#)

A. F. Myers, "Mighty Army of the Young" (n194): link to [Kingsbury Hymns of Praise essay](#)

John Edgar Gould, "Lift Your Glad Voices" (n219): link to [Kingsbury Hymns of Praise essay](#)

Charles H. Gabriel, "The Old Red, White, and Blue" (n276): link to [Kingsbury Hymns of Praise essay](#)

Prokofiev, Classical Symphony, Gavotte

The third movement in Prokofiev's Classical Symphony (1917) is a very compact—and comically heavy-footed—gavotte with a musette trio. Here is the piano reduction of the gavotte itself only:

Non troppo allegro

The image displays a piano reduction of the Gavotte from Prokofiev's Classical Symphony. It consists of three systems of musical notation, each with a treble and bass clef staff. The first system is marked *f pesante*. The second system includes dynamics *f*, *mf*, *p*, and *mf*. The third system includes *f* and *ff*. The music is in 3/4 time and features a mix of chords and melodic lines.

In this rough reduction sketch, note the inverted arch shapes, short in section A, longer and covering all of section B. The detailed harmonic analysis reflects the importance to the piece's expression of its deceptive progressions and sudden shifts.

Handwritten musical score for the first system. The treble clef contains a melodic line with an inverted arch shape. The bass clef contains a simpler line. Below the staff is a harmonic analysis: $D: I N^6 I^4 \frac{V^7}{VI} bVI =D:IV I V$.

Handwritten musical score for the second system. The treble clef contains a melodic line with an inverted arch shape. The bass clef contains a more complex line with some notes circled. Below the staff is a detailed harmonic analysis: $(D:) vi iii \frac{V^7}{iii} I \text{ as } VI \text{ of } iii \frac{V^7}{+6} I^4 VI V^7 +6 I$. Below this is a separate treble and bass clef showing a specific chord progression.

A formal Schenker graph bases the opening on the frame $\wedge_3\text{-}\wedge_5$, with \wedge_5 appearing first and, as it turns out, remaining primary throughout. The simple ascent is complicated by the C# major displacement with a G# bass—see the reduction above for details. Since everything is moved down a half-step (from D to C# major), what "should be" \wedge_5 (A5) is now \wedge_5 (G#5). Three notes are affected that way—I've marked them with asterisks.

As the graph shows, in section B, the lower voice F# moves about neighbors. The orchestral score confirms the meandering of F# about E-E# and G—see the circled notes in the clarinets, horns, and (at the end) second violins. A particularly pleasing detail is the "piccolo" height $\wedge_7\text{-}\wedge_8$ in the flute—boxed.

This musical score page features the following instruments and parts:

- Fl.** (Flute): Includes a circled section in the final measure with a dynamic marking of *ff*.
- Ob.** (Oboe): Includes a circled section in the final measure with a dynamic marking of *ff*.
- Cl.** (Clarinet): Includes a circled section in the final measure with a dynamic marking of *ff*.
- Fag.** (Bassoon): Includes a circled section in the final measure with a dynamic marking of *ff*.
- Tr-be** (Trumpet): Includes a circled section in the final measure with a dynamic marking of *ff*.
- Cor.** (Cornet): Includes a circled section in the final measure with a dynamic marking of *ff*.
- Timp.** (Timpani): Includes a circled section in the final measure with a dynamic marking of *ff*.
- Archi** (Strings): Includes a circled section in the final measure with a dynamic marking of *ff*.

Other annotations include *a2* markings above the Flute and Clarinet staves, and dynamic markings such as *mf*, *f*, and *ff* throughout the score. A circled section in the Flute part is also labeled with a circled '5' and a dashed line above it.

Distler, "Der Gärtner," third version

Hugo Distler's Opus 19 is a large collection of a cappella songs to texts by Eduard Mörike. Several of the texts were set in multiple versions, including "Der Gärtner." I am discussing the third version, which is for three-part men's chorus. Because Distler's music is under copyright, I reproduce only the opening two measures, with an annotation, and then offer the entirety of my analysis.

F: $\wedge 6$ or Bb: $\wedge 3$?

The uncertainty of the tonal basis of the opening seems to dissipate by bars 4-5, with a secure cadence to Bb. Everything thereafter, however, is in F, including the close. Thus the possible Bb: $\wedge 3$ at the beginning turns out to be F: $\wedge 6$. Because the tonal design is reminiscent of the first strain of many small binary forms—as Bb: I-V—Distler succeeds in balancing the two tonalities beautifully.

Der Gärtner

F: I IV

Continuation of the analysis graph:

Handwritten musical score with analysis annotations. The score consists of three systems of staves. The first system has a treble clef staff with notes and stems, and a bass clef staff with notes and stems. Above the first system are circled numbers 9 and 12. To the right of the first system is the text "10-12" and a circled "4". The second system has a bass clef staff with notes and stems, and a treble clef staff with notes and stems. Below the second system are the numbers 10, 10, 7, 7, 8. The third system has a treble clef staff with notes and stems, and a bass clef staff with notes and stems. Above the third system are circled numbers 7 and 8. Below the third system are the Roman numerals (ii), V, I.

Tin Pan Alley and Broadway, 1910s and 1920s (1)

The Library of Congress and several other collections have digitized and made available an enormous number of musical compositions published in the United States before 1923. In this series, I will comment on a few with ascending cadence gestures.

Herbert Stothart is well-known as the director of the music department at the MGM studio in the 1930s and 1940s. He came to Hollywood, along with a good many others, from Broadway, where he had established a reputation as an orchestrator and composer by the early 1920s.

The song "Strictly Neutral Jag," co-written with Joseph E. Howard for the show "The Girl of Tomorrow" (1915) in which the song was featured. (All this according to the cover page. I was unable to find anything more on the show. Howard was a Tin Pan Alley composer who wrote "Hello Ma' Baby," among other well-known tunes. Howard's name is listed first on the cover

and first page of the score.) The sentiment of the song's subtitle "A Dramatic Appeal with Music" was for American neutrality in World War I, by no means an uncommon view in 1915. "Jag," of course is a play on "rag." The music can be found on the Lester Levy Collection website: [link](#).

The opening of the chorus (refrain) sets up an interval frame $\wedge_5\text{-}\wedge_8$, both rising and falling (boxed notes).

REFRAIN *Slower and marked*

For you've a strict-ly neu-tral jag,— And

The image shows a musical score for the Refrain of the song 'Jag'. It is in 2/4 time and D major. The title is 'REFRAIN Slower and marked'. The lyrics are 'For you've a strict-ly neu-tral jag,— And'. The score consists of a vocal line and a piano accompaniment. The piano part has dynamics *p* and *f*. The first two bars of the vocal line are boxed, showing a rising interval from G4 to D5 and a falling interval from D5 to G4.

The potential of this frame is eventually realized in the close. The chorus is not in the familiar 32-bar AABA design: it is a double period whose first unit is a sentence (see the continuation phrase in the example below—first four bars) and whose second unit (consequent) is expanded by 4 bars—those extra bars appear in the second example below. As the opening bar above (repeated at the end of the first example below, with \wedge_1) shows, D5 is well defined as a focal note. Scale degree \wedge_2 is reached at the end of the first unit, and I suppose could be called an interruption, but I have become increasingly skeptical of that term and would find neighbor note quite sufficient: so $\wedge_1\text{--}\wedge_2\text{--}\wedge_1$.

cos-mo-pol-i-tan, Rip, rip, rol-lick-in' Chap from the U. S. A. — And for the Kai-ser and the

The image shows a continuation of the musical score. The lyrics are 'cos-mo-pol-i-tan, Rip, rip, rol-lick-in' Chap from the U. S. A. — And for the Kai-ser and the'. The score shows a continuation of the piano accompaniment and the vocal line. The vocal line has a circled note (D5) labeled \wedge_1 and a note (D5) labeled \wedge_2 . The piano part has dynamics *f* and *p*.

In the consequent D₅ descends by sequence down to B₄ (not A₄) and then rises again to C#₅-D₅ in the cadence.

Chorus ending:

Tin Pan Alley and Broadway, 1910s and 1920s (2)

Albert von Tilzer was a contemporary of Joseph E. Howard and an equally successful song writer, known best now for "Take Me Out to the Ballgame." "Down Where the Swanee Flows" (1916) is typical of a sentimental strain of "Southern songs" that, yes, does go back as far as Stephen Foster in the mid-19th century. Link to the sheet music on the Lester Levy Collection website: [link](#).

The design of the chorus is 32 bars, but what I am tempted to call "through-composed"—that is, every eight-bar unit is different, so ABCD (most certainly *not* the stereotypical AABA). The opening defines two spaces, Eb₄-Bb₄ and Bb₄ (here, C₅)-Eb₅. The lower of the two predominates throughout, which permits reading Bb₄ (or ^5) as a focal tone and the progression to the cadence in the final 8-bar unit both clear and simple (second example below).

(Chorus ending)

The image shows a musical score for the song "Swanee River". It features a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The lyrics are: "That's why I'm go-ing back where they care for me", "Ev'ry night they say a lit-tle prayer for me", and "Down where the Swan-ee Riv-er flows". There are annotations: "one-too-far" with an arrow pointing to a note in the piano part, and "c.f." with an arrow pointing to a note in the vocal line. The piano part includes a dynamic marking "nn" and a fermata over the final chord.

Tin Pan Alley and Broadway, 1910s and 1920s (3)

Today's entry is by Wallie Herzer, still another Tin Pan Alley composer active around the time (before and after) World War I. "Everybody Two Step" is his best known piece. Wikipedia entry for Herzer: [link](#). Link to the song on the Levy Collection site: [link](#).

The chorus is a straightforward double period where the melody is controlled by obvious stepwise figures: Bars 1, 3, and 5 below will illustrate. The ending, with the ascent from \wedge_5 , is at the bottom of the page.

The image shows the musical score for "Everybody Two Step". It features a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The lyrics are: "If you want to two-step" and "Ev'-ry-bod-y does it,". The piano part includes a dynamic marking "A" and a fermata over the final chord.

Spoken

Ev' - ry - bod - y wig - gle

Ev' - ry - bod - y two - step now. —

gva

8

The image shows two systems of musical notation. The first system is for the phrase 'Ev' - ry - bod - y wig - gle'. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The vocal line has two notes circled. The second system is for the phrase 'Ev' - ry - bod - y two - step now. —'. It also features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line has a long note with a slur and a fermata. The piano accompaniment has a 'gva' marking above a chord and an '8' below a note in the bass line.

Tin Pan Alley and Broadway, 1910s and 1920s (4)

Rudolf Friml's *The Vagabond King* was produced on Broadway in 1925. It remains the composer's best-known work. Wikipedia link to the musical: [link](#). Because the music is still under copyright, I have reproduced only very brief excerpts with annotations.

The book for this musical is a heavily fictionalized and romanticized story about François Villon, taken from a popular novel and play, *If I Were King* (1901), by Justin McCarthy. In fact, about the only thing historical is the character of François Villon and his engagement in criminal activities. That he is presented as a swashbuckling type who would eventually put his skills to positive use fits a well-established stereotype in the nineteenth and early twentieth century stage and film repertoires (think Zorro, Captain Blood, Robin Hood [as played by Errol Flynn], and many others).

Briefly and very roughly, Louis XI condemns Villon to death; the latter raises the Paris rabble to defeat the besieging Burgundians; Villon is condemned anyway; Katherine de Vaucey offers to die instead; the King pardons—and exiles—them both. (The Wikipedia article has a good synopsis.)

Number 4 is a comic drinking song—or one might say, a drinking march: note the "Marziale" annotation for the refrain, whose opening melody is shown here:

REFRAIN
Marziale

what care I for a purse of gold,
what care I for a down-cast eye —

The second half of the refrain is a steady ascending approach to the cadence. The first motive offers a "flagon" (below) then expanding repetitions of the motive move upward—the steps taken are shown at the right in the first system—until we reach Ab₅ and A₅ (second system) and "an ocean of wine."

poco a poco cresc.

fla-gon of wine -

mf poco a poco cresc.

An o - cean of wine will dol

sf

¹ ^6 — — ^6 ^7 ^8

"Tomorrow" (n12) is a romantic duet for Katherine and Villon. Villon sings the verse and refrain, then Katherine sings the verse (to new words), and finally he repeats the refrain while she adds a descant part—see the opening of this last below. Note the persistently rising figure in the descant, while the main melody hovers about \wedge_3 (as C₅).

REFRAIN (DUET)

KATHERINE
descant
 To - mor - row will you care? - To-morrow will

VILLON
melody
 To - mor - row is too far a - way - To - mor - row

In the cadence, a complicated set of figures emerges out of this pairing. In the main melody, C₅—see circled note almost at the end of Villon's part—substitutes for \wedge^2 in an abstract third-line we would trace back to the focal note C₅ at the beginning. When \wedge^3 substitutes for \wedge^2 over the dominant seventh chord, the V₁₃ effect is created—one can trace its use back at least to 1840. At the same time, the melody moves much more concretely up from \wedge^5 —see boxed notes in Villon's part. The double arrows show the complications: Katherine picks up \wedge^5 an octave higher (Eb₅) and doubles the chromatic progression and the tonic-note ending (boxed notes), but she uses the common substitution of \wedge^5 for \wedge^7 in the rising line. The progression, however, is literally given in the accompaniment, as Eb₄-E₄-F₄-G₄-Ab₄ (see the sequence of arrows in the accompaniment).

substitute for \wedge^7

K.
 To spend a gay To - mor - row with me

V.
 - So bor - row To - mor - row with me

substitute for \wedge^2

Tin Pan Alley and Broadway, 1910s and 1920s (4), continued

Yesterday I wrote about two numbers in *The Vagabond King* (music by Rudolf Friml, 1925). As a postscript, here is a number from Friml's version of *The Three Musketeers* (1928). Another march, like the drinking song in *The Vagabond King*, this one is a vigorous affirmation of D'Artagnan's (and the Musketeers') loyalty to king and country.

Focus on $\wedge 5$ is very strong, but in the musical example below note the equally strong internal rising figure in the accompaniment.

1st time D'ARTAGNAN sings alone. 2nd time CHORUS

CHO. My Sword will cleave my way,

$\wedge 5$ $\wedge 6$ $\wedge 5$

mf-ff *sost.* *resc.*

Detailed description: This musical score shows a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 2/4 time. The lyrics are "My Sword will cleave my way,". The first measure of the vocal line is circled, and a $\wedge 5$ is written above it. The second measure has a $\wedge 6$ above it, and the third measure has a $\wedge 5$ above it. The piano accompaniment features a prominent rising figure in the bass line, marked with \wedge above the notes. The dynamic markings are *mf-ff* and *sost. resc.*

In the cadence, a remarkable wedge figure takes the bass down through the octave and the melody up. The melody is easily divided at the focal note (C₅, circled), with fifth below and fourth above, so that an ascending line $\wedge 5$ - $\wedge 6$ - $\wedge 7$ - $\wedge nat 7$ - $\wedge 8$ is readily heard.

CHO. fend his ows, His word is fight, love My sword and I

Cym.

Detailed description: This musical score shows a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 2/4 time. The lyrics are "fend his ows, His word is fight, love My sword and I". The first measure of the vocal line is circled, and the focal note C₅ is circled. The piano accompaniment features a prominent wedge figure in the bass line, marked with \wedge above the notes. The dynamic markings are *mf-ff* and *sost. resc.*

The entr'acte between Acts I and II is this same composition, but the orchestral accompaniment only: see the opening below. Of course, the same rising line ends, as above.

Deliberato

mf-ff *ruvido* *sost. cresc.*

As a postscript to the postscript, here is the ending of number 24, a duet for Constance and D'Artagnan that parallels the one between Katherine and Villon that I discussed in yesterday's post.

Note especially the optional ending (arrow) that keeps the rising line in its "obligatory register."

CON. ^{^5} D'ARTAGNAN ^{^#5} ^{^6}
so. I'll die for you if you will

D'ART. ^{^7} ^{^8}
kiss me before I go.

p *rall.* *rall.*

Four from the movies (1): *Rebecca*, "Hotel Lobby Waltz"

Franz Waxman wrote the underscore for *Rebecca* (1940; produced by Selznick, directed by Hitchcock). Early in the film we hear the "Hotel Lobby Waltz." A reduced version of the tune in transcription, along with chord symbols, is given below. Some bars of the reduction have all the notes, others have a principal note only. As the transcription shows, the final cadence rises.

The transcription shows the following chord symbols:

Staff A: e⁹ A¹³, D^{add6}, A⁷, D^{add6}, A⁷, D^{add6}, C#⁷/_{G#}, C#⁷, e^{add6}, B⁻¹³.

Staff B: D^{add6}, A⁷, D^{add6}, B¹³, e⁷, A¹³/_{G#}, A⁷, D.

Here is a formal Schenkerian sketch, with annotations that mark action in the film. "Exterior" refers to the exterior of the hotel; "interior" is the cut to the hotel lobby. "He" of course is Laurence Olivier in character as Maxim de Winter. "On reprise" refers to the reprise following a trio: the overall design is waltz (AABA)-trio-waltz. (The "Hotel Lobby Waltz," by the way, segues directly into the waltzes by Lanner and Strauss used in the breakfast scene.)

intro

exterior interior

A on repeat: he invites them to coffee
on reprise: they get up + walk to the elevator

A' B

The image shows a handwritten musical score for piano. It begins with a section labeled "intro" in a treble clef, with a key signature of one sharp (F#). The introduction is divided into "exterior" and "interior" sections. Section A is marked with a bracket and includes the handwritten notes: "on repeat: he invites them to coffee" and "on reprise: they get up + walk to the elevator". Section A' and section B are also bracketed. The first system consists of two staves: a treble staff with a melodic line and a bass staff with a supporting line. The second system consists of two staves: a treble staff with a melodic line and a bass staff with a supporting line. The treble staff in the second system has a "6" marking above a note and a "(7)" marking above a note. The score is written in a fluid, handwritten style.

The image displays a handwritten musical score for a waltz, consisting of five staves. The notation is a mix of formal and sketchy elements. The top staff begins with a treble clef and a key signature of one sharp (F#), followed by a series of notes and rests. A section of the score is enclosed in a box and labeled "A''". The second staff shows a similar key signature and contains several notes. The third staff features a melodic line with a dashed line indicating a continuation or a specific phrasing. The fourth staff includes notes with dynamic markings such as (\hat{c}) , (\hat{c}) , \hat{c} , and \hat{c} . The fifth staff continues the melodic and harmonic development. The overall style is that of a working draft or a composer's sketch.

The waltz has a trio, which is sketched below.

[Trio] *perhaps you can make yourself useful in*

The image shows a handwritten musical score for piano and voice. The piano part is in G major (one sharp) and 3/4 time. The voice part is in the same key and time. The score includes a piano introduction, a vocal line with lyrics, and a piano accompaniment. Handwritten annotations include 'I6' and '3', '8', and '9/2' above notes, and 'perhaps you can make yourself useful in' written above the vocal line.

A middleground/background sketch of the entire cue is here. The striking thing about the piece is certainly the "naturalization" of add6, so that the Urlinie is not $\hat{5}-\hat{6}-\hat{7}-\hat{8}$ but only $\hat{6}-\hat{7}-\hat{8}$.

waltz trio waltz

The image shows a handwritten musical sketch for piano in G major, 3/4 time. The sketch is divided into three sections: 'waltz', 'trio', and 'waltz'. The piano part is in the key of G major. Handwritten annotations include '6', '7', and '8' above notes, and 'D: |add6' and 'v7 |' below the piano part.

Four from the movies (2): *Jules et Jim*, "Le Tourbillon"

Four from the movies (2): "Le Tourbillon" from *Jules et Jim* (Truffaut, 1962). Link to YouTube clip with the scene from the film: [link](#).

Here is my transcription of the tune. A two-part design with closely similar endings—rising figures in bars 7-8 and 17-18. Part B has a double ending, a "standard" position for the cadence in 15-16 and the ending in 17-18 that we hear as nearly the same as bars 7-8. The figure in bars 10 and 14 is particularly expressive as it carries the text "tourbillon."

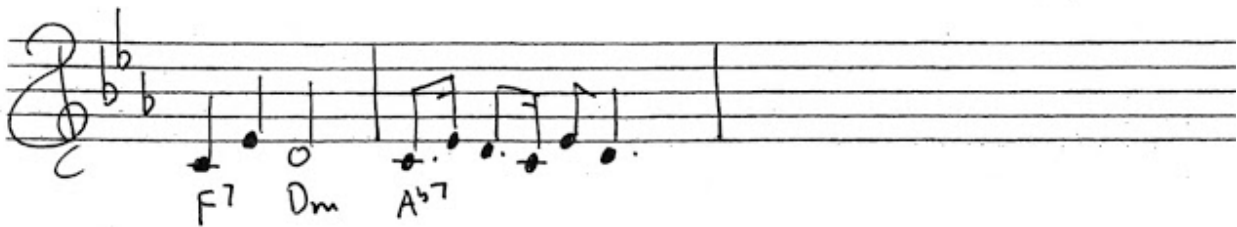
Two graphs: the first divides the tune in half, with a three-part *Ursatz* in 1-8 and a different one in 9-18. In the latter, the background \wedge_2 is assumed at bar 12, which I grant is not entirely satisfactory as it forces the \wedge_1 to appear at the beginning of the repeated figure (13-14) that held \wedge_3 the first time around (9-10). An alternative would be to imply \wedge_2 in bar 15 and \wedge_1 in bar 16, with the latter only sounded in retrospect in bar 18. Again, not entirely satisfactory.

The second graph draws on the common "one-too-far" figure that is often used in, for example, country dances, at the beginning of the B-section, as here. The association of "one-too-far" with the text at that moment (in one of the verses, at least) "tourbillon" seems apt. The result of isolating \wedge_3 in this way is a reading that seems more in tune, so to speak, with the shapes of the melody.



Four from the movies (3): *Shall We Dance*, "Slap That Bass"

George and Ira Gershwin wrote several original songs for the RKO feature *Shall We Dance* (1937), which stars Fred Astaire and Ginger Rogers. Among them was "Slap That Bass," to which Astaire dances in a very spacious Art Deco engine room. Here is a transcription of the opening bars of the chorus.



And here is the ending, which turns minor into major and then marches upward to close on ^8.



Four from the Movies (4): *Shawshank Redemption* ending

The ending of *The Shawshank Redemption* (1994) has a recently paroled Red (Morgan Freeman) on his way to join Andy (Tim Robbins), who had earlier escaped the prison in Maine where they both were confined and was now in Mexico. The entire trip, from a rooming house in the town where the prison was located to Red's arrival on a Mexican beach, is accompanied by the film's main theme. My transcription of the music below is annotated. Of particular interest is that the first statement of the theme ends with a descending line to a PAC (just before 1:05), but the second statement (ending just before 1:43) rises to close (against Red's line "that only a free man can feel").

So Was Red

in as Red finishes reading
letter from Andy 0:21

0:29

tone in as Red
looks off left

in room 1:05

hus station 1:26

"Post Amecode"

only a free man can feel" 1:43

From 1:43 on I have marked shots (numbered 1-13). During this segment, the orchestra's melody ascends twice (marked with an annotation the first time, with notes the second time). From a musical standpoint, the effect is that of a coda.

at point Andy
sees Red

shot	1	2	3	4	5	6	7	8	9	10	11	12	13
		1:49	1:53	1:58	2:03	2:07	2:12	2:17	2:21	2:25	2:30	2:34	2:39

ascend Eb-Eb
in upper register

End titles

cast in white final shot
continues slowly out after
10-12"

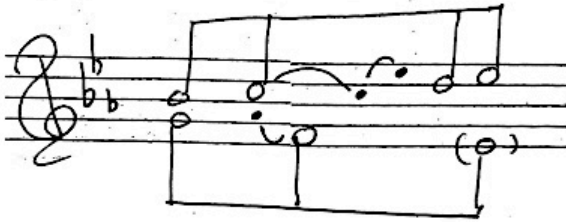
At (a) is a sketch of the melody in its first statement (which incidentally matches the earlier iterations of the theme in the film). A three-part *Ursatz* (bass isn't shown here) works well as \wedge_5 is obviously the focal note but the descent is from \wedge_3 .

At (b) is a reading that encompasses the theme in both statements—that is, the music from the beginning through 1:43.

(a)



(b)



Bibliography

- Damschroder, David. 2006. "Schubert, Chromaticism, and the Ascending 5--6 Sequence." *Journal of Music Theory* 50n2, 253-275.
- Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes](#).
Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed rising lines in music from the eighteenth and nineteenth centuries.
- Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Joseph Lanner](#).
Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.
- Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.](#)
Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.
- Neumeyer, David. 2016. [On Ascending Cadence Gestures in Adolphe Adam's Le Châlet \(1834\)](#).
Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.
- Neumeyer, David. 2016. [Scale Degree ^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 $\hat{5}$, the other from $\hat{3}$. Analysis using such three-part voice leading in the background often provides richer,

more complete, and more musically convincing analyses.

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

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

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

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

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

Newman, Nancy. 2010. *Good Music for a Free People: The Germania Musical Society in Nineteenth-Century America*. Rochester: University of Rochester Press.