

INDEX TO ASCENDING CADENCE GESTURES
IN ESSAYS PUBLISHED
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Abstract:

This file updates the Index published in January 2019. There are two sections. The first is a progress report on the project *Ascending Cadence Gestures, A New Historical Survey*. The second is an updated list of all compositions with ascending or upper-register cadence gestures, as mentioned in my article *The Ascending Urlinie* (1987), in essays published on the TexasScholarworks platform, and in work files prepared for remaining numbers in the new historical survey.

Unless indicated otherwise by note or citation, nothing in this file has been published previously, with the exception of referenced and unreferenced material that has appeared in other essays of mine published on the Texas ScholarWorks platform or in my blogs. Musical examples come from public domain sources or sources with an appropriate Creative Commons license, most of them downloaded from IMSLP (<http://imslp.org>), the Library of Congress, or the Internet Archive. The license under which this essay is published is: [Creative Commons Attribution-NonCommercial-NoDerivs 3.0 United States](https://creativecommons.org/licenses/by-nc-nd/3.0/). All new material and the compilation copyright David Neumeyer 2020.

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Introduction¹

This file updates the Index published in January 2019: [link to that document](#). There are two sections: (1) This introduction, a progress report on the project *Ascending Cadence Gestures, A New Historical Survey*. (2) An updated list of all compositions with ascending or upper-register cadence gestures, as mentioned in my article *The Ascending Urlinie* (1987), in essays published on the TexasScholarworks platform ([Link to my author page](#); see also the [Bibliography](#) at the end of this document for titles, abstracts, and links), and in work files prepared for remaining numbers in the New Historical Survey.

The survey project—in conjunction with my blog [Ascending Cadence Gestures in Tonal Music](#) (on Google’s blogspot platform)—documents rising and upper-register cadence figures and some melodic archetypes in a broad range of European music from approximately 1500-1924 (plus a few items after 1924), including music for social uses (dance and song), for domestic and public performance, and for the musical theater.

The New Historical Survey series is divided into five parts: an introduction, and sections to 1650, 1650-1780, 1780-1860, and 1860-US copyright barrier year (currently 1924). As described below, I have completed and published Parts 1, 2a-2e, and 4b. The work lists for the others have been made (and are provided in the second section of this document), but I am now focusing my efforts on other projects and may not return to this work for another two or three years, perhaps not at all, the point having been made that it is incorrect to regard rising and upper-register cadence figures as “exceptions to the rule” that melodies descend in a cadence, and it is problematic at best to believe in a historical narrative that treats entrenched clichés of 18th century European music as if they were universals.

Part 1 is an introduction to the entire series (see the bibliography for an abstract and a link).

Part 2 is titled *Ascending Cadence Gestures, New Historical Survey, Part 2: European Modal Music (to 1650)* (May 2019). I divided it into four files and published them on the Texas ScholarWorks platform as 2a–2d, but afterwards I continued to find examples in the early repertoire. Part 2e (October 2019) consisted of seventy additional compositions ranging from psalm settings by Le Jeune and Schütz and sacred songs by Henry and William Lawes to Italian keyboard and ensemble music by Trabaci, Buonamente, Merula, and Turini (among others). This additional work confirms that the era from roughly 1590 to 1650 is unusually rich in ascending and upper register cadence gestures. Indeed, the work list for Part 2f adds yet another 100 or so pieces to Part 2.

After publishing Part 2e and recognizing the size of the task needed to complete Part 2f, I decided to take a break and jump ahead to put together Part 4b (January 2020; [link](#)), a collection of polkas from the period of the dance’s greatest popularity, 1840-1860. Even that quickly burgeoned from an initial 40 to 65 items, and would have been considerably more if I had stuck to the originally planned terminus of 1877.

¹ Some of the text in this introduction is repeated from the Index published a year ago: [link](#).

I have now divided Part 4 into six segments:

- (1) 4a1 covers 1780-1815
- (2) 4a2 is Beethoven
- (3) 4a3 music for home, salon, and concert after 1815
- (4) 4c dances other than the polka
- (5) 4d Schubert songs (4d1), other songs and hymns (4d2)
- (6) 4e music for the stage

In these files, every still well-known composer from the period is represented, along with many other successful and skilled professionals from the period. Music for the social occasions of singing, dancing, and domestic performance is included in good numbers.

As its title suggests, the New Historical Survey series follows on an earlier publication, [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#) (2016), which “documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s” (from the abstract). At 115 pages, this earlier essay offers the compact historical narrative that is impossible to duplicate with the sprawling multi-file design of the current project.² Even at that, the Historical Survey essay was given a subsequent [Addendum to the Historical Survey, with an Index](#) (2017); this consisted of posts to my blog from July 2016 through 03 March 2017.

* * *

Broadly, the contribution that all this work on ascending and upper register cadence gestures makes is to add to the emerging picture of rich performance and composition practices in European and European-influenced music from the 16th through the early 20th century.

Although the main goal has been documentation, I have written more generally about historical narrative and theoretical matters in several blog posts and introductions to essays. Here is a list in chronological order:

1. On scale degree $\hat{6}$ in the 19th century, including Jeremy Day-O’Connell’s categories and their appearance in *Ländler* by Schubert and others, see [Scale Degree \$\hat{6}\$ in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#) (2016).
2. Part 1 of [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#) (2016) includes an essay on “Counterpoint and the Rising Cadence Gesture.”
3. The essay [Rising Gestures, Text Expression, and the Background as Theme](#) (2016) consists of three essays: “Rising cadence gestures in the nineteenth century,” “Theoretical questions and analytical practice,” and “Background and theme.”

² An earlier essay—[Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#) (2015)—is also presented as a chronological narrative but in terms of Schenkerian analysis. It gathers material originally on web sites and posted between 2004 and 2013.

4. The essay [Ascending Cadence Gestures in Waltzes by Joseph Lanner](#) (2017) contains some general historical comments in the introduction and an essay “The Violin and the Cadence: On the Complexity of the Relations of Melodic Figures and Voice-leading.” A summary version of the essay appears in [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr](#) (2017), along with illustration of “hypothetical waltz variants to demonstrate typical problems.” A list of characteristic figures in the Lanner essay, repeated and adapted in the Strauss essay, is further adapted to the polka repertoire in this survey, Part 4b: [Ascending Cadence Gestures, A New Historical Survey, Part 4b: 1780-1860, Polkas](#) (2020).
5. The introduction to [English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures](#) (2017) situates that repertory in a historical context of the treatment of rising cadence gestures.
6. See general comments in the blog entry for 17 October 2018, on the occasion of the 300th post: [link](#). See also additional commentary in the subsequent post—[link](#)—and further comment on analysis methods and priorities in the entry for 30 September 2017: [link](#).
7. The introduction to [Offenbach, two one-act operettas: Les deux aveugles \(1855\) and Pomme d’Api \(1873\)](#) (2018) has perhaps the most fully fleshed-out historical narrative I have written to date: [link to the essay](#).
8. See the introduction to this New Historical Survey series: [Ascending Cadence Gestures, New Historical Survey, Part 1: Introduction](#).
9. Part 2b has an essay on upper-register cadences and modal ambitus: [link to Part 2](#). Some of this material is repeated and more information is added in 2e: [link](#).

* * *

My long running documentation project, which has been intermittently active for more than twenty five years now, began as a music-theory oriented effort: after encountering unexpected resistance to my 1987 article on the ascending *Urlinie*, I began a search for compositions that could be interpreted in the traditionalist Schenkerian terms I described and illustrated in that article. The work, however, evolved quickly to include attention to the upper tetrachord with figures I called a “mirror *Urlinie*” (from $\wedge 8$ down to $\wedge 5$ then returning to $\wedge 8$) and a “neighbor-note *Urlinie*” (on $\wedge 8$ with notes moving around it).³ In more recent years—since the publication of my essay on proto-backgrounds (2009)—the project has evolved into a more substantial style study that focuses on ascending and upper-register structural-cadence gestures, irrespective of any sort of Schenkerian reading.

This being the case, it would be a mistake to assume that I claim all compositions in the list can or should be read in Schenkerian terms with an ascending *Urlinie*. In general, the earlier the publication date of the essay, the more likely that is indeed the claim (with a few counter-

³ I had raised the possibility of these models already in “The Ascending *Urlinie*” and in another article published the same year, “The *Urlinie* from $\wedge 8$ as a Middleground Phenomenon.”

examples clearly identified), but in all the more recent essays—and certainly those since 2014—the picture is considerably more complex and in my view much more interesting as a reflection of historical practices.⁴

As is well known, in the 15th and 16th centuries attention gradually turned away from the tenor as the principal voice. An example of the interaction of discant (uppermost voice) and tenor is in Pierre Attaignant’s collection *Neuf basses dances, deux branles, vingt et cinq Pavannes, avec quinze Gaillardes* (1530). The tune “La rote de rode” is in the tenor in the first strain, the discant (superius) has an unmelodic accompanying line, and the cadence is between the tenor and the bass. In the second strain, however, the tune is repeated in the superius, the tenor has the unmelodic line, and the cadence is between the superius and tenor.⁵

Pavanne 25 “La rote de rode”

The motivating device for an ascending upper voice is inherent in the cadence form (*cadenza perfetta, clausula vera*): the intervals 3-1 through inversion become 6-8, thus readily facilitating both upper-register cadences, including structural ones, and lines that ascend to reach them. Multiple examples can be found in the pedagogical bicinia of the 16th and 17th centuries,⁶ but what

⁴ I should add that, in earlier essays I would sometimes include ascending lines in internal sections (“middleground”), whereas in more recent ones I rarely do that.

⁵ This example and my comments come from the introduction to Part 2a of the New Historical Survey.

⁶ For examples, see especially Part 2b of the New Historical Survey.

especially struck me while working on Part 2 was that instrumental ensemble music, even as late as 1650, maintained the registral constraints of the modal ambitus, which likewise promoted upper-register endings and ascending lines in some—but not all—of the modes, the most susceptible being the ones whose final is G (Mixolydian and once-transposed Dorian) or A (Aeolian). Here is the Cantus 1 part for the second Correnta from Book 3 of Salamone Rossi's instrumental music (1613).

And here are the final ten bars of the second strain in modern notation for all parts.⁷

Typeset by Allen Garvin (aurvondel@gmail.com) (ver. 2013-05-20) CC BY-NC 3.0

The persistence of the modal ambitus fits well into my larger concept of the proto-background, which also can be applied to later tonal music. If one wishes to focus on abstract figures of melody, then obviously one must not stop the reduction at lines but continue on to the intervals those lines traverse. My 2009 article develops this model in detail, but see also the essay [Proto-backgrounds in Traditional Tonal Music](#) (2015). The large 17th and 18th century repertoire of country dance tunes and songs—along with the related 18th century Scotch-Irish fiddle tunes—provides multiple straightforward examples, though of course these are only published or otherwise preserved versions and cannot be relied on to reproduce the practices of performance. See especially “John Playford” in section 2 of the composition lists below and, in section 3, the subsection “English, Scotch, and Irish Dance and Song.”

⁷ These examples come from the introduction to Part 2c of the New Historical Survey.

Below find “Handy with the Stick,” a modal jig whose likely harmonies can only be guessed at. At (a), upper and lower registers, boxed, with the upper register predominating, including the cadence. At (b), the fourth space shifts up to D5-G5 and a line runs from the lower note (beamed). At (c), a series of thirds (circled) continues attention on B4 but also realizes, at (d), an internal voice descent to reach the tune’s lowest note, D4, once more. That the cadence is in the upper register is clear, but the focal “note” would seem to be the fourth space, B4-E5, itself, or what I call a proto-background.⁸

cliste leis an maíde. HANDY WITH THE STICK.

“Mum for that” shows the strong -- and I think unusual -- frame of the sixth, Bb4-G5, along with one of the most clearly presented *clausala vera* endings I know. In the most orthodox Schenkerian terms, one would be obliged to pick the line down from Bb, but the proto-background with upper voice is obviously more sensitive musically. In proto-background based linear terms, the sixth with a “stationary” G5 fits the tune beautifully.

Mum for that

Ascending and upper-register cadences do appear in music for church, concert, and salon performance, but as the above suggests they are particularly obvious in music for social occasions of dance and song. In recent years I have, unfortunately, had little access to published or otherwise preserved dance-song music from 18th century Germanophone regions, but from the evidence of their early 19th century descendants, it seems very likely that performance practices were similar to those for the fiddle music of the British Isles and Ireland. Ländler, waltzes, and derivative and related dances, notably including the polka, served as rich resources for composers and performers throughout the first half of the 19th century. On the next pages are a few examples from Vienna by Schubert and Johann Strauss, sr.⁹ From the 1830s on—and especially after about 1860—ascending cadence figures can be found in all repertoires, from opera and operetta to orchestral and chamber music to songs and piano music for salon or domestic performance. The second section of this document, the composition lists, gives some idea of the extent.

⁸ This and the subsequent example are from the essay *English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures* (2017). As “Handy with the stick” is in modal minor, the reader might find my essay *Rising Lines and Cadences in the Minor Key* (2016) of interest. “Mum for that” includes analytic annotations not reproduced here (p. 120).

⁹ Others that seem to continue earlier practices and do include rising gestures are Ländler and German dances by Mozart, Beethoven, and Frantisek Pechacek.

The final number of Schubert's *Wiener-Damen Ländler*, D. 734, opens as a ländler but closes more firmly: the second strain would very probably have been used as a promenade to end a session of dancing. At (a), $\wedge 6$ is an 8th-note escape tone; at (b) $\wedge 6$ is an accented neighbor note; at (c) an unaccented incomplete neighbor; at (d), the neighbor note opens the second strain, picking up on a motive from the first strain, and at (e) the waltz ninth carries $\wedge 6$ upward to a close on G5.

The image shows the musical score for Schubert's *Wiener-Damen Ländler*, D. 734, in 3/4 time, key of D major. The score is divided into two strains. The first strain begins with a piano (*p*) dynamic. The second strain begins with a mezzo-forte (*mf*) dynamic. Annotations (a) through (e) are placed above the treble clef staff to highlight specific melodic features: (a) an 8th-note escape tone, (b) an accented neighbor note, (c) an unaccented incomplete neighbor, (d) a neighbor note opening the second strain, and (e) a waltz ninth carrying the $\wedge 6$ upward to a close on G5.

The last of four waltzes for piano four-hands, D. 814—shown here in Brahms's 2-hand transcription—is based on a sharply rising motive (box), and closes with a very direct linear ascent to $\wedge 8$ (arrow).

The image shows the musical score for Brahms's 2-hand transcription of the last of four waltzes for piano four-hands, D. 814, in 3/4 time, key of D major. The score is divided into two systems. The first system begins with a piano (*pp*) dynamic and includes the instruction *con sordini*. A box highlights a sharply rising motive in the first measure of the first system. The second system begins with a piano (*p*) dynamic and includes the instruction *cresc.* (crescendo). An arrow points to a direct linear ascent to $\wedge 8$ in the final measure of the second system.

Johann Strauss, sr., *Döblinger-Reunion Walzer*, op. 2 (1827), no. 2:

Two systems of musical notation for the piano accompaniment of the *Döblinger-Reunion Walzer*. The first system is labeled "Nº 2." and begins with a forte (*f*) dynamic. The second system includes performance directions: "Crescendo" with an upward-pointing arrow, "poco" (poco meno), "a poco" (poco più), and a fortissimo (*ff*) dynamic. The music is in 3/4 time and features a mix of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

Johann Strauss, sr., *Erinnerungs-Ländler*, op. 15 (1829), no. 5:

Two systems of musical notation for the piano accompaniment of the *Erinnerungs-Ländler*. The first system is labeled "Nº 5." and starts with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The music is in 3/4 time and consists of a melodic line in the right hand and a harmonic accompaniment in the left hand, primarily using chords and eighth notes.

Johann Strauss, sr., *Das Leben ein Tanz, oder Der Tanz ein Leben!*, op. 49 (1831), no. 2:

Two systems of musical notation for the piano accompaniment of *Das Leben ein Tanz, oder Der Tanz ein Leben!*. The first system is labeled "Nº 2." and starts with a piano (*p*) dynamic. The second system includes a fortissimo (*f*) dynamic and first/second endings (*1^a* and *2^a*) marked at the end of the piece. The music is in 3/4 time and features a rhythmic melody in the right hand with frequent accents, and a bass line in the left hand.

Composition lists

This section is an updated list of all compositions with ascending or upper-register cadence gestures, as discussed or mentioned in my article *The Ascending Urlinie* (1987), in essays published on the TexasScholarworks platform ([Link to my author page](#)), and in work files prepared for remaining numbers in the new historical survey.¹⁰ To this last, I have published nine or more essays in each of the past four years, and I now intend to slow that pace considerably (perhaps even stop altogether), so that it may be useful simply to have the prospective contents lists available.

As will already have been clear from this document's table of contents, the arrangement throughout this index is only roughly chronological, there being a number of exceptions. Where I have dates, pieces are put in sequence, but even there, for some composers works within a limited time period are clustered together, an example being Georg Muffat, whose *Armonico tributo* (1682) was published before the *Pièces de Claveçin* of Elisabeth Jacquet de La Guerre (1687) but his *Florilegium Primum* (1695) later. Another exception is for a series of pieces that were examined in a single published essay, an example being Castello and van Eyck, both of whom were included in the first historical survey essay (see link in the entries), another example being Poglietti, Bertali, and Rosenmüller, whose work was explored in the Austria-Germany essay. Where pieces were listed under a collection, they are given here under the publication year of the collection, as for example with Henry Lawes, *Psalms* (1648), where I list compositions by four composers. For early publishers such as Gardano, Vincenti, and Phalèse, pieces for an extended period are gathered under their names at the point of the first publication.

Where I do not have dates or the dates of various editions cover a wide period of time, I have tried to place composers and compositions in the general area where a knowledgeable reader would be likely to look for them. Thus, Lassus may be found after Johann Walther but before Thomas Morley, Reincken between Chambonnières and Georg Muffat, and Playford at 1651, the year of the first edition of *The Dancing Master*. A section of Scots-Irish tunes was placed at about 1780, around the time that several well-known collections were published.

Beyond this guidance, I can only suggest the obvious: that the reader use text-find functions when attempting to locate a specific composer, collection, or title.

Finally, I should note that inconsistencies in citation style are traceable to different publications and to differences between my individual essays. For prospective titles (that is, pieces to be included in essays in preparation), I apologize not only for the variation in the citations but especially for the fact that a very few titles are to collections, not the specific pieces within those collections.

¹⁰ I have previously published [Index to the Blog Ascending Cadence Gestures and to Related Publications on the Texas ScholarWorks Platform](#) (2019) and [New Historical Survey, Part 2d](#) [Index to Parts 2a-2c] (2019). The present composition list includes the contents of both of these files.

§1. to 1650 (includes New Historical Survey, Part 2)

Jakob Boehme (compiler & ed.)¹¹

no. 326 “Ringeltanz mit Mailehen”; link to [Rising Lines essay](#)

no. 29, “Sommergewinn”; link to [Rising Lines essay](#)

no. 20 “Ein Ringeltanz” (1550); link to [Rising Lines essay](#)

no. 327a “Alter Mairegen”; link to [Rising Lines essay](#)

no. 327b “Der Pater und die Nonne”; link to [Rising Lines essay](#)

John Dunstable, “Veni Sancte Spiritus,” second setting. In [New Survey, Part 2a](#).

Heinrich Isaac, *Weltliche Lieder*. In [New Survey, Part 2a](#).

“Mein Mütterlein” (no. 15)

no. 44 (untexted)

Latin songs, No. 1 “Quis dabit capiti meo aquam,” second part (of two)

Oswald von Wolkenstein, “Mich tröst ain adelreiche maid” (no. 103). In [New Survey, Part 2a](#).

Peter Schöfer, *Liederbuch* (1513). In [New Survey, Part 2b](#).

Schöfer, “Wolum wolan”

Brack, “Erst hebt sich Not”

10 Pieces for the Virginals or Organ (1520). In [New Survey, Part 2a](#).

Anonymous, *The Crocke*

Aston, A Hornepype

Anonymous, *My Lady Careys Dompe*

Eustachio Romano, *Musica duorum* (45 duets; 1521). In [New Survey, Part 2c](#).

no. 7. Tenor cum tenore

no. 15. Tenor cum tenore

no. 20. Tenor cum tenore

no. 22. Tenor cum tenore

no. 37: Bassus cum basso

no. 40. Tenor cum tenore

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

Pierre Attaignant (publisher), *42 Chansons musicales a troys parties* (1529). In [New Survey, Part 2b](#).

1. “Le trop long temps”

21. “Mais que ce fuit”

Attaignant (publ.), *Dancieries* (Six Gaillardes et six Pavanes; 1529). In [New Survey, Part 2c](#).

Galliarde 5

Galliarde 6

Pavana 6

Attaignant (publ.), *Dancieries* (Neuf basses dances, deux branles, vingt et cinq Pavennes, avec quinze Gaillardes; 1530). In [New Survey, Part 2c](#).

Pavanne 25 “La rote de rode”

Galliarde 13

Galliarde 12

¹¹ Examples drawn from Jakob Boehme, *Geschichte der Tanzmusik in Deutschland* (1886).

Music published by Gardano, 1539-1568. For New Survey, Part 2f.

Jacob Arcadelt, *Il vero secondo libro de madrigali d'Arcadelt novamente stampato* (1539)
XXVIII. “Amor la tua virtute”

Arcadelt, *Il primo libro di Madrigali a 3 voci* (1542; reprinted 1559)

no. 26 “Qui veult aymer”

no. 24 “Jaime bien mon amy”

Gardano, publ., *Il primo libro a due voci de diversi autori* (1553)

35. Brumel, Agnus Dei

A. LeRoy and R. Ballard, compilers, *Chansons à trois parties* (1553)

“Il fait”

“Le rouseé”

Gardano, publ., *Novi thesauri musici* 1 (1568)

Zapfelius, “Veni redemptor”

Regnart, “Hodie de virgine”

Des buissons, “Verbum caro factu est”

Des buissons, “Responsum accepit”

Formellis, “Isti sunt sancti”

Formellis, “Beata est”

Felipe Pedrell, ed., *Antología de Organistas Clásicos Españoles* (1908). In [New Survey, Part 2e](#).

Antonio de Cabezón (1510-1566), *Pavana Italiana*

Anonymous, 4 versillos (versets)

Fray Miguel López, Versillo

Johannes Petreius (publisher), *Trium vocum cantiones* (1541). In [New Survey, Part 2b](#).

XVI. Agnus Dei

XXVII. Ave Maria

XXXVIII. “Tora pulchra es”

XXXIX. Heydenhammer, “Veritas deterra orta est”

XLIX. “Do kam der Bruder”

L. “Wer das Elend”

LVII. Gero, “Quando Madonna gliamorosi”

LXXXIII. Willaert, “Ia rouse du moys”

LXXXVI. Jannequin, “Hellas ie sius”

LXXXVII. Janequin, “Iay mis mon couer”

XC. Gero, “Si bella vi formo”

Jacob Arcadelt, *Madrigali a 3 voci, Libro 1* (1542; 1559). In [New Survey, Part 2b](#).

No. 24: “Jaime bien mon amy”

No. 26: “Qui ueult aymer”

Georg Rhau, *Tricinia* (1543). In [New Survey, Part 2b](#).

XXXIII. “Dominus soluit”

LXIII. “Troest my schoen lief”

LXXIII. “Quila dita”

LXXVI. “Que taiga fait”

LXXIX. Richafort, “Tru tru trut”

Tielman Susato, *Premier livre des chansons a trois parties* (1544). In [New Survey, Part 2b](#).

“Pour ‘ung plaisir”

“Mon poure cueur”

Jhan Gero, *Madrigali* (1545), “Sur le rosee.” In [New Survey, Part 2b](#).

Georg Rhau (composer and publisher), *Bicinia tomus primus* (1545). In [New Survey, Part 2b](#).

XXXII. Stoltzer, “Domine ne memineris”

LVIII. Brumel, “Fili mi”

LXXXVIII. “Es solt ein meidlin holen wein”

XCIII. “Erfreuu sich alles”

Rhau (composer and publisher), *Bicinia tomus secundus* (1545). In [New Survey, Part 2b](#).

XL. Certon, “Je nose estre content”

XLIV. Scotus, “Audi filia”

LV. de Févin, “In eternum Domine”

LVI. de Févin, “Beatus homo”

LVIII. “Castigasta me Domine”

LXIV. “In tribulatione mea”

Erasmus Rotenbucher, *Diphona* (1549). In [New Survey, Part 2b](#).

I. “Carmen in foribus musaei”

XII.[Gero], “Prande bis tecum”

XVIII. Susato, “Nil homini firmum est”

XXXVIII. Isaac, “Ova gloria”

XL. Thamant, “Ove propter nos”

LI. Gero, “Pleni sunt coeli”

LVIII. Erich, “In te Domine speravi”

Girolamo Scotto, *Libro secondo de li motetti a tre voce* (1549), VIII. Certon, “Ecce Dominus.” In [New Survey, Part 2b](#).

Giuliano Tiburtino, *Fantasia, et recherchari a tre voci* (1549). For New Survey, Part 2f.

no. 11

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no. 19

Diego Ortiz, *Trattado de Glosas* (1553). For New Survey, Part 2f.

from vol. 1: Examples of elaborated cadences

from vol. 2: *Recercadas Sobre El Canto Llano* “La Spagna”

no. 2

no. 6

Vincenzo Ruffo, *Capricci in musica a tre voci* (1564), No. 16 “La Piuu.” In [New Survey, Part 2b](#).

Christian Hollander, *17 Triciniumorum* (1573). In [New Survey, Part 2b](#).

1. “In nomine Jesu”

3. “Pueri Hebraeorum”

14. “Fratres sive manducatis”

Pierre Phalèse (publisher), *La fleur des chansons a 3 parties* (1574). In [New Survey, Part 2b](#).

56. “Que peut au sol richesse”

71. Jacotin, “Qui veut aymer”

76. Cler’eau, “Content ou non”

92. “Pour un plaisir,” second part

102. Severin Cornet, “Sans dire adieu”

Leonard Lechner, *Neue Teutsche Lieder* (1576-78), XI. “Der Unfall reit’ mich ganz und gar.” In [New Survey, Part 2b](#).

- Orlande de Lassus, texted bicinia (1577), no. 5; link to [historical survey essay](#)
no. 6; link to [historical survey essay](#)
no. 14; link to [historical survey essay](#)
no. 15; link to [historical survey essay](#)
bicinium “Fecit potentiam in brachio” (2). In [New Survey, Part 2a](#).
- Jean de Castro, *Chansons, Madrigaux et Motetz a trois parties* (1582). For New Survey, Part 2f.
“Si bien acort”
“Poi che, porto tormento”
- Pierre Phalèse the Younger (publ.), *Recueil de danseries* (1583). In [New Survey, Part 2c](#).
La Gaillarde
Branle
Branle 3
Branle 8
Branle du contraint
Phalèse the Elder
Passamesso la doulce
Almande Savoye
Almande de liege
Gaillarde, La Brune
- Music published by Giacomo and Alessandro Vincenti, 1584-1618. For New Survey, Part 2f.
- Vincenti, *Canzon di diversi* (1588)
[composer?], no. 10 “Sine tenez”
- Vincenti, publ., *Intermedii et Concerti* (1591)
Secondo Intermedio; la musica fù di Luca Marenzio, Sinfonia
- Vittoria Aleotti, *Madrigali a 4 voci* (1593), no. 2 “Baciai per haver vita”
- Girolamo Diruta, *Seconda Parte del Transilvano*, Primo Libro, Ricercari (1593)
Examples of diminutions and counterpoint
Luzzasco Luzzaschi, Ricercare del Primo Tuono
Gabriel Fatorini, Ricercare del Nono Tuono
- Giovanni Battista Bovicelli, *Regole, passaggi di musica* (1594)
Examples of diminution
Falso Bordone a4
“Salmo Dixit Dominus domino”
- Ricardo Rognoni, *Passaggi per potersi essercitare nel diminuire terminatamente, parte 2* (1594),
examples of diminution
- Giovanni Artusi, *Canzonette a quattro voci* (1598)
no. 5: “Se quando parl’ò ride”
no. 11: “Spira cosi dolc’aura”
no. 16 “Questa mia donn’altera”
- Giovanni Bassano, *Concerti* (1599), no. 5 “Viri sancti gloriosum”
- Floriano Canale, *Canzoni da sonare a 4 et 8 voci* (1600c)
La gambara
La fenarola
La bevilacqua
- Antonio Cifra, *Madrigali a cinque voci*, Libro 2 (1608), no. 11. “Deh Tirsi anima mia”

- Arcangelo Crotti, *Concerti Ecclesiastici* (1608)
no. 4. “Ego dormio”
no. 5. “Duo seraphim”
- Girolamo Diruta, *Seconda Parte del Transilvano*, Terzo Libro, (1609/1622)
Ricercari
Examples of diminutions and counterpoint
- Vincenti, publ., *Parnassus Musicus Ferdinandaeus* (1615)
Vincenzo Pellegrini, “Vulnerasti”
Galeazzo Sirena, “O amantissime”
- Ignazio Donati, *Concerti Ecclesiastici* (1618)
no. 4. “O dulcis & bone Iesu”
no. 5. “Egredimini Amatores”
- Giulio Gigli da Imola, compiler, *Sdegnosi ardori* (1585), no. 29. Ferdinando Pagani “Ardo ardo.”
For New Survey, Part 2f.
- Giammateo Asola, Madrigali a2 (1587), nos. 1, 6, 8, 10, 13, 24, 29, 30. In [New Survey, Part 2a](#).
- William Byrd, “If women could be fair” (1588). In [New Survey, Part 2a](#).
- Giovanni de Palestrina, Hymn “In Dominicis Quadragesimae,” fourth section (1589). In [New Survey, Part 2a](#).
- Pierre Phalèse (publisher), *Bicinia* (1590). In [New Survey, Part 2b](#).
Lassusio [sic], “Beatus homo qui invenit”
[name], “O Maria mater pia”
Turnhout, “Mon coeur se recommand”
Turnhout, “En regardant une traille”
di Martino, untexted
de Baldis, untexted
- Giovanni Cavaccio, “La Bertani” (1597). For New Survey, Part 2f.
- Giovanni Gastoldi, *bicinia*, book 1 (1598), nos. 3, 12; link to [historical survey essay](#)
- Orazio Vecchi, duets (1598), no. 22; link to [historical survey essay](#)
- Antonio Mortaro, “La Bagliona” (1600). For New Survey, Part 2f.
- Valentin Haussmann, 25 Dances (1598-1606), nos. 14, 18, 19, 20, 22, 23, 25. In [New Survey, Part 2c](#).
- Thomas Morley, Duets for Two Viols, no. 5; link to [historical survey essay](#); [New Survey, Part 2a](#).
- Thomas Morley, madrigal “Leave, alas! This tormenting” (1595); link to [minor key essay](#)
- Fitzwilliam Virginal Book* (c. 1600) and related manuscripts. In [New Survey, Part 2a](#).
Anonymous, Galiarda (XXI, p.77)
Anonymous, “Martin sayd to his man”
William Byrd, Passamezzo Pavana (LVI, p. 203)
Byrd, Galiardas Passamezzo (LVII, p. 209)
Byrd, "Wolseys Wilde"
Giles Farnaby, "Woody Cock"
Farnaby, Coranto
Jehan Ostermayre, Galiarda (CCLX, vol. 2, p. 405)
Peter Philips, Galiarda (LXXXV, p. 296)
“Walsingham”
John Bull, [Variations] (I, *Fitzwilliam*, vol. 1, p. 1)

- Byrd, [Variations] (I, *Fitzwilliam*, vol. 1, p. 267)
William Cranford, [Variations for Four Lutes]
Anonymous, from Mathew Holmes Lute Book, [Variations]
- Jan Pieterszoon Sweelinck (1562-1621), instrumental compositions. In [New Survey, Part 2a](#).
[attributed], Choral variations “Herr Christ der einig Gottes Sohn”
Choral variations “Puer nobis nascitur”
Others, “Puer nobis nascitur”
Choral variations “Vater unser im Himmelreich”
Fantasia (G-Dorian)
[attributed], Passamezzo
Toccata (Dorian)
Toccata (G-Dorian)
- Salamone Rossi. In [New Survey, Part 2a](#).
madrigal “Cor mio” (1600)
Chants, Hymns, and Canticles, no. 2
- Paolo Quagliati, *Recercate, et canzone per sonare, et cantare* (1601), no. 10. For New Survey,
Part 2f.
- Asconio Mayone, *Capricci* 1 (1603). For New Survey, Part 2f.
Ricercar secondo
Canzone Francese prima
[Partite] sopra Rogiere
- Annibale Zuccaro, *Ricercate* (1606). For New Survey, Part 2f.
no. 17
no. 20
- Claude La Jeune, *Octonaires de la vanité et inconstance du monde* (1600?; published 1606). In [New Survey, Part 2e](#).
no. 3. "Plustot on pourra faire"
no. 4. "Le feu, l'air, l'eau, la terre"
no. 29. "Vois-tu l'hyver accroupi, hérissé"
no. 31. "Le mondain se nourrit toujours"
- La Jeune, *Les cent cinquante Pseaumes de David* (publ. 1613; 1617; Dutch edition, 1665). In [New Survey, Part 2e](#).
Psalm 55
Psalm 146
- Hans Leo Hassler, *Lustgarten* (1601). In [New Survey, Part 2a](#).
no. 11/12 “Ein Bräutlein wolt nicht gehn”
no. 20 Gagliarda “Tanzen vnd springen”
- From Frank Heidlberger, *Canzon da Sonar* (2000):¹² For New Survey, Part 2f.
Luigi Mazzi, *Ricercari a quattro*, . . . (1596), Canzona prima a 4
Adriano Banchieri, *Moderna armonia* (1612), Prima Canzone
Prima Fantasia con 4o Stromenti vniti
Secunda Fantasia con 4o Stromentia Chori
Giovanni Ghizzolo, *Messe, Motetti*, . . . (1613), Canzon del Ghizzolo detta la Mortara

¹² *Canzon da Sonar: Studien zu Terminologie, Gattungsproblematik und Stilwandel in der Instrumentalmusik Oberitaliens um 1600*, two volumes (Tutzing, 2000), Band 2: *Anhang, Verzeichnisse und Editionen*.

- Giovanni Picchi, *Canzoni da sonar* (1625), Canzon decima quinta
Biagio Marini, *Sonate, Symphonie, Canzoni, . . .* (1626), Canzon quarta
Gasparo Pietragura, *Concerti, et Canzon Francese* (1629), La Visconta
Giovanni Maria Trabaci, *Ricercate & altri varij capricci*, Libro 1 (1603). In [New Survey, Part 2e](#).
[Ricerca] Primo tono con tre fughe
[Ricerca] Secondo tono con quattro fughe
[Ricerca] Quinto tono con quattro fughe
[Ricerca] Undecimo tono trasportato con due fughe
Gagliarda quinta
Trabaci, *Ricercate & altri varij capricci*, Libro 2 (1615). In [New Survey, Part 2e](#).
[Ricerca] Secondo tono con tre fughe
Versets [*Cento Versi sopra li Otto finali Ecclesiastici*]
Verso primo, primo tono
Verso ottavo, primo tono
Verso undecimo, primo tono
Verso sesto, quarto tono
Verso secondo, quinto tono
Verso terzo, quinto tono
Verso sesto, quinto tono
Verso ottavo, quinto tono
Verso duodecimo, quinto tono
Verso secondo, settimo tono
Verso duodecimo, settimo tono
Gagliarda prima detto il Galluccio
Gagliarda quarta detta la Morenigna
Melchior Franck, *Deutsche Weltliche Gesäng und Tantzze* (1604), nos. VIII, IX, XI, XX-XXIII. In [New Survey, Part 2c](#).
Seth Calvisius, *Biciniorum* (1607; 1612). In [New Survey, Part 2b](#).
I. Sanctus/Benedictus
IX. Die Epiphanyas “Reges de Saba veniunt”
XXV. Dominica Palmarum “Pueri Hebraeorum”
XXXVIII. In Festo Trinitatis “Nemo ascendit in coelum”
LI. Dominica undecima post Trinitatis “Omnis qui se exaltat”
LIII. Dominica decimatertia post Trinitatis “Diliges Dominum”
IV. Ruffo, Benedictus
VIII. Lasso, In memoria aeternae
XXVIII. Ammon, “Crucifixus”
LIV. de Baldis, untexted
LXI. di Martino, untexted
LXXVI. Lasso, untexted
Christian Demantius, *Conviviorum delicae* (1608), no. 29 Intrada; link to [Rising Lines essay](#)
Pietro Sangiorgio, *Il primo libro de capricci a due voci* (1608). For New Survey, Part 2f.
no. 22
no. 23
no. 27
no. 34

Alessandro Raverii, *Canzoni per sonare con ogni sorte di stromenti* (1608). For New Survey, Part 2f.

Canzone no. 24, a8

Canzone no. 25, a8

Canzone no. 33, a8 Tromboni

Canzone no. 35, a16

Lappi, “La Negrona”

Thomas Weelkes, “Since Robin Hood” (1608). In [New Survey, Part 2a](#).

Thomas Ravenscroft, *Pammelia* (1609), rounds. [Link to essay](#).

Michael Praetorius, *Musarum Sioniarum* (1607), “Canticum Trium Puerorum”

Michael Praetorius, *Musae Sioniae V* (1609), “Preis sei Gott in der Höhe”; link to [historical survey addendum](#)

Michael Praetorius, *Terpsichore* (1612)

no. 35: courante; link to [historical survey essay](#)

no. 38: courante; link to [historical survey essay](#)

no. 41 courante; link to [historical survey essay](#); link to [Rising Lines essay](#)

no. 50. courante; link to [historical survey essay](#)

no. 75: courante; link to [historical survey essay](#)

no. 76: courante; link to [historical survey essay](#)

no. 92: courante; link to [historical survey essay](#)

no. 93: courante; link to [historical survey essay](#)

no. 94: courante; link to [historical survey essay](#)

no. 95: courante; link to [historical survey essay](#)

no. 96: courante; link to [historical survey essay](#)

no. 104: courante; link to [historical survey essay](#); link to [minor key essay](#)

no. 110: courante; link to [historical survey essay](#)

no. 111: courante; link to [historical survey essay](#)

no. 147: courante; link to [historical survey essay](#); link to [minor key essay](#)

no. 148 courante; link to [historical survey essay](#); link to [minor key essay](#)

no. 161.: courante; link to [historical survey essay](#)

no. 162: courante; link to [historical survey essay](#)

no. 209, volte; link to [Rising Lines essay](#)

no. 265 ballet; link to [historical survey essay](#)

no. 283 (a passamezzo); link to [historical survey essay](#)

no. 284, galliard; link to [historical survey essay](#)

no. 285, galliard; link to [historical survey essay](#)

no. 295. galliard; link to [historical survey essay](#); link to [minor key essay](#)

no. 304. galliard; link to [historical survey essay](#)

no. 308, galliard; link to [historical survey essay](#)

Salamone Rossi, instrumental ensemble music. In [New Survey, Part 2c](#).

Book 1 (1607)

Sinfonia undecima

Sinfonia tertiadecima

Gagliarda detta Marchesino

Gagliardia detta L’andreasina

Gagliarda detta la Massara

Book 2 (1608)

Sinfonias nos. 1, 3-5, 8, 11, 12, 14-16, 22, 23, 25-27, 30
Canzona

Book 3 (1613)

Sonata in Dialogo detta la Viena
Sinfonia secunda detta la Emiglio
Sinfonias nos. 5-7
Gagliarda Seconda detta l'incognita
Gagliarda Quinta detta Amor perfetto
Gagliarda Ottava detta il Verdugale
Brando Primo
Brando Secondo, Aria di Gio. Francesco Rubini
Corrente nos. 2-4
Correnta Quinta una voce più alta de l'ordinario
Correnta Sesta

Book 4 (1622)

Sonatas nos. 1, 3, 4, 7, 9, 12
Sonata for four violins and 2 chittarone
Sinfonias nos. 1-4, 6
Branles nos. 1, 2
Gagliardas nos. 3, 4, 6 (or 7?)

Jean de Castro, *Chansons, sonets, stanses et epigrammes a deux parties, Livre 1* (1610). For New Survey, Part 2f.

“Amour ingrat me lache”
“Je serois ‘un grand sot”
“Qu’est-ce mon coeur”

Castro, *Chansons, sonets, stanses et epigrammes a deux parties, Livre 2* (1610). For New Survey, Part 2f.

“De me faire la guerre”
“Las ous fuit tu”
“M’amour quand ie m’efforce”

Paul Peuerl, *Neue Padouan, Intrada, Dantz und Galliarda* (1611). For New Survey, Part 2f.

I Padouan
X Intrada
XII Galliarda
XIII Padouan
XIV Intrada
XVI Galliarda
XVIII Intrada
XIX Dantz
XXV Padouan
XLI Padouan

Cornelis Schuyt, *Dodeci Padovane et altrettante Gagliarde composte nelli dodeci modi* (1611). In [New Survey, Part 2c](#).

Galliarda 2
Padouana 4
Galliarda 4
Padouana 7

- Gagliarda 7
Gagliarda 8
Padouana 11
Gagliarda 11
- Heinrich Schütz, Italian Madrigals, op. 1 (1611). In [New Survey, Part 2a](#).
no. 7 “Ride la primavera”
no. 17 “Di marmo siete voi”
- Biagio Marini, *Affetti musicali*, op. 1 (1617). In [New Survey, Part 2c](#).
La Albana
La Martinenga
La Guistiniana
La Caotorta
- Johann Herrmann Schein, *Banchetto musicale* (1617). In [New Survey, Part 2c](#).
Suite VIII, Courente (2d strain)
Suite VIII, Allemande
Suite VIII, Tripla
Suite IX, Padouana
Suite IX, Gagliarda
Suite X, Padouana
Suite X, Courente
Suite XIV, Courente
Suite XIX, Courente
- Sweelinck, *Psalms* (1618). In [New Survey, Part 2a](#).
no. 17: Psalm 130, pp. 79-87
no. 22: Psalm 52, pp. 102-105
no. 44: Psalm 97, pp. 199-203
no. 50: Psalm 105, pp. 224-227
- Samuel Scheidt, *Cantiones sacrae* (before 1620), 8-voice motet, "Herr, wie lang wiltu mein sogar
vergessen." In [New Survey, Part 2a](#).
- Schein, *Cymbalum Sionium* (1615). In [New Survey, Part 2a](#).
8-voice motet, “Laeta redit Paschae lux”
8-voice motet, “Laetatus sum”
- Schein, *Musica boscareccia* (1621-28). In [New Survey, Part 2a](#).
“Frau Nachtigall”
“Amor das blinde”
“In grosser Traurigkeit”
“Sieh da mein lieber Coridon”
- Johannes Schultze, *Musicalischer Lustgarte* (1622). In [New Survey, Part 2a](#).
no. 36 “Ein Tochter bat die Mutter schon”
no. 54 “Herzlich tut mich erfreuen”
- Schultze, *Musicalischer Lustgarte* (1622), no. 26. In [New Survey, Part 2c](#).
- Daniel Friderici, *Bicinia sacra* (1623). In [New Survey, Part 2b](#).
I. In Festo Nativitatis Christi, Lucae 2, “Quis puer”
XXVIII. “Sanguine dat vitam”
XXX. Die Paschatos, Marc 16, “Morte refert vitam”
LVIII. In Die Vinculorum Petri, Act 12, “Carceris ex umbra”

LXX. Dominica 17. post Trinit, Luc 14, “Turgidus aeger”
LXXXIV. “Ante oculus errant”
LXXXVI. “Vera doce”

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; [historical survey essay](#)

Francesco Turini, *Madrigali a una, due, tre voci, con alcune sonate a due et a tre*, Libro I (1624). In [New Survey, Part 2e](#).

no. 15. “Fugace bellezza” for three voices and three instruments

no. 18. Sonata for two violins

no. 21. Gagliarda

Girolamo Frescobaldi (1583-1643). In [New Survey, Part 2a](#).

Capriccio del Soggetto scritto sopra l’Aria di Ruggiero

Canzon sesta detta La Pesenti

Giovanni Picchi, *Canzoni da sonare* (1625). For New Survey, Part 2f.

no. 11. canzon undecima

no. 13. canzon decima terza

no. 15. canzon decima quinta

no. 16. canzon decima sesta

no. 17. canzon decima settima

Adriano Banchieri, *Il Principiante fanciullo* (1625)

Gesualdo, “Non mirar, non mirare”

Seconda Corrente

Quarta Corrente

Adriano Banchieri, *Il Virtuoso Ritrovo* (1626). For New Survey, Part 2f.

no. 7. madrigal cor mio

no. 12. aria del Gan Duca

no. 14. sonata primo

no. 15. sonata seconda

no. 16. sonata terza

Carlo Farina, *Ander Theil newer Paduanen, Gagliarden, Couranten, französische Arien* (1627). In [New Survey, Part 2c](#).

nos. 1, 3 (pavanes)

nos. 5, 6, 7, 10, 12 (galliards)

nos. 13, 18, 21, 23 (correntas)

nos. 28, 30 (balleto alemanno)

Biagio Marini, *Sonate, symphonie, canzoni, passe'mezzi . . .*, op. 8 (1627). In [New Survey, Part 2c](#).

Sonata prima

Canzon seconda

Canzon quinta

Balleto settimo (corrente)

Balleto ottavo

Corrente nona

Gagliarda prima

Gagliarda terza

Gagliarda quarta

Heinrich Schütz, *Der Psalter nach Cornelius Beckers Dichtungen* (op. 5; 1628, rev. 1661). In [New Survey, Part 2e](#).

- Psalm 1
- Psalm 10 (A-section)
- Psalm 26
- Psalm 27
- Psalm 44
- Psalm 50
- Psalm 70
- Psalm 111
- Psalm 119 (6th part)
- Psalm 135

Daniel Friderici, *Deliciae juveniles* (1630). In [New Survey, Part 2b](#).

- I. “Tu nostros animos”
- X. “Temporis ad punctum”
- XII. “Exultavit cor meum”
- XXXI. “Laudate Dominum”

Claudia Francesca Rusca, *Sacri concerti a 1-5 con salmi e canzoni francesi* (1630). New Survey, Part 2f.

- no. 1. Salve regina
- no. 4. veni sponsa
- no. 12. Jubilate
- no. 13. Hic accipiet
- no. 14. Gaudete
- no. 15. cantate
- no. 23. Ave virginum
- no. 30. Gloria

Tarquinio Merula, *Canzoni ovvero sonate concertate per chiesa e camera*, op. 12 (1637). In [New Survey, Part 2e](#).

- no. 1. “La Gallina”
- no. 2. “La Pedrina”
- no. 6. “La Loda”
- no. 9. “La Gisa”
- no. 13. “La Maruta”
- no. 14. “La Merula”

Bartelomé de Selma y Salaverde, *Canzoni* (1638). For New Survey, Part 2f.

- no. 4
- no. 11
- no. 17
- no. 25
- no. 26
- no. 29
- no. 33
- no. 35
- no. 36
- no. 37
- no. 38

- no. 39
- no. 44
- no. 48
- no. 49
- no. 50
- no. 56

Denis Macé, *Cantiques spirituels* (1639). For New Survey, Part 2f.

- “En fin, mortel, il faut mourir”
- “Solitude que j’honore”
- “Mets fin a tes erreurs”
- “Fideles conducteurs”
- “Employ des esprits bien-heureux”
- “Il ne m’appartient pas”
- “Si par vostre douceur”
- “Quelle bouche pourroit”

Tarquinio Merula, *Pegaso*, op. XI, Libro 3 (1640). For New Survey, Part 2f.

- 9. La Viscontea
- 14. Confitebor
- 15. Laudate
- 16. Laetatus

Ambrosius Profe, compiler, *Geistlicher Concerten und Harmonien*, Theil 1 (1641). New Survey, Part 2f.

- no. 1: composer unknown, “Domino probasti me” / “Was soll ich thun”
- no. 19: Alessandro Grandi, “Date Nomini” / “Singet dem Herrn”

Ambrosius Profe, compiler, *Geistlicher Concerten und Harmonien*, Theil 2 (1641). New Survey, Part 2f.

- no. 14. Giovanni Battista Chinelli, “O dulcis amor Iesu”
- no. 17. Johannes Rovetta “Exaltate Domine”
- no. 25. Heinrich Schütz, “Ich beschwere euch”

Giovanni Battista Fontana, *Sonate a 1 2. 3. per il violin, o cornetto. . .* (1641). In [New Survey, Part 2e](#).

- Sonata nona (violin, bassoon, continuo)
- Sonata terzadecima (2 violin, bassoon, continuo)
- Sonata quatraddecima (2 violin, bassoon, continuo)

Giovanni Felice Sances, *Motetti a 2. 3. 4. e Cinque Voci*, op. 4 (1642). For New Survey, Part 2f.

- no. 5. “Honestum fecit illum”
- no. 8. “Salve Regina”
- no. 22. “Mulierum forte”

Andreas Hammerschmidt, *Ausgewählte Werke von Andreas Hammerschmidt (DdT, 1st series, volume 40)* (1640s-1650s?), “Eile mich.” New Survey, Part 2f.

Hammerschmidt, *Musicalischer Andachten, Dritter Theil* (1642). For New Survey, Part 2f.

- 6. “Wohl dem der den Herren furchtet”
- 9. “Das ist der Tag”
- 18. “Wohl dem der nicht wandelt”
- 30. “Preise Jerusalem”

Hammerschmidt, *Dialogi, Oder Gespräche zwischen Gott Vnd Einer gläubigen Seelen* (1645). For New Survey, Part 2f.

- Dialogi 11
- Dialogi 13

Dialogi 16

Dialogi 19

Jacob van Eyck, *Fluyten-Lusthof* (1644; 1654)

“Wel Jan wat drommel”; link to [historical survey essay](#); link to [minor key essay](#)

“onse Vader”; link to [historical survey essay](#)

“L'Avignone”; link to [historical survey essay](#)

No. 33 Courant; link to [historical survey essay](#); link to [minor key essay](#)

“Schasamisie vous re veille”; link to [historical survey essay](#)

“Meysje wilje by”; link to [historical survey essay](#)

“Lavignone”; link to [historical survey essay](#)

“Tweede Lavignone”; link to [historical survey essay](#)

Boehme, no. 327c “Die Gans di kompt wt Sassen (1600s); link to [Rising Lines essay](#)

Boehme, no. 327d “Fragment auf einem Bilde in einem Spinette 1640”; [Rising Lines essay](#)

Boehme, no. 328e “Deutsches Gesellschaftsspiel”; link to [Rising Lines essay](#)

Maurizio Cazzati, *Il Secondo Libro delle Sonate* (1648). For New Survey, Part 2f.

no. 5. La Bonga

no. 8. La Bernarda

no. 11. La Girolama

Henry Lawes, *Psalms* (1648). In [New Survey, Part 2e](#).

VI. “Cast off and scattered”

XXV. “You who the Lord adore”

XXVII. “Now in the winter of my yeares”

XXVIII. “The King Jehovah with thy justice crowne”

J. Cob, Elegy

J. Jenkins, Elegy

J. Taylor, Elegy

W. Lawes, IX. “Praise the Lord enthroned on high”

W. Lawes, XIV. “Sing unto the Lord a new song”

W. Lawes, XX. “To Thee I cry, Lord heare my cries”

W. Lawes, Canon VI. “Tis joy to see”

Alessandro Poglietti (c. 1600-1683), Suite “Rossignolo”; [link to Austria-Germany essay](#)

Aria Allemagna con alcuni Variazioni sopra l'Età della Maestà Vostra, parte 4ta.

Capriccio per lo Rossignolo sopra il Ricercar;

Antonio Bertali (1605-1669), Sonata à 3 (from the *Partiturbuch Ludwig*, no. 75); [link to Austria-Germany essay](#)

Andrea Falconieri, *Il primo libro di canzone, sinfonie, fantasie, . . .* (1650). For New Survey, Part 2f.

no. 2. Brando d'April

no. 3. “L'Eroica”

no. 5. Corrente “La Carilla”

no. 8. Fantasia “La Dichosa”

§2. 1650-1780 (includes New Historical Survey, Part 3)

Tarquinio Merula, *Canzoni da suonare*, Libro 4 (1651). For New Survey, Part 3a.

- no. 2. L'Canossa
- no. 3. La Bulgarina
- no. 6. La Illica
- no. 11. La Miradoro
- no. 27. Sonata 2
- mode examples

John Playford,¹³ all are in [Playford revised essay](#); some as marked are also in [historical survey essay](#)

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

¹³ 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.

“London Gentlewoman (alt: The Hemp-Dresser, The London Maid)”
“London's Loyalty”
“The Lord Chamberlain's Delight”
“The Lord Mayor's Delight”
“Madge on a Tree (alt: Mage on a Cree, Margery Cree)”; link to [historical survey essay](#)
“The Mock Match”
“Mug House”; link to [historical survey essay](#)
“The New Bourrée”
“The New Invention”
“A New Rigaudon (alt: Old Rigaudon)”
“The Old Mole”
“Picking of Sticks”
“The Princess's Court, The”; link to
“The Queen's Delight, The”
“Short's Garden(s)”
“Slaughterhouse”
“A Soldier's Life”
“Tunbridge Walks”
“Twelfth Eve”
“Under and Over”; link to [historical survey essay](#)
“Watton Town's End”
“Whitney's Farewell”
“Windsor Castle”
“Woodycock (alt: The Green Man)”; link to [historical survey essay](#)

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

John Jenkins (1592-1678), *Coranto a2*. For New Survey, Part 3a.

Fantasia 8. For New Survey, Part 3a.

Fantasia 17. For New Survey, Part 3a.

Newberry Aires. For New Survey, Part 3a.

- no. 1. Aire
- no. 5. Saraband
- no. 7. Aire
- no. 8. Courant
- no. 12. Courant
- no. 14. Saraband
- no. 38. Aire
- no. 39. Aire
- no. 40. Corant
- no. 41. Aire
- no. 42. Corant
- no. 51. Corant
- no. 52. Saraband
- no. 71. Aire
- no. 72. Corant

Johann Rosenmüller, *Studenten-Music* (1654); [link to Austria-Germany essay](#)

- no. 4. Pavane
- no. 5. Pavane
- no. 6. Pavane
- no. 11. Courant

Biagio Marini, *Per ogni sorte di strumento musicale*, op. 22 (1655). For New Survey, Part 3a.

- Zarabanda quarta
- Sinfonia secondo tuono

Maurizio Cazzati, *Correnti, balletti, galiarde a 3 è 4* (1659). For New Survey, Part 3a.

- Corente quarta “La Ragiola”
- Galiarda seconda del sig. Piero Nichesola

Marco Uccellini, *Ozio Regio [compositioni armoniche sopra il Violino e diversi altri strumenti]* (1660). For New Survey, Part 3a.

- Sonata 3
- Sonata 5
- Sonata 13
- Sonata 21
- Corrente decima settima a
- Corrente decima settima b
- Corrente Vigesima prima a1
- Corrente Vigesima prima a2
- Corrente Vigesima prima b

Giovanni Legrenzi, Sonata for 4 violins and continuo from “La Cetra,” op. 10 [elsewhere op. 11 no. 13]. For New Survey, Part 3a.

Legrenzi, “Cadite montes” (1655). For New Survey, Part 3a.

Legrenzi, *Motetti* (1660), “Ave regina coelorum” for cantus and alto. For New Survey, Part 3a.

Christopher Simpson, *A Compendium of Practical Musick* (1667/5th ed. 1714). For Part 5: examples of canons and rounds

Christopher Simpson, Divisions for Two Viols no. 19 (Bodleian Library MS Mus. Sch. C. 77 a and 77 b, no. 7)

“Letter N,” 1665-1781.

I cannot claim that the survey work in general would satisfy the requirements of an experimental study: my choices are hardly so random as that. As one example among several I could bring up, 16th and 17th century bicinia were of interest because of the inversion of voices and therefore voice directions for the *clausula vera* (or *cadenza perfetta*), and in looking for these I had the good luck that they are well represented in digitized versions on IMSLP and elsewhere. The result, of course, is that this repertory is over-represented in Part 2. It is also true that 19th century opera and operetta do not appear at all so often as they certainly could, given the richness of those sources for ascending cadences gestures and upper register endings. I am embarrassed to say the reason is that large-scale stage works—more so than larger-scale instrumental works like symphonies—are much harder to peruse than smaller-scale instrumental pieces or songs. All this being the case, and given that I have assumed the period roughly 1675-1780 would be the weakest of all for this project because of strongly clichéd figures of cadential descent (which some persons later on mistook for musical universals), it seemed like a good idea to attempt one proper, if small, random test. For this I

chose the composers listed on IMSLP for the period 1665-1781 whose family names begin with the letter “N” (why not?). Here is the list in chronological order: Guillaume-Gabriel Nivers, *Livre d’Orgue* (1665); Maria-Francesca Nascimbeni, *Canzoni e madrigali morali* (1674); Johann Michael Nicolai, *Instrumentalischer Sachen o. 12 sonaten* (1675); Nicholas Niedt ?, motets "Auf auf zu Gott," "Frisch auf ihr Menschenkinder," "Schlafst du noch" (1690?); Novelli, 12 trio sonatas, op. 1 (1690c?); Friedrich Erhardt Niedt, "Ich will aufstehen und suchen" (1700?); Padre Narciso de Milano, *Musica per Organo* (1720c); Giacomo Nozeman, 6 violin sonatas, op. 1 (1725); Nozeman, 6 violin sonatas, op. 2 (1736); Jacques-Christophe Naudot, *Sonatas pour le Flûte-traversier* (1745?); Naudot, *Babioles*, op. 10 (1750?); Johann Xavier Nauss, *3 leichte wie auch angenehme Clavier-Parthien*, 2er Theil (1750c); Nauss, *3 Parthien auf das Clavier*, 3er Theil (1750c); Charles Noblet, *Nouvelles suites et trois sonates* (1757); works in Friedrich W. Marpurg, ed., *Clavierstuecke mit einem praktischen Unterricht* (1762); Jean-Baptiste Notre, [*Versets pour le Magnificat*] (1770c); Pietro Nardini, 30 Caprices for Violin (1780?); Ignácio Parreiras Neves, "Credo," "Salve Regina" (1780s?); Lawrence Cornelius Nielson, *12 Easy Duets for Two Flutes* (1780s?); Johann Gottlieb Nicolai, Sonata in G major, op. 6, no. 1 (1781). Once again I acknowledge that I have not included operas.

Johann Heinrich Schmelzer, [link to Austria-Germany essay](#)

Sacro-profanus concentus musicus (1662), no. 1: Sonata à Otto
Arie per il Balletto à Cavallo (1667), Allemanda per gl' intrecci e figure di passeggio grave introdotta da S. M. C. E Cavaglieri. Con Viol
 Ballet no. 2 for a production of Cesti's *Il pomo d'oro* (1667)
 "Branle di Morsetti"
 "Trezza"
Balletti francesi (1669), "Margarita"
Partita ex Vienna, Courente
Fechtschule (Fencing School), Sarabande
 Violin Sonata in D, Sarabanda

Johann Caspar Kerll, [link to Austria-Germany essay](#)

"Admiramini" (Works II: *Geistliche Concerte* no. 3);
 Ciaccona (Works I: *Orgel- und Klavierwerke* no. 17)
 Passacaglia (Works I: *Orgel- und Klavierwerke* no. 18)
 Sonata for two violins and gamba, III [Moderato] (Works III)
 Toccata no. 4: Cromatica con Durezza e Ligature (Works I: *Orgel- und Klavierwerke*)

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

Henry Lawes, ed., *The Treasury of Musick: containing Ayres and Dialogues to sing to the theorbo-lute or basse-viol* (1669). For New Survey, Part 3a.

A French Ayre "Amor merere"
 On a Bleeding Lover "A Lover once I did espy"
 Inconstancy in Love "To love thee without flattery"
 Lovers Wantoness "See, see, how careless men"
 Love in a Calm "How cool and temperate I am grown"
 Loves Shepherdess "In faith I cannot keep my sheep"
 Loves torrid Zone "No, no, fair Heretick"
 On Liberty "How happy'rt thou and I"

An Italian Ayre for two Voyces “Con bel so gella”

Jacques Champion de Chambonnieres, *Pieces de Clavecin* (1670); link to [historical survey addendum](#)

Suite no. 1, Courante:
Suite no. 2, Sarabande
Suite no. 3, Sarabande
Suite no. 3, Gigue
Suite no. 5, Sarabande 2
Suite no. 5, Canaris

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

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

Jean Baptiste Lully, *Bourgeois* (1670). For New Survey, Part 3a.

1. scene/dialogue
2. ballet
Act 4, no. 8

Nicolas LeBègue, *Oeuvres de clavecin*, Book 1 (1677). For New Survey, Part 3a.

Suite no. 1 in D minor, Courante grave
Suite no. 5 in F, Courante 2
Suite no. 5 in F, Gigue

LeBègue, organ works. For New Survey, Part 3a.

Livre 1
1st mode
Prelude
2d mode
Cornet
Trio a deux dessus
3rd mode
Basse de Trompette
Dessus de Cromhorne ou de Trompette
Voix humaine
8th mode
Cornet
Trio a 3 Claviers

Livre 2

2e Sanctus, Fugue
Magnificat (2nd mode)

Basse de Trompette du 2
Cornet du 2
Magnificat (3rd mode)
Recit du 3
Dialogue du 3
Magnificat (4th mode)
Dialogue du 4e
Magnificat (5th mode)
Prelude
Magnificat (6th mode, transposed)
Prelude
Cornet
Basse de Trompette
Recit de Cromorne
Magnificat (7th mode)
5e/3e Verset, Trio
Magnificat (8th mode)
Prelude
3e Verset, Basse de Trompette
5e Verset, Cornet

LeBegue style? *Livre d'orgue* (unpublished). Edited by J. P. Lécot. For New Survey, Part 3a.

Antiennes pour le second ordre
Antiennes du Jour de Pasques
Un Dialogue en D la re sol
Duo en A mi la re
Récit pour le cornet
L'Hymne de Pasques Ad coenam
Veni Creator
Ave maris Stella
Magnificat
Hymne de la Toussaints
Hymne Exultet
[Deux pièces du 6me ton]

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

Maurizio Cazzati, Motetti, op. 51 (1682). For New Survey, Part 3a.

no. 1. "O vos omnes"
no. 2. "Acclamate de terra"
no. 9. "Annuntio vobis"
no. 10. "Lilia candoris"
no. 11. "Eja crudeles"

Arcangelo Corelli, Trio Sonata, op. 2, no. 8 (1685). For New Survey, Part 3a.

Rupert Ignaz Mayr, *Pythagorische Schmidts-Fuencklein* (1692). For New Survey, Part 3a.

Cover page, perpetual canon at the unison for four violins
Gavotte in F
Menuets in F (2)

Giovanni Battista Vitali, *9 Componimenti in Forme di Danza* (1692), [Bouree] Allegro in G minor. For New Survey, Part 3a.

Thomas Cross, compiler, *Synopsis Musicae or The Musical Inventory Being a Collection of the choicest and newest Ayres, Jiggs, Borees To which are added several new Songs and Catches* (1693). For New Survey, Part 3a.

“Ah! Silvia, thou dearest welcome guest”

no. 26: gavot

Georg Muffat, *Armonico tributo* (1682), Sonata no. 1, Allemanda; [link to Austria-Germany essay](#)

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

Suite no. 1, Gavotte

Suite no. 2, Menuet 1

Suite no. 2, Menuet 2

Suite no. 3, Gavotte

Suite no. 4, Canaries

Suite no. 5, Allemande

Suite no. 5, Menuet 2

Suite no. 6, Gigue

Suite no. 6, Menuet

Georg Muffat, *Florilegium Secundum* (1698). For New Survey, Part 3a.

Suite no. 3, Sarabande

Suite no. 3, Menuet

Georg Muffat, Partita no. 2, Menuet 1; [link to Austria-Germany essay](#)

Partita no. 5, Courante

Partita no. 5, Gavotte

Partita no. 5, Menuet 1

Partita no. 5, Gigue

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

Elisabeth Jacquet de La Guerre, *Pièces de Claveçin* of 1687

D minor suite

Courante no. 1; [link to minor key essay](#)

Courante no. 2; [link to minor key essay](#)

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

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

Fux, Suite III in G minor

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

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

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

“Dein Kreuz”

“Denk' ans Welt”

“Des Donners Stimm”

“Des Lebens Wasser”

“Du rufest mich”

“Eile nu dem Himmel zu”

“Geduld zu lernen”

“Himmelslieder”

“In voriger und dieser Zeit”

“Jesus' Lieb”

“Lästert frei”

“Sündenplag”

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

Aus tieffer Not (chorale prelude)

Freu dich (chorale prelude)

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

C minor suite allemande

D major suite menuet

D minor suite allemande

D minor suite courante

F major suite allemande

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

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

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

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

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

Le Roux, Courante in G minor for two harpsichords

Le Roux, *Pieces de Clavessin* (1705) / *Pieces for Harpsichord*, ed. Albert Fuller

Suite no. 4 in A major, Gigue

Suite no. 5 in F major,

Allemande grave

Courante

Suite no. 7 in G minor

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

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

“Piece sans titre”; link to [minor key essay](#)

Concert in F major, Courante

Concert in G major, Gigue

George Bingham, *40 Airs Anglois dont les 16 premiers sont de Mr. FINGER & les 24 suivantes de Mr.*

George Bingham (1704 or 1705); link to [historical survey addendum](#)

Air

Menuet (D minor)

Jig

Allegro in F major

Sybell

Chaconne (F major)

Chaconne (G major)

Vincent Lübeck the Elder, [keyboard pieces]

March in F major; link to [historical survey addendum](#)

Menuet

John Walsh, publ., *Complete Tutor to the Hautboy or the Art of Playing on that Instrument Improved and Made Easy to the Meanest Capacity by Very Plain Rules and*

Directions for Learners. Also a Choice Collection of Trumpett-Tunes, Ayres, Marches & Minuetts (1715). For New Survey, Part 3b.

Ariet by Mr Schickhard
Mrs Sanloes Jigg
Rigadoon [in D]
A Song tune
Minuet [in D]
Rigadoon [in E minor]

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

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

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

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

Pietro Antonio Locatelli, 12 Concerti grossi à 4 e à 5, op. 1 (1721), no. 3: finale Allegro. For New Survey, Part 3b.

Johann Sebastian Bach, Prelude and Fugue in A, BWV 0536, Fugue.

Bach, Prelude and Fugue in G, BWV 550, Fugue.

Bach, Prelude and Fugue in G, BWV 860, Fugue.

Johann Joseph Fux, *Constanza* (1722). For New Survey, Part 3b.

Act 1: Sinfonia, third section "Allegro"

Act 1, scene 6: Coro di popolo

Act 1, scene 7: Coro di popolo, part 2

Act 2, scene 1: Aria "Vaghi al paridi ulivie di palme"

Act 2, after finale: Balleto II

Fux, Missa Purificationis, K. 28, Sanctus. For New Survey, Part 3b.

Fux, Messa di San Carlo, K. 7. For New Survey, Part 3b.

Hosanna

Benedictus

Fux, Missa Sanctissimæ Trinitatis, E. 110, all movements except the Kyrie and Sanctus, but including the Benedictus. For New Survey, Part 3b.

Fux, Overture in F, K. 354, first movement. For New Survey, Part 3b.

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

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

J. S. Bach, Prelude and Fugue in A, BWV 536. For New Survey, Part 3b.

J. S. Bach, Prelude and Fugue in G, BWV 541. For New Survey, Part 3b.

J. S. Bach, Prelude and Fugue in G, BWV 550. For New Survey, Part 3b.

J. S. Bach, Prelude and Fugue in G (WTC), BWV 860. For New Survey, Part 3b.

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

Joseph-Hector Fiocco, Pièces de Clavecin (1730), [Rondeau] L'Armonieuse. For New Survey, Part 3b.

Joseph Bodin de Boismortier, IV Balets de Village en trio, op. 52 (1734). For New Survey, Part 3b.
Premier Balet, iii: Vivement

IVe Balet, v: Mouvement de Chaconne

François Bouvard *Airs serieux et boire* (c. 1740), "Chantez charmantes Oyseaux." For New Survey, Part 3b.

Resurrection and Ascension. For New Survey, Part 3c.

Over time I have found no consistent pattern for the use of rising lines or upper registers as cadence gestures. To put it another way, there seem to be more closing "Alleluias" and "Exalt Him"s that descend than that rise or reach a static mid or upper-level position in the uppermost voice. To confirm—not really to test—that the strong clichés of both vocal and instrumental writing in the 18th century work against ascending gestures even where they might seem to be good expressive choices, I have gathered a few compositions. There is one outlier—Heinrich Schütz, *Auferstehungshistorie* (1623)—but here are the rest, in alpha order by composer: C. P. E. Bach, *Auferstehung und Himmelfahrt Jesu* (1774-78); J. S. Bach, BWV 011 *Kantate am Fest der Himmelfahrt Christi* "Lobet Gott in seinen Reichen!" (1735); BWV 037 "Wer da gläubet und getauft wird" (1736-37); BWV 043 "Gott fährt auf mit Jauchzen" (1726); BWV 128 "Auf Christi Himmelfahrt allein" (1725); BWV 249 (1725c) *Easter Oratorio*; W. F. Bach, "Gott fährt auf" (1750c); Christoph Graupner, "Auf diesen Tag bedenken wir" (1735); G. F. Handel, *Messiah* (1741); Gottfried Heinrich Stölzel, "Ich will wiederkommen" (1721).

François Couperin, *Pièces de clavecin*, 5e ordre (1713), "La Flore" (Charles Burkhart's analysis); link to [minor key essay](#)

Francois Couperin, *Pièces de clavecin*, 8e ordre (1717), *Passacaille (en rondeau)*; link to [minor key essay](#)

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

Johann Ernst Eberlin, 115 *Versetten und Kadenzen* (1745?). For New Survey, Part 3b.

Versets in mode 6: F major, no. 13

Versets in mode 7: D major, nos. 4, 9, 11, 12.

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

"Merry Hary" (p. 4)

"Westminster Bridge" (p. 2)

"Glascon Lasses" (p. 6)

"Kitty's Frolick" (p. 16)

"Leister House" (p. 5)

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

Louis Archimbaud, 50 *Offertoires pour orgue* (1750c). For New Survey, Part 3b.

no. 2

no. 34

no. 37

Archimbaud, *Preludes*, vol. 1. For New Survey, Part 3b.

no. 3

no. 6

no. 8-10

no. 14

no. 15

no. 20

no. 21

no. 40

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

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

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

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

"The Nabob"

"What's that to You"

"Cave of Enchantment"

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

La bonne Foi

La Brune

La Couronne

La facile

La Fete Royale

La Gentille

L'Indifferente

Le retour désiré

Le Resouvenir agréable

Le salut Royale

Les Visites du Jour de l'An

Mozart, 6 Menuets, K. 164 (1772), no. 4; link to [historical survey essay](#)

Mozart, 12 menuets, K. 176 (1773), no. 1; link to [historical survey essay](#); link to [Gallery essay](#)

C. & S. Thompson, publ., Captain Robert Hinde, compiler, *Thompson's Third Collection of Quick Marches with Basses* (1775), no. 19.

§3. 1780-1860 (includes New Historical Survey, Part 4)¹⁴

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, 12 Menuets, K. 568, nos. 2 & 11; link to [historical survey essay](#)

Mozart, 12 Menuets, K. 585, nos. 1 & 3; link to [historical survey essay](#)

Mozart, Menuets, K. 599, no. 4; link to [historical survey essay](#)

Mozart, 4 Menuets, K. 601, no. 1; link to [historical survey essay](#)

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

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

Haydn, String quartet, op. 76, no. 2, II; link to [historical survey essay](#); link to [JMT notes essay](#)

Haydn, String quartet, op. 76, no. 2, III; link to [historical survey essay](#); link to [Gallery essay](#)

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

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

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

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

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

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

La fête du jour de naissance
La facile
La Islandoise (no. 258; title unclear)

¹⁴ I have not included the compositions meant for Part 4e in this list because these stage works from 1800 to 1843 simply reproduce titles already included in the Rising Lines Table.

La Caressante
L'aimable Louise
La Nouvelle Souabe
Bonne année à la Reine
La reconvaescance du Roi
Pour aujourd'hui
Par curiosité
Palles (La Music Militaire)
Toujours gai
Courte et bonne
La fausse prude (no. 334; 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](#)

no. 482 [no title]
no. 487 [no title]
no. 8 [no title]
no. 10 [no title]
no. 28: Contre Danss
no. 36 [no title]
no. 40 [no title]

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

no. 2 [no title]
no. 23 [no title]

Johann A. P. Schulz, *Høst-Gildet*, Singspiel in one act (1790; score published 1791)

[No. 7]. Duet (Halvor and Anna), "Tag dette Smykke"/"Himmel, hvad os forestaar!"
[No. 8]. Aria (Halvor), "Hvor Krigstorden"
[No. 9]. Duet (Heurik, Peter), "En Time for Middag"
[No. 10]. Aria (Peter), "Min heele Sial"
Finale, part 1 (Halvor, Peter, chorus, Anna, Grethe)

Johann A. P. Schulz, *Indtoget*, Singspiel in two acts (1792)

Sinfonie
No. 1. Chorus "Vär velkommen!"
No. 3. Terzetto (Johan, Marianne, Bräger) "Den hele Jord"
No. 9 [No. 13b]. Lied (Marianne) "Piger, som ei Amor kiende"
No. 8 (sic) [no. 16]. Lied (Bräger, chorus), "Der høres et Rygte"
No. 10 [in No. 19]. Finale, part 2. Chorus "Med munter Dands"

Johann A. P. Schulz, *Peters-Bryllup*, Singspiel in two acts (1793)*

[No. 2]. Duet (Anna, Halvor) "Lykønster mig"
[No. 10]. Chorus (Jon Baadsmænd, og Sluproere) "Fadreland"
[No. 18]. Chorus, "Eenighed!"

[No. 21]. Aria (Hans Jensen), “Mit Liv svandt hen”

[between nos. 21. & 22] Divertimento

Beethoven, 12 Deutsche Tänze, WoO8, nos. 1, 6, 7 (1795): To no. 1; link to [Ascent, Text essay](#);
link to [historical survey essay](#); link to [Gallery essay](#)

Franz Xaver Süssmayr, 12 menuets (1795), no. 1; no. 10, 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, no. 1: ”Ar hyd y nos”; link to [historical survey essay](#)

English, Scotch, and Irish Dance and Song

Legend:

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

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

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

14 of October, The	Supplement 1
29th of May	Essay
Aileen Aroon	Supplement 1, 2
Air no. 516	Essay
Air no. 744	Essay
Air no. 796	Essay
Alewife and her Barrel	Supplement 2
Always Pretty	Supplement 2
Argyle is my name	Essay; Supplement 1
<u>As now we're met</u>	<u>Supplement 2</u>
Bannocks O'Barley Meal	Supplement 1
Barley Broth, a Jig	Essay
Beamish's Goat	Essay
Beauty in Tears	Essay
Belfast Lasses	Essay
Berks of Abergelde, The	Supplement 1
Bessy Bell and Mary Gray	Supplement 1
Bevis Mount	Essay
Blind Beggar	Essay
Blooming Meadows	Essay
Bocage que, l'aurore	Essay
Bonnie Boy	Essay
Bonnie Wee Thing, The	Supplement 1
Bonny Boat Man, The	Supplement 1
Bonny Widow of Wigtown, The	Supplement 1
Boys from Scart	Essay
Brandy Shop, The	Supplement 2
Brides Bells	Essay
Brighton Galloppe	Essay

<u>Burn of Carnie</u>	<u>Essay</u>
Captain Kelly's Reel	Essay
Captain Ross's Reel	Supplement 2
Captin O'Neill	Essay
Castle Swien	Supplement 1
Cave of Enchantment	Essay
Cawdor Fair	Essay
Celebrated Royal Galloppade no. 1	Essay
Chelsea Stage	Essay
Chilter, Der	Supplement 1
Chisholm, The	Essay
Cleghorn's Rant	Supplement 2
College Hornpipe	Essay
Collier's Daughter, The	Supplement 1
Colonel Noel's Fancy	Essay
Come Upstairs with Me	Essay
Country Lassie, A	Supplement 1
Coupar Angus Jigg	Essay
Craigey Rock, The	Supplement 1
<u>Crystal Hunters, The</u>	<u>Essay</u>
David Grady's Hop Jig	Essay
David Grady's Reel	Essay
Day We Paid the Rent	Essay
Donald Dow	Essay
Donald Dow's Strathspey	Essay
Dr. Taylor	Essay
Duchess of Gordon	Essay
Duchess of Gordon's Strathspey	Essay
Duke of Bedford's Grand March	Supplement 2
Duke of Edinburgh's Delight	Essay
Duke of Roxburghe	Essay
Dumfries House	Supplement 2
Dumfries House, a Jig	Essay
Duncan Davidson	Essay
<u>Dusty Miller</u>	<u>Essay</u>
Earl Moira's Strathspey	Supplement 2
Earl of Eglinton	Essay
Eight about the Fireside	Essay
<u>Exile of Erin</u>	<u>Essay</u>
Farewell to Spain	Essay
Father Frank of Gorey	Essay
Father Jack Walsh	Essay
Favorite Styrian Melody	Essay
Flannel Jacket	Essay
Fly Not Yet	Essay
Fortune teller	Essay

Four-hand Reel	Essay
Fox Hunter's Jig	Essay
Frisky	Essay
<u>Funny Eyes</u>	<u>Essay</u>
Gaelic Air	Essay
Gallaway Tom	Supplement 1
Ge Ho, Dobbin	Essay
German Hornpipe	Supplement 2
German Song	Essay
Gille Callum	Essay
Gin ye winna tak' me ye may let me go	Supplement 1
Girl I Left Behind Me	Essay
Glancing of her Apron, The	Supplement 1
Glascon Lasses	Essay
Gorans	Essay
Green Grow the Rashes	Supplement 1
<u>Greyhound</u>	<u>Essay</u>
Hallow Een	Supplement 1
Hamlet Where My lover Dwells	Essay
Handy with the Stick	Essay
Hare in Corn	Supplement 2
Hare in the Corn, The	Supplement 1
Hark the Cock crow'd	Supplement 1
Haydn Favorite Andante	Supplement 2
Her absence will not alter me	Supplement 1
Hey to Couper	Essay
Hey to Cupar, a Jig	Essay
Hi lo ro! hog eile	Essay
Highway to Colain	Essay
Honable Mr Gray	Essay
Honble Miss H Elliot	Essay
Honble. George Carnegie's Strathspey	Essay
Hot Bath	Essay
How can I be sad on my Wedding Day?	Supplement 1
How Happy the Soldier Who Lives on His Pay	Essay
How the Money Goes	Essay
Humors of Ballymanus	Essay
Hunting the Hare	Essay
Hunting the Slipper	Essay
<u>Huntlys Wedding Medley</u>	<u>Essay</u>
I've Kissed and I've Prattled	Essay
If I Were Near the Peafield	Essay
Irish Air	Supplement 2
<u>Ivy Leaf</u>	<u>Essay</u>
Jackson's Rolling Jig	Essay
Jenny and I	Supplement 1

Jenny Nettles	Essay; Supplement 2
Jenny Sutton	Essay
Jenny's Bawbee	Essay; Supplement 2
Jig no. 502	Essay
Job of Journey Work	Supplement 2
Jock's Lodge	Essay
Jockey blythe and Gay	Supplement 1
Jocky and Jenny	Supplement 1
John Come Kiss me Now	Supplement 1, 2
John of Badenyon	Supplement 1
Johnny Made a Wedding O't	Essay
<u>Joseph's Frolick</u>	<u>Supplement 2</u>
Kerry Jig	Essay
Kilkenny Races	Essay
King Charles's Jig	Essay
Kinloch of KInloch	Essay
Kiss Me Kate	Essay
Kitty Kickaway	Essay
<u>Kitty's Frolick</u>	<u>Essay</u>
La belle Catherine	Essay, Supplement 2
La Bissette	Supplement 2
la Gitana	Essay
Ladies of Leinster	Essay
Lady Binning	Essay
Lady Binning's Strathspey	Essay
Lady Carmichael's Strathspey	Essay
Lady Charlotte Durham	Essay
Lady Eliza Callender's Favourite	Supplement 2
Lady Frances Pratt's Fancy	Essay
Lady Mackenzie of Coul	Essay
Lady Madeline Sinclair	Essay
Lass of Ballantrae	Essay
Lass of Patie's Mill, The	Supplement 1
Lass of Peatie's Mill	Essay
Lass of Richmond Hill	Essay
Lasses of Dunse	Essay, Supplement 2
Last of the Twins	Essay
Lauchlans Lilt	Supplement 1
Leister House	Essay
Let Hoary Time	Essay
Lord Minto's Waltz	Essay
Low Down in the Broom	Supplement 1, 2
<u>Lullaby</u>	<u>Essay</u>
Mackenzie's Rant	Essay
Madrigal, The	Supplement 2
Maid of the Mill	Supplement 2

Mair the Morn	Supplement 2
Major Mclean	Essay
Maltman, a Jig	Essay
March. W. S. Royals	Supplement 2
Marmont's Retreat	Essay
Marquis of Hastings	Essay
Marquis of Huntlys Birthday	Essay
Master Francis Sitwell	Essay
May I See you Happy	Essay
Merry Hary	Essay
Merry Making	Essay
Merry Mary	Essay
Miller of Drone, The	Supplement 2
Miller's Daughter	Essay
Miners of Wicklow	Supplement 2
Miss Baigrie	Essay
Miss Bettsey Roberson's Reel	Supplement 2
Miss Betty Hunter	Essay
Miss Bigg's Fancy	Essay
Miss Butt's Favorite	Essay
Miss Campbell of Smiddy Greens	Essay
Miss Campbell's Jig	Supplement 2
Miss Carmichael's Jig	Essay
Miss Dean's Favorite	Essay
Miss Dorothea S Cheyne	Essay
Miss Duff of Loach	Essay
Miss Graham of Inchbrachkie	Essay
Miss Graham of Inchbrakie's Strathspey	Supplement 2
Miss Graham of Inveraray	Essay
Miss Gunning's Delight	Supplement 2
Miss Henrietta Duff's Favorite	Essay
Miss Hill	Essay
Miss Hoods Strathspey	Essay
Miss Hurry's Strathspey	Essay
Miss Jane Hunter Blair	Essay
Miss Jane Stewart	Essay
Miss Jean Hamilton	Essay
Miss Jenny Lindsay	Essay
Miss Laird's Allemande	Essay
Miss Leslie of Rothy	Essay
Miss Logan, Ayr, Strathspey	Essay
Miss Margaret Gordon	Essay
Miss Margaret Grant's Reel	Essay
Miss Margaret Moire	Essay
Miss Mary Jarvis	Essay
Miss Nisbet's Strathspey	Essay

Miss Sherriff's Strathspey	Essay
Miss Susan Boggs	Essay
Miss Wade's Delight	Supplement 2
Miss Wedderburn	Essay
Money Musk	Essay
Moon and 7 stars, The	Supplement 2
Morgiana	Essay
Mortland's Reel	Essay
Mountains High	Essay
Mr A Mcwhinnie	Essay
Mr Adam Robertson	Essay
Mr Charles Sharp	Essay
Mr Duff's Birthday	Essay
Mr Gregor's March	Essay
Mr I Rose's Strathspey	Essay
Mr Peter Duff's Favorite	Essay
Mr Stirling of Keir	Essay
Mrs Andrw Sivewright	Essay
Mrs Casey	Essay
Mrs Douglass of Brighton	Essay
Mrs Garden of Troups Strathspey	Supplement 2
Mrs Gordon of Abergeldie	Essay
Mrs Jas Erskine of Kirkwall	Essay
Mrs Montgomrie	Essay
Mrs Ramsay of Barnton	Essay
Mrs. Ferguson's Strathspey	Supplement 2
Mrs. Forbes of Shivers' Fancy	Supplement 2
Mum for That	Essay
Murland Willie	Supplement 1
Musing on the Roaring Ocean	Supplement 1
My Lady	Supplement 2
My Lord Tomnoddy	Essay
My Love is All the World to Me	Essay
My Love is like the Red, Red Rose	Essay
My Love She's but a Lassie	Essay, Supplement 2
<u>My Nanie O</u>	<u>Supplement 1</u>
Nabob	Essay
Ned Goggin's Reel	Essay
New Christmas	Essay, Supplement 2
New Ranz des Vaches	Essay
New Rigg'd Ship	Essay
new Str[aths]pey Reel, A	Supplement 1
Niel Gow	Essay
Niel Gow's Strathspey	Essay
North Hunt Medley	Essay
<u>Now you're gane awa'</u>	<u>Essay</u>

O for ane and Twenty Tam	Supplement 1
O Gentle Strain	Essay
O'Dwyer's Reel	Essay
O'er the Dyke	Supplement 2
O'er the Moor among the Heather	Supplement 1
Oak stick	Supplement 2
Old Woodhouselee Castle	Essay
Old Woodhouselee Reel	Essay
On a Green Bank	Essay
Orange Rogue	Essay
Oswalds Farewell	Supplement 1
<u>Oyster Wive's Rant</u>	<u>Essay; Supplement 2</u>
Parks of Eglinton	Essay
Peggy Bawn	Essay
Peggy of Darby, or the Dandys	Supplement 2
Perth-shire Volunteers' Strathspey	Essay
Perthshire Volunteers	Essay
Planxty Reynolds	Essay
Pot Stick	Essay
Pretty Green Banks of Cavan	Essay
Pretty Miss's Fancy	Essay
Prince or Princess Dolgorucki	Essay
Princes Favourite, The	Supplement 2
<u>Punch Alive</u>	<u>Essay</u>
Quick Step	Supplement 2
Quick Step 25th Regt	Supplement 2
Quick Step 40th Regt	Supplement 2
Quick Step 71st Regt	Supplement 2
Quick Step no. 1	Essay
<u>Quick Step no. 2</u>	<u>Essay</u>
Ralph's Ramble to London	Essay
Rantan Rearan	Essay
Ranting Highland-man	Essay, Supplement 2
Ranting Roaring Highlandman	Supplement 2
Raza's Rell	Essay
Recruiting Officer	Supplement 2
Rendezvouz	Essay
Reticule	Essay
Robin Adair	Essay, Supplement 1
Rondo D'Henry 4th	Supplement 2
Rory O'More	Essay
Rosy Morn, The	Supplement 2
Ruins of Killmallock	Essay
<u>Runaway Bride</u>	<u>Essay</u>
Sailor's Hornpipe 1	Essay
Sailor's Hornpipe no. 2	Essay

Savourna Deligh	Essay
Scornach na wallige	Essay
Scotch Jig	Supplement 1
Shanavest and Caravat	Essay
Shanbuie	Supplement 1
Shepherd's Wife, The	Supplement 1
Shepherds Jigg	Essay
Shepherds Son, The	Supplement 1
Shippard's Wife	Essay
Sir Alexander Don	Essay
Sir Gilbert Go Softly	Essay
Sir Roger de Coverley	Essay
Sleepy Maggie	Essay
Sod of Turf	Essay
Soldier's Return	Essay
Soldier's Dance after the Battle	Supplement 2
Sporting Bachelor	Essay
St Patrick's Day	Essay
<u>Sundrum House, a Reel</u>	<u>Essay</u>
Tail Toddle	Supplement 2
Teetotaler's Fancy	Essay
There was a Maid & she went to the Mill	Supplement 1
There was an Old Astrologer	Essay
They Bid Me Slight my Dermot	Supplement 1
Tho' for sev'n years and mair	Supplement 1
Thou Fair Pulse of My Heart	Essay
Three Jolly Topers	Essay
Tideswell Processional Morris	Supplement 2
Time's a Tell Tale	Essay
Tippetywitchet	Essay
To the Weaver gin ye go	Supplement 2
Todlen Hame	Supplement 1
Tyrolese Dance 984	Essay
<u>Tyrolese Melody 968</u>	<u>Essay</u>
<u>Valantines Day in the Morning</u>	<u>Essay</u>
Wait for the Wagon	Essay
Walley Honey	Supplement 1
Warkworth Castle	Essay, Supplement 2
Waterloo March	Essay
We'll Take Again a Cruiskeen	Essay
Welcome Home from Newfoundland	Essay
Westminster Bridge	Essay
What Ails You?	Essay
When Pensive I Thought of My Love	Essay
Where Did You Find Her?	Essay
Whipman Laddie, The	Supplement 2

Winchburg Castle	Essay
Woo'd & Married & a'	Supplement 1
Wood Nunrich fair	Supplement 2
<u>Wright's Rant</u>	<u>Essay</u>
Yankey Doodle	Essay, Supplement 2
Ye Ken What, a Reel	Essay
Yellow Wattle	Essay
Yon Wild Mossy Mountains	Supplement 1

Journal de musique, 1. Jahrgang (1-12 1797). For New Survey, Part 4.

Mozart, Duettino aus *la Clemenza di Tito*

Heneberg, Walzer aus den *Waldmännern*

Heneberg, Angloise aus den *Waldmännern*

Gaveaux, Ariette de petit matelot

12 *Favourite German Songs* (1800). For New Survey, Part 4.

Composer?, "Invitation to Joy"

Christian Rohrwerder, 24 Englische u. schottische taenze (1800?), nos. 6, 10, 11, 12, 17. For New Survey, Part 4.

František Martin Pecháček, 12 Ländler for winds (1801), nos. 1, 5, 9, 10, 12. [Link to the blog post.](#)

Georg Kreusser, Menuets & contredanses (1802), no. 5. For New Survey, Part 4.

Beethoven, Piano Sonata, op. 14, no. 1, I (1798); link to [JMT notes essay](#)

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

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

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

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

Beethoven, 32 Variations in C minor, WoO80 (1806), no. 14; link to [minor key essay](#)

Beethoven, Mass in C Major, op. 86, Kyrie (1807)

Beethoven, Symphony No. 7 (1811-12), II; link to [Rising Lines essay](#); link to [minor key essay](#)

Beethoven, Piano Sonata, op. 101, I (1815-16); link to [JMT notes essay](#)

Diabelli Variations (Veränderungen über einen Walzer, op. 120; 1819-23), nos. 7, 10?, 18, 21?, 22?, 25

Others: Erzherzog Rudolf von Hapsburg-Lothringen, in Diabelli, *Vaterlandischer Künstlerverein*, vol. 2 (1824), variation 40, DTö, vol. 136; Eduard Baron von Lannoy, variation 22; Franzin Roser, variation 35

Beethoven, Walzer, WoO85; link to [Rising Lines essay](#)

Louis Adam, *Méthode de piano* (1804), chapter 11, three examples for reading from score

Hummel, 6 German Dances & 12 Trios, op. 16 (1804), nos. 1, 3. link to [historical survey addendum](#)

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

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

"Sir Gilbert Go Softly"

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

“Contentment”

“Belles”

“Himmel Waltz”

“Moore”

“Cottage Dance”

Johann F. X. Sterkel, 6 Deutsche, StWV. 218, nos. 1, 4, dance in the coda. For New Survey, Part 4.

6 Stücke, op. 24, Chaconne. For New Survey, Part 4.

Menuets and contredanses, StWV. 233, nos. 2, 3, 5, 6, 11. For New Survey, Part 4.

Carl Maria von Weber, Allemandes with trios, op. 10 (1801/1816), nos. 1, 5, 6, 9. Link to [historical survey addendum](#)

Joseph-Denis Doche, *Fanchon la vielleuse* (1803)

No. 2. (Florine) “Cette Fanchon”

No. 3. (Edouard) “De sommeiller encore”

No. 5. (Florine) “Le sot rôle”

No. 8. (Fanchon) “Ennuyé du maudit”

No. 14. (Ste. Luce) “Au millieu du désordre”

No. 46 (Fanchon) “A contracter cette alliance”

Joseph-Denis Doche, compiler, *La musette du vaudeville* (1822c)

Part 1, no. 2. Air du Voile

Part 1, no. 3. Air de Chut

Part 2, no. 3. Air de Haine aux Femmes

Part 3, no. 9. Air du Billet Trouvé

Part 4, no. 2. Air de Gaspard

Part 4, no. 9. Air détaché

Part 4, no. 10. Vaudeville de Chambord

Part 4, no. 11. Vaudeville de Favart a Bruxelles

Part 5, no. 1. Air du Prince Chéri

Part 5, no. 14. Air détaché

Part 5, no. 17. Air de Farinelli

Part 6, no. 20. Romance de la Manie des Romans

Part 6, no. 31. Air du No. 13

Part 9, no. 8. Romance de Poete satirique

Part 9, no. 9. Romance de Sophie

Part 9, no. 13. Air de la jeune mère

Part 9, no. 16. Vaudeville du Jaloux malade

Part 9, no. 31. Vaudeville de la Robe et les Bottes

Part 9, no. 37. Vaudeville des trois Bossus

Part 9, no. 44. Vaudeville de Pierrot

Part 9, no. 53. Air des Gascons

Part 10, no. 9. Un homme pour faire un tableau

Part 10, no. 15. Vaudeville de la jeune mère

Part 10, no. 32. Vaudeville des espiegles

Part 10, no. 38. Air de Jeanne d’Arc

Part 12, no. 10. Vaudeville du Biscuit de Savoy

Part 13, no. 2. Air détaché

Part 15, no. 3. [no title]
Part 17, no. 1. Air de la Tasse de Chocolat
Part 17, no. 6. Air de Gascon et Normand
Part 17, no. 10. Vaudeville de Griselidis
Part 20, no. 11. Air des Clefs de Paris
Part 21, no. 29. Vaudeville des Marieurs ecossais

Kauntze, publ., *Kauntze's Collection of the Most Favorite Dances, Reels, Waltzes, etc.* (n.d., 1810s?)

“Fanny’s Love”
“Ramah Droog”
“Oscar and Malvina or Kempshot Hunt”
“The Boys of the Nile”
“The Brunswick”
“Jannie’s Babie”

Jan Dussek, Piano Sonata, op. 31, no. 2, II (1812); link to [historical survey essay](#)

Johann N. Hummel, *Hungarian Dances*, op. 23, no. 7; link to [historical survey essay](#)

Hummel, 12 Deutsche Taenze, op. 44 (1811), nos. 1, 3, 6, 7trio, 10, 10trio

Hummel, *Dances for the Apollo Saal*, op. 45 (1812), Minuetti: no. 6trio; Deutsche: no. 3

Hummel, *Bagatelles*, op. 107, no. 6; link to [historical survey essay](#)

Franz Schubert, earlier dances

12 Deutsche, D. 128 (1811), nos. 3, 5, 7, 9, 10, 11

Walzer, D. 145, nos. 4, 9, 11; link to [^6 in 19th century essay](#); link to [historical survey essay](#)

Ländler, D. 366, no. 6; link to [^6 in 19th century essay](#)

Schubert, Piano Sonata in E Major, D. 157, III (1815); link to [historical survey addendum](#)

Composer unknown, “Hop Waltz”; link to [Rising Lines essay](#)

Francis Johnson, *A collection of new cotillins [sic]* (1818)

no. 3 “Augustus”; link to [Rising Lines essay](#)

no. 11 “The Arrival”; link to [Rising Lines essay](#)

Edward Woodward, ed., *The Convivial Companion or Vocal Harmonisticon* (c. 1820), rounds. [Link to essay](#).

Ball's Musical Cabinet, or Compleat Pocket Library for the Flute, Flaeolet, [sic] Violin &c. (about 1820), volume 1, “Exile of Erin,” “Kitty of Coleraine,” “Robin Adair.” [Link to blog post](#).

Ball's Musical Cabinet, volume 2, “The Carpet Weaver,” “Peggy Ban,” and “The Tank.” [Link to blog post](#).

Wilhelm Schüler, Four Dances for Flute and Guitar (1821), no. 1: Walzer. no. 4: Ecossaise

Schubert, “Verlorener Bruder” Trio, D. 610; link to [JMT notes essay](#)

Schubert, “Ruhe, schönstes Glück der Erde,” D. 657 (1819). [Link to blog post](#).

Schubert, later dances

Ländler, D. 681, nos. 1 & 2; link to [JMT notes essay](#)

Wiener-Damen Ländler, D. 734, no. 15; link to [Ascent, Text essay](#); link to [^6 in 19th century essay](#); link to [Rising Lines essay](#); link to [historical survey essay](#); link to [Gallery essay](#)

Deutscher Tanz, D. 769, no. 1; link to [^6 in 19th century essay](#); link to [historical survey essay](#); link to [Gallery essay](#)

Valses sentimentales, D. 779

no. 2; link to [Proto-background essay](#)
no. 13; link to [Proto-background essay](#); link to [Rising Lines essay](#); link to [historical survey essay](#); link to [Gallery essay](#)
no. 33; link to [^6 in 19th century essay](#)
no. 34; link to [Proto-background essay](#); link to [^6 in 19th century essay](#)
Ländler, D. 814, nos. 1, 4; link to [^6 in 19th century essay](#); link to [historical survey essay](#); no. 4 is also in the [Gallery essay](#)
Eccossaisien, D. 781, no. 9; link to [JMT notes essay](#)
Drei deutsche Tänze, D. 973, no. 2; link to [JMT notes essay](#)
Grazer Walzer, D. 924, no. 9; link to [minor key essay](#). No. 9; link to [Gallery essay](#)
Grazer Walzer, D. 924, no. 12; link to [Rising Lines essay](#)
Valses nobles, D. 969, nos. 1, 7; link to [Rising Lines essay](#)

Schubert, songs

“Alles um Liebe,” D. 241 (1815)
“Mignon,” D. 321 (1815)
“Morgenkuss,” D. 264 (1815)
“Der Schmetterling,” D. 633 (1815)
“An Die Freude,” D. 189 (1815)
“An die Sonne,” D. 270 (1815)
“Fröhlichkeit,” D. 262 (1815)
“Huldigung,” D. 240 (1815)
“Von Ida,” D. 228 (1815)
“Hoffnung,” v1 and v2, D. 295 (1815-16)
“Die Forelle,” D. 550 (versions between 1816 and 1821)
“Zum Punsche,” D. 492 (1816)
“Das grosse Hallelujah,” D. 442 (1816)
“Jägers Abendlied,” D. 368 (1816?)
“Marienbild,” D. 623 (1818)
“Hymne I,” D. 659 (1819)
“Freiwilliges Versinken,” D. 700 (1820)
“Am See,” D. 746 (1822-23c)
Die Schöne Müllerin, D. 795, (1823), no. 16 “Die liebe_Farbe”
no. 20 “Des Baches Wiegenlied”
“Du bist die Ruh’,” D. 776 (1823)
“Vergissmeinnicht,” D. 792 (1823)
“Todtengräbers Heimweh,” D. 842 (1825)
“Die junge Nonne,” D. 828 (1825)
“Abendlied für die Entfernte,” D. 856 (1825)
4 Gesänge aus ‘Wilhelm Meister’, D.877 (1826), no. 2 “Lied der Mignon”
“An Sylvia,” D. 891 (1826)
“Vater mit Kind,” D. 906 (1827)
“Jägers Liebeslied,” D. 909 (1827)
“Das Weinen,” D. 926 (1827-28)
Die Winterreise, D. 911 (1827) no. 2 “Die Wetterfahne”; link to [JMT notes essay](#); link to [minor key essay](#)
no. 3 “Gefror’ne Thränen”

no. 5 “Wasserflut”
no. 13 “Die Post” //but no. 14 Taubenpost in Schwanen??//
Schwanengesang, D. 957 (1828), no. 7, “Abschied”; link to [JMT notes essay](#); link to [Ascent, Text essay](#)
“Glaube,” D. 955 (1828)

Fanny Hensel, Waltz in C major for piano four-hands (1820s?)

Josef Lanner, *Gowatschische Ländler*, op. 2 (prior to 1827); link to [Lanner essay](#)

Johann Strauss, sr., 1827-1831

Täuberln-Walzer, op. 1 (1827); link to [Strauss essay](#)

Döblinger-Reunion Walzer, op. 2 (1827); link to [Strauss essay](#)

Gesellschafts-Walzer, op. 5 (1827); link to [Strauss essay](#)

“Champagner Galoppe,” op. 8; link to [historical survey addendum](#)

Erinnerungs-Ländler, op. 15 (1829); link to [Strauss essay](#)

Josephstädter-Tänze, op. 23 (1829); link to [Strauss essay](#)

Hietzinger-Reunion-Walzer oder Weissgärber-Kirchweih-Tänze, op. 24 (1829); link to [Strauss essay](#)

Frohsinn im Gebirge, op. 26 (1829); link to [Strauss essay](#)

Sperls Fest-Walzer, op. 30 (1829); link to [Strauss essay](#)

Erinnerungs-Galopp, op. 27 (1830?). [Link to blog post](#).

Gute-Meinung-für-die-Tanzlust, op. 34 (1830); link to [Strauss essay](#)

Sperl-Galopp, op. 42 (1831). [Link to blog post](#).

Vive la danse!, op. 47 (1831); link to [Strauss essay](#)

Das Leben ein Tanz, oder Der Tanz ein Leben!, op. 49 (1831); link to [Strauss essay](#); link to [Gallery essay](#)

Michael Pamer, *Neue brillante Ländler*, vol. 10 (1827), part 1; link to [historical survey addendum](#)

Michael Pamer, *Neue brillante Ländler*, vol. 10 (1827), part 2; link to [historical survey addendum](#)

Henri Herz, *Contredanses variées*, op. 35; link to [historical survey addendum](#)

Josef Lanner, waltzes 1828-1835; link to [Lanner essay](#)

28er Ländler, op. 20, nos. 1 & 2 (1828)

Altenburg-Ländler, op. 40 (1829)

Die Pesther, op. 93 (1834)

Die Werber, op. 103 (1835)

Carl Czerny, *Valses di Bravura* (1824?), op. 35, nos. 4, 7, and 9

Carl Czerny, *The Art of Preluding* (1833?), op. 300, nos. 15, 56

Carl Czerny, *Eisenbahn-Variationen* (1836?), op. 431

Friedrich Wieck, *Danses*, op. 10 (c. 1830?), nos. 1, 3

Clara Wieck-Schumann, *Caprices*, op. 2 (1832)

Michael Glinka, Mazurka in F major (1833-34). [Link to blog post](#).

Adolphe Adam, *Le Châlet* (1834); link to the [essay On Ascending Cadence Gestures in Adolphe Adam's Le Châlet](#)

Overture

no. 2 Air "Elle est à moi! C'est ma compagne" (Daniel)

no. 3 Couplets "Dans ce modeste et simple asile" (Betty)

no. 4 Air "Arrêtons-nous ici!" (Max)

no. 5 Ensemble "Par cet étroit sentier"; no. 6 Couplets with chorus "Dans le service de l'Autriche"

-- Ensemble "Malgré moi je frissonne"

no. 8 Duo "Il faut me céder ta maitresse" (Max and Daniel)

no. 9 Romance "Adieu vous que j'ai tant chérie" (Daniel and Bettly)

no. 10 Trio et Finale "Soutiens mon bras"

Johann Strauss, sr., *Reise-Galopp*, op. 85 (1836). [Link to blog post](#).

Johann Strauss, sr., *Cachucha-Galopp*, op. 97 (1837). [Link to blog post](#).

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

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

Adolphe Adam, *Fille du Danube, Galop & Cotillon* (1836?)

Hans von Aufsess, *Four Waltzes* (1837), no. 1

Clara Wieck-Schumann, *Variations de Concert sur la Cavatine du Pirate, de Bellini* (1837)

Frederic Chopin, *Preludes*, op. 28 (1839)

Prelude in E Major, no. 9; link to [JMT notes essay](#)

Prelude in F# Major, no. 13

Carl Czerny, *100 Recreations*, no. 32 "German Air"; link to [Rising Lines essay](#)

Author unknown, "Rory O'Moore," as published in Philadelphia in a setting for voice and "Spanish guitar" (1839); link to [historical survey addendum](#)

Author-editor unknown, *Virginia Reels, A Collection of the Most Admired Reels, Dances &c*, volume 2 (between 1839 and 1842)

"Richmond Hill"; link to [Rising Lines essay](#)

"Petersburg Ladies"; link to [Rising Lines essay](#)

John Barnett, "Little Fay, Pretty Fay" (before 1840)

Richard Wagner, *Lieder 1838-58*, "Attente" (1840)

Bedrich Smetana, *Louisina Polka* (1840)

Francis Brown, "The Moon O'er The Mountain Is Beaming" (1841); link to [Rising Lines essay](#)

Jakob Boehme, no. 258 "Bayrische Polka" (before 1840?; but no later than 1843); link to [Rising Lines essay](#); link to [Polkas essay](#)

Josef Lanner, waltzes 1840-43; link to [Lanner essay](#)

Hoffnungs-Strahlen, op. 158 (1840)

Steyrische Tänze, op. 165 (1840/1841)

Abendsterne, op. 180 (1841)

Die Schönbrunner, op. 200 (1842)

Johann Strauss, sr., 1840-1843

Furioso-Galopp, op. 114 (1840). [Link to blog post](#).

Deutsche Lust oder Donau-Lieder ohne Text, op. 127 (1841); link to [Strauss essay](#)

Apollo-Walzer, op. 128 (1841); link to [Strauss essay](#)

Adelaiden-Walzer, op. 129 (1841); link to [Strauss essay](#)

Annen-Polka, op. 137 (Vienna, 1842)

Egerien-Tänze, op. 134 (1842); link to [Strauss essay](#)

Latonen-Walzer, op. 143 (1842/1843); link to [Strauss essay](#)

Die Lustwandler, op. 146 (1842/1843); link to [Strauss essay](#)

Die Dämonen, op. 149 (1842/1843); link to [Strauss essay](#)

- Franz Liszt, *Gnomensreigen*; link to [JMT notes essay](#)
- Robert Schumann, *Album für die Jugend*, op. 68, no. 20, “Ländliches Lied”; link to [JMT notes essay](#)
- Robert Schumann, *Albumblätter*, op. 124, no. 3, “Scherzino”; link to [JMT notes essay](#)
- William Hamilton, publ., *The British Minstrel, and Musical and Literary Miscellany* (3 vols., 1843-44?), 7 items in vol. 1.
- William Hamilton, publ., James Manson. ed., *Hamilton’s Universal Tune-Book; a collection of the melodies of all nations* (2 vols., 1844, 1846), 32 items in vol. 1, 30 items in vol. 2.
- B. H. R., arr., *New York Polka* (Levy) "Melody Collected by B.H.R." (1844)
- Editor? *New York Glee Book* (1844), rounds. [Link to essay](#).
- Clara Wieck-Schumann, 6 Lieder, op. 13, no. 3 (1844), “Die Liebe sass als Nachtigall”
- Bradbury and Sanders, *The School Singer* (5th ed., 1845), rounds. [Link to essay](#).
- Ernest Déjazet, Quadrille on themes from *La gardeuse de dindons* (1845)
- Adolphe Adam, *Le Diable a quatre Mazurka* (1845)
- Marie De Fiot-Korponay, [Gabriella Polka](#) (1845); link to [Complex Voices essay](#)
- Francis H. Brown, [Pavonia Polka](#) (polka-mazurka) (1845); link to [Complex Voices essay](#)
- Johann Strauss, sr., *Wiener-Früchteln*, op. 167 (1844/45); link to [Strauss essay](#)

Polkas published between 1845 and 1850

- Composer unknown, *The First Taglioni Polka* (Philadelphia, 1845)
- Marie de Korponay, *Gabriella Polka* (Philadelphia/New York, 1845)
- Johann Strauss, sr., *Marianka-Polka*, op. 173 [Vienna, 1845]
- Johann Strauss, jr., *Amazonen-Polka*, op. 9 (Vienna, 1845)
- Johann Strauss, jr., *Czechen-Polka*, op. 13 (Vienna, 1845)
- Composer unknown, Allen Dodworth, arr., *Cally Polka* (earliest American publication in 1846): see [Polkas essay](#)
- Johann Strauss, jr., *Bachus-Polka*, op. 38 (Vienna, 1847)
- Johann Strauss, jr., *Explosions-Polka*, op. 43 [Vienna, 1847]
- C. D. Abbott, *Abbotts Polka* (New York, 1848)
- Antonio Barili, *Laura Polka* (Philadelphia/New York, 1848); link to [Rising Lines essay](#)
- Antonio Barili, *Buena Vista Polka* (Philadelphia/New York, 1848)
- Henri Herz, *American Polkas*, op. 160, no. 1 "The Comic Polka" (New York, 1848)
- Jullien, *Queens Polka* (New York, 1848)
- Julian Klemczynski, *La Mobile*, op. 72 (Paris, 1848)
- A Lady of Virginia, *The Buena Vista Polka* (New York, 1848)
- H. C. Lumbye, *Jule Polka* (Copenhagen, 1848)
- Joseph Turner, *Castellan Polka* (Boston, 1848)
- George Warren, *Glacier Polka* (Boston, 1848)
- Charles Mueller, *Glen Mary Polka* (LOC) (1849)
- Francis Rziha, *Susanna Polka* (LOC) (Baltimore, 1849)
- Francis Rziha, *Hyacinth Polka* (Boston, 1849)
- John Conrad Viereck, *Kossuth Polka* (Baltimore, 1849)
- Johann Strauss, sr., *Piefke und Pufke-Polka*, op. 235 [Vienna, 1849]

Edward Little White, *The Boston Melodeon* (1846), rounds. [Link to essay](#).

Johann Strauss, sr.; link to [Strauss essay](#)

Themis-Klänge, op. 201 (1847)

Die Schwalben, op. 208 (1847)

Die Adepten, op. 216 (1847/48)

Aether-Träume, op. 225 (1848)

Asa Fitz, *The Parlor Harp, and Boston Social Melodist* (1848), rounds. [Link to essay](#).

Adolphe Adam, *filleule des Fees Quadrille* (1849)

Author-editor unknown, *The Souvenir*, “Tyrolese Dance”; link to [Complex Voices essay](#)

Anton Canti, *Polka Mazurka* (1849): see [Polkas essay](#)

Stephen Foster, “Nelly Bly” (1850); link to [Rising Lines essay](#)

Polkas published in the year 1850

August Ahrens, *Silvien Polka*

Charles Albert, *The May Polka*

Charles Balmer, *Serenading Polka with Variations*

James Bellak, *Virginia Polka*

George Felix Benkert, *Peri Polka*

Henri Cellot, *Fidélia*

Allen Dodworth, *Dodworth's Polka Quadrilles*

Cally Polka

Ogden Polka

Olivia Polka

Allen Dodworth, *Dodworth's Very Best Polka*: see [Polkas essay](#)

William Dressler, *Brilliant Variations on Dodworth's Very Best Polka*: see [Polkas essay](#).

Stephen Foster, *Village Bells Polka* and *Soirée Polka*: see [Polkas essay](#)

Edwin Holbrook, *Golden Hill Polka*

Charles Lenschow, *Wedding Polka*, op. 20

George Loder, *Serious Family Polka* (Duke)

H. C. [Hans Christian] Lumbye, *Jenny Polka*

H. C. Lumbye, *Sophie Polka*

E. Minold, *Go Ahead Polka*

Herman Saroni, *Oakland Polka*

Henry Sofge, *Cincinnati Polka Mazurka*

Johann Strauss, jr., *Heiligenstädter Rendezvous Polka*, op. 78

Carl Michael Ziehrer, *Bruder Liederlich*. Polka française (c.1850): see [Polkas essay](#)

Carl Czerny, *Album Elegant des Dames Pianistes*, op. 804

“Arabella.” [Link to blog post](#).

“Helene.” [Link to blog post](#).

Carl Czerny, *Studien zur praktischen Kenntniss aller Accorde des Generalbasses auf dem Pianoforte sowohl in festen als bewegten Finger-Übungen*, op. 838 (1850s), ns. 1, 23. [Link to blog post](#).

Max Zorer, *Musical Gift Polka* (1851)

James Couenhoven, *27th National Guards Polka Quick Step* (1851): see [Polkas essay](#)

Eliza Valentini, *Adelina Polka* (1852)

Johann Strauss jr., *Harmonie Polka*, op. 106 (1852)

Johann Strauss jr., *Electro-magnetische Polka*, op. 110 (1852)

William Bucheister, *Bell Polka* (1852)

Béla Kéler, *Litfaß Annoncier* Polka, op. 14 (before 1854). For New Survey, Part 5d.

La Rose, polka-française, op. 18 (1854?)

Courier galop, op. 19 (c.1854)

Masken galopp, op. 25 (c.1854)

Wiedersehen polka, op. 41 (c.1854)

Berliner Kinder, op. 77 (c.1860)

Aelplers Lust, op. 96 (c.1872)

Novello's *School Round-Book*, published in two volumes (1852, 1854), rounds. [Link to essay](#).

Clara Wieck-Schumann, 6 Lieder, op. 23, no. 1 (1853), “Was weinst du, Blümlein”

Clara Wieck-Schumann, 6 Lieder, op. 23, (1853), no. 3 “Geheimes Flüstern hier und dort”

Pieces from the 1850s in the [Rising Lines](#) essay

Albert H. Wood, [Evening Shade Polka](#) (1854)

Mrs. S. R. Burtis, [Evening Star Polka](#) (1853)

Madame de Moricourt Groebl, [Fontainebleu Polka](#)

C. L. Peticolas, [Hiawatha polka](#) (1855-56)

George Hewitt, The [Student Polkas](#)

Francis Rziha, [Yankee Doodle Polka](#)

W. Vincent Wallace, [Rosebud Polka](#)

Charles Lenschow, [The Wedding Polka](#)

Theodor [von] La Hache, *E pluribus unum* (1854), no. 17: [Alabama Waltz](#)

James Bellak, [Sophia Waltz](#) “with brilliant variations” (1856)

D. T. Haraden, “Adelaide Polka” (1857)

Charles Grobe, *Beauties of Beethoven*, (1857) ["Beethoven's Dream"](#)

Composer? [Beethoven] ["Adieu to the Piano \(His Last Composition\)"](#)

Patrick Gilmore, [Emblem Schottisch](#)”

Edward White, arr., ["Jullien's Drum Polka"](#)

Jupiter Z. Hesser, ["Jupiter's Polka"](#)

J. C. Viereck, ["Kossuth polka"](#)

Johannes Brahms, “Wiegenlied” (Lullaby), op. 49, no. 4: counter-example

Clara Schumann, “Lov'st Thou for Beauty?” (“Liebst du um Schönheit”)

Félicien David, *Melodies for Violin and Piano* (1850s?), nos. 2 & 5

Michael Balfe, songs (1850s?)

“Good Night, Good Night, Beloved”

“The Green Trees Whispered”

“O, Smile”

Robert Schumann, *Kinderball*, op. 130 (1853)

John H. Hewitt, *El Dorado Polka* (1852): see [Polkas essay](#)

J. T. Wamelink, *Sweetbrier Polka-Mazurka, with Variations* (1854): see [Polkas essay](#)

Asa Fitz, *The Columbian Song Book* (1855), rounds. [Link to essay](#).

Jacques Offenbach, *Les deux aveugles* (1855), nos. 1-4. [Link to essay](#).

No. 1: “Dans sa pauvre vi’ mâlheureuse” (farcical cavatina with trombone noises)

No. 2: “Justinien, ce monstre odieux” (parody of a two-part opera aria)

No. 3: “La lune brille, le ciel scintille” (Bolero)

No. 4: (a) “Ô fortune, à ton caprice” (send-up of Meyerbeer, *Robert le Diable*, Act I: Sicilienne); (b) reprise of the Bolero

William Buchheister, *Bell Polka* (1855); link to [historical survey addendum](#)

Carl Merz, *Deliciosa or Leonore Polka* (1855): see [Polkas essay](#)

Charles Gounod, “Sérénade” (“Quand tu chantes”) (1857), titled “Chantez riez et Dormez” in Horatio Parker’s anthology of songs (1912). For New Survey, Part 5a. Arranged for piano solo by Sidney Smith (1864).

Jacques Offenbach, *Orphée aux Enfers* (1858; rev. 1874)

1858 version: two acts, four scenes. Numbers shared with the 1874 revision

1b. Couplets. Eurydice. Chanson: “La femme dont le coeur rêve”

2. Duo (avec solo de violon). Orpheus, Eurydice. “Ah, c’est ainsi!”

4. La mort d’Eurydice. Couplets. Eurydice. “La mort m’apparaît souriante”

6. Before Diana’s couplets. Venus “Je suis Vénus”

6. Final section. Couplets de Diane. “Quand Diane descend dans la plaine”

8. Rondeau [des Métamorphoses]. Minerva, Diana, Cupid, Venus, Pluto. [called Couplets in vocal score] “Pour séduire Alcmène la fière”

9. Act 1 Final. “Gloire, gloire à Jupiter!”

12. Duo de la Mouche. Eurydice, Jupiter. “Il m’a semblé sur mon épaule”

15. Menuet et galop infernal avec chœur. “Le Menuet n’est vraiment si charmant” / “Ce bal est original, d’un galop infernal”

1874 version: four acts. Additional examples, not shared with the 1858 version

1b. Scène du conseil municipal

7. Final. c. Couplets d’opinion “Oui, l’opinion publique”

8. Entr’acte.

10. Divertissement des songes et des heures. Troisième Heure. Quatrième Heure. Valse “L’Aurore”

11. Réveil des dieux et couplets de Diane

12. Rondo-saltarelle de Mercure “En hop! En hop!”

18. Couplets des Regrets “Ah! Que le triste destinée!”

21. Rondo des Policemen “Nez au vent”

22. Récit et couplets des Baisers “Pour attirer du fond”

25. Scène et ballet des mouches. Valse. Galop.

26. Entr’acte et chœur infernal

Edvard Grieg, *Larvikspolka*, EG 101 (1858); [link to blog post](#)

Mrs. Delia Ward, *North Western Railway Polka* (1859): see [Polkas essay](#)

§4. 1860-US copyright barrier [1924] (includes New Historical Survey, Part 5)

Stephen Heller, *Ländler und Walzer*, op. 97 (1860), nos. 1, 5, 7

Polkas published in 1860-61

Adolph Baumbach, *Silver Cascade Polka*
Hattie M. Calder, *Arch Street Polka*
Composer unknown, *Arch Street Theatre Polka*
Edmond Delafosse, *Chinoise impériale*
L'Épine, arr. Arban, Polka from *Croquignole XXXVI*
E. Ketterer, *Filigrane Polka*
Henry Kleber, *Springfield Polka*
H. C. Lumbye, *Erik Polka*
H. C. Lumbye, *Hilsen til Gothenburg*
H. C. Lumbye, *Hilsen til Stokholm*
Gustave Scott, *Pacific Railroad Polka* (Levy)
Michel Zawadzki, *Polichinelle*

Stephen Foster, "Willie's Gone to Heaven" (1863)

Jacques Offenbach, *La belle Hélène* (1864)

Act 1, opening

1. Chorus "Vers tes autels, Jupin"
2. Air (Hélène) "Amours divins, ardentés flammes"
3. Couplets (Orestes and Calchas) "Au cabaret du labyrinthe"

Act 1, ending

7a. Couplets des Rois (Ajax, Achilles, Menelaus, Agamemnon) "Ces rois remplis de vaillance"

Act 3, opening

17. Entr'acte
18. Chorus "Dansons, aimens"
Ronde (Orestes) "Venus au fond de notre âme"

Act 3, ending

- 21a. Chorus and couplets (Orestes) "La galère de Cythère"
- 21b. Tyrolienne and chorus

Gabriel Fauré, *Mémoires* (1860s-1870s). For New Survey, Part 5a.

"Les Matelots"
"Aubade"
"Sylvie"

Lamento "Chanson de Pêcheur"

Stephen Heller, 32 Preludes, op. 119 (1867), no. 14

Emile Waldteufel, Waltz *Myosotis*, op. 101 (1867). For New Survey, Part 5d.

Johann Strauss, jr., *Künstlerleben [Artist's Life]* (1867); link to [historical survey addendum](#)

Ferdinand Hiller, 12 Gesänge, op. 129, no. 10 "Der Schmied"

- Georges Bizet, “Pastorale” (1868). For New Survey, Part 5a.
Henri Duparc, “Lamento” (1868); link to [minor key essay](#)
Ernst Friedrich Richter, “Frühlingsglaube” (1868) [Link to blog post](#).
Eduard Strauss, *Tour und Retour*. Polka française (1870s?): see [Polkas essay](#)
Konrad Max Kunz, arr., *Zwiefache: 12 der schönsten Oberpfälzer Bauern-Tänze* (1860s?), n 11. For New Survey, Part 5d.
Konrad Max Kunz, arr., *200 kleine zweistimmige Kanons*, op. 14 (1875), nos. 1, 5-8, 13, 23, 29, 50, 94, 113, 135, 150, 164, 166, 172. For New Survey, Part 5d.
Johannes Brahms, *Liebeslieder-Walzer*, op. 52 (1869), no. 3; link to [^6 in 19th century essay](#); [link to blog post](#).

Cécile Chaminade

- Mazurka, op. 1no. 2 (1869). [Link to blog post](#).
“Angelus” (1869); link to [historical survey addendum](#)
Berceuse, op. 6 (published c. 1878). [Link to blog post](#).
Pièce Romantique, op. 9no. 1 (1880). [Link to blog post](#).
La Sevillane, op. 19. For New Survey, Part 5d.
Libellules, op. 24. For New Survey, Part 5d.
La Lisonjera / The Flatterer, op. 50 (1890). [Link to blog post](#).
Lolita, Caprice espagnol, op. 54 (1890). [Link to blog post](#).
Sylvains, op. 60. For New Survey, Part 5d.
Romances sans paroles, op. 76, no. 2: *Élévation*. For New Survey, Part 5d.
Songs, volume 1. . For New Survey, Part 5d.
 “L’Idéal.” [Link to blog post](#).
“Sur la Plage.” For New Survey, Part 5d.
 “Amour d’Automne.” For New Survey, Part 5d.
 “Rêve d’un Soir.” For New Survey, Part 5d.
 “L’Été.” For New Survey, Part 5d.
 “Absence.” For New Survey, Part 5d.
“La fiancée du soldat.” [Link to blog post](#).
Songs, volume 2. For New Survey, Part 5d.
 “Sombbrero.” For New Survey, Part 5d.
 “L’Amour captif.” For New Survey, Part 5d.
 “Aubade.” For New Survey, Part 5d.
“Bonne Humeur” (1903). [Link to blog post](#).
Album des Enfants, op. 123, vol. 1, no. 11: *Air de Ballet*. For New Survey, Part 5d.
Album des Enfants, op. 123, vol. 2, no. 3: *Rigaudon*. For New Survey, Part 5d.
Passacaille, op. 130 (1909). [Link to blog post](#).

Franz Hamma, *Missa Sursum Corda*, op. 8 (1870?), Sanctus and Benedictus; [link to blog post](#)

H. Haessner, *Altmütterchen-Ländler*, op. 48 (c. 1870?)

Weston and La Feuillade, eds., *The Weston and Hussey Minstrels’ Book of Songs*,
vol. 1 (1870?). For New Survey, Part 5a.

Reichardt, “Thou art so near and yet so far”

Coote, “Beautiful Nell”

Coote, "Pull, pull together, boys"
Isaacs, "Brother's fainting at the door"
Lee, "Walking in the Zoo"

Johannes Brahms, *Lieder*, op. 59 (1870-73), no. 1: "Dämmrung senkt sich von oben"; link to [minor key essay](#)

Brahms, *Lieder*, op. 69 (1877), no. 7, "Über die See"; link to [Ascent, Text essay](#); link to [minor key essay](#); link to [Gallery essay](#)

Charles Lecocq, *Les cent vierges* (1872), no. 2: Ariette "J'ai la tête romanesque." For New Survey, Part 5a.

Lecocq, *Le Fille de Madame Angot* (1873), no. 4: duo "Pour être fort on se rassemble." For New Survey, Part 5a.

Lecocq, *Oiseau bleu* (1884), no. 15: Romance "Le coeur d'une jeune fille." For New Survey, Part 5a.

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

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

James William Elliott, *Mother Goose* (1873?). For New Survey, Part 5a.

"Hey, diddle, diddle"
"The King of France"
"The Lazy Cat"
"Little Maid, Pretty Maid"
"Maggie's Pet"
"The Old Man clothed in Leather"
"Sing a Song of Sixpence"
"The Three Crows"

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

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

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

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

Emile Waldteufel, Waltz *Violettes*, op. 148 (1876). For New Survey, Part 5d.

Suppé, *Fatinitza* (1876), no. 18: Kismet Duet "Jeder Trinker ist anfangs nüchtern"

Polkas published in 1877

Arban-Delibes, *Polka sur Sylvia*
Dessaux, polka-mazurka *Primavera*
Grehg, *Dora*
Klein, *Tête de linotte*
Nuyens, polka-mazurka *L'élégante*
Siewert, *Goldelse*, op. 81
Wallis, *All on Board*

Stephen Heller, Valzer, op. 145 (1878), nos. 5, 7.

Peter Tchaikovsky, *Album for the Young*, op. 39 (1878). For New Survey, Part 5d.

no. 9: Waltz

no. 14: Folk Song

Camille Saint-Saëns, "Le bonheur est chose légère" (1878). For New Survey, Part 5a.

Ernest Chausson, *Melodies*, op. 2 (1880), no. 5: "Sérénade italienne." For New Survey, Part 5a.

Nikolas Rimsky-Korsakov et al., *Paraphrases: 24 Variations et 15 petits pièces sur le thème favori et obligé*

(1880); link to [historical survey addendum](#)

Edward German. For New Survey, Part 5d.

Bolero (1883)

Saltarelle (1888)

Valse in A-flat Major (1892)

“Dance” from incidental music for *As You Like It* (1898)

Johannes Brahms, Lieder, op. 106 (1885-88), no. 1: “Ständchen.” For New Survey, Part 5a.

Edvard Grieg, “An den Frühling,” op. 43 (1886), no. 6; link to [JMT notes essay](#)

Léo Delibes, 15 Songs (1887). For New Survey, Part 5a.

“Départ”

“Les Filles de Cadiz”

“Heure du Soir”

“Regrets!”

Peter Tchaikovsky, French Songs (1888), “Rondel.” For New Survey, Part 5a.

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

Hugo Wolf, *Eichendorff-Lieder* (1889), “Lieber alles”; link to [Ascent, Text essay](#)

Hugo Wolf, Balladen (1888-1889), “Der Schäfer”; link to [minor key essay](#)

Hugo Wolf, *Goethe Lieder* (1889)

“Cophtisches Lied II.” [Link to blog post.](#)

“Erschaffen und Beleben.”

“Komm, Liebchen, komm!”

“Trunken müssen wir alle sein!”

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

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

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

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

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

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

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

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

Act I: no. 2, Trio

no. 3, duo

no. 4, Trio

no. 5, Act I Finale, “Trinklied”; “Herr, was dächten Sie von mir”; “Mein schönes, grosses Vogelhaus”

Act II: no. 6, chorus

no. 9, the “Eins, Zwei, Drei” galop

no. 10, Csardas

no. 11, Act II finale

Act III: no. 12, Entre'act & no. 13, Melodrama

no. 14, “Spiel' ich . . .”

no. 16, Act III finale

Franz von Suppé, *Fatinitza* (1876), no. 18: Kismet Duet “Jeder Trinker ist anfangs nüchtern.” For New Survey, Part 5a.

- Jacques Offenbach, *La Fille du Tambour Major* (1879). For New Survey, Part 5a.
no. 2b: Couplets "Nous courons tous"
no. 7: Couplets "Pour recevoir un régiment"
no. 14: Couplets de l'uniforme "Le voilà ce bel uniforme"
no. 15 Chanson de la Fille . . . "Que m'importe un titre"
- Vicente Costa Nogueras, *12 Composiciones musicales* (1881); link to [historical survey addendum](#)
no. 1: "Melodia"
no. 2: "Polichinella"
no. 3: Mazurka
no. 10: Fantasia-Impromptu
no. 11: "Arlequin"
no. 12: March
- Benjamin Cutter, *The First Steps in Violin Playing* (1882). For New Survey, Part 5d.
exercises nos. 207-212
nos. 220-223
nos. 229-234
nos. 235-243
- Emile Waldteufel, *Les Patineurs* ["Skaters Waltz"] (1882). [Link to the blog post.](#)
- Arthur Meyer, ed., *Album du Gaulois* (1885). For New Survey, Part 5d.
Camille Saint-Saëns, *Improvisation*
Charles Lecocq, *Cydalise*
Louis Diémer, *Orientale*
Charles de Bériot, *Souvenir de la Patrie*
- Peter Tchaikovsky, *Nutcracker-Suite*, March; link to [Gallery essay](#)
- Sidney Jones, *A Gaiety Girl* (1893). For New Survey, Parts 5c & d.
no. 10 Waltz
no. 11, song "Private Tommy Atkins"
no. 14a, song "It Seems to Me"
no. 19a Dance
- Arthur Sullivan, *Utopia Limited* (1893), no. 21: "A Wonderful Joy." For New Survey, Part 5c.
- The North Family, compilers, *Original Shaker Music* (1893). For New Survey, Part 5c.
"Millennial Day"
"Lovely Realm"
"Wake the Strains of Gladness"
"Ministering angels"
"Loving watch"
"Heavenly presence"
"All along the path of duty"
"Sure defence"
"A deeper truer Love"
"We shall meet"
"Springtime"
"Spirit refreshings"
"Seek the Lord"
"Ere the dawn of day"

“Oh, thanks be to God”
“Soulful prayer”
“In Heaven there’s joy”
“Blessing”
“We are called to a Life Divine”
“Grant me Thine aid”
“Sunshine of love”
“Saving Hope”
“Dawning day”
“The ocean of time”

Rising cadence figures in the Piedigrotta (Neapolitan) repertoire. For New Survey, Part 5d.

Brignole, “Suonno D’Ammore” (1897)
Russo Galeota, “A Ciardenera” (1897)
Febbrato, “Sciulrezza bella” (1897)
Pennino, “Voglio Suffrii” (1898)
Fragna, “Abballamme à Tarantella” (1900)
Amitrano, “Teresa Mia, Terè” (1900)
Di Fraia, “Meliella” (1900)
Altavilla, “Ammore scellarato!” (1900)
Morena, “Margellina” (1900)
Piccozi, “Lassalo, Carulí” (1901)

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

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

Edward German, *Merrie England* (concert version, 1902), no. 4: “Love is Meant to Make Us Glad.” For New Survey, Part 5d.

Ignaz Paderewski, 12 Songs, op. 22 (1903), no. 1: “Dans la Forêt.” For New Survey, Part 5d.

Rupert Hughes, ed., *30 American Songs* (1904). For New Survey, Part 5d.

Rogers, “April Weather”
Johns, “If Love were not”

Charles Koechlin, 9 Rondels, op. 14 (1905). For New Survey, Part 5d.

no. 1: “Le Jour”
no. 4: “Le Vin”
no. 8: “Les Étoiles”

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

Charles Ives, *The Unanswered Question* (1908/1953). For New Survey, Part 5d.

Elizabeth Burchenal, compiler, *Folk-dance Music* (1908), *Folk-dances and Singing Games* (1909), *Folk-dances and Singing Games*, vol. 2: *Dances of the People* (1913), *Folk-dances of Denmark* (1915), *Folk-dances of Finland* (1915), *American Country-Dances*, vol. 1 (1918), 38 items in these five volumes.

The Canterbury Shakers, *Shaker Hymnal* (1908). For New Survey, Part 5c.

“Blessing of to-day”
“The kingdom of God”

“Prayer of church”
“Trust”
“Fearless”
“Divine care”
“My own”
“The added gift”
“My covenant”
“Blessed be the Lord”
“Rejoice”
“Compassion”
“Stewardship”
“Holy City”
“Peace”
“Promise”
“Here am I”
“Revelation”
“In Thy Name”
“What will bring the Heavens nearer?”
“Fervor”
“God’s favor”
“Entreaty”
“Harvest hymn”
“At parting”
“Our mission”
“Tempest-tossed”
“Christ’s promise”

n.a., *Deseret Sunday School Songs* (1909). For New Survey, Part 5c.

“Stars of morning, shout for joy!”
“Beautiful home”
“Land of the Blest”
“Come, join our celebration”
“Catch the sunshine”
“Missionary hymn”
“Come with tuneful voices”
“Lord, accept our true devotion”
“Life is full of toil and care”
“Gladly meeting, kindly greeting”
“Now let us rejoice”
“Children of the Saints of Zion”
“Haste to the Sunday School”
“To the Giver of all blessings”
“Jesus, Mighty King in Zion”
“Let us all be good and kind”
“Luther’s cradle hymn”
“Come, we that love the Lord”

“Morning”
“Joseph Smith”
“Let’s be kind to one another”
“Once more we come before our God”

Kingsbury Hymns of Praise (1922)¹⁵; link to [Kingsbury Hymns of Praise essay](#)

Ira Wilson, “Live in Sunshine” (no. 31)
Mrs. J. G. Wilson, “When We All Get to Heaven” (no. 37)
Philip P. Bliss, “Whosoever Will” (no. 59)
James McGranahan, “Christ Receiveth Sinful Men” (no. 79)
H. R. Palmer, “There is a Home Eternal” (no. 108)
Charles H. Gabriel, “He Depends on You” (no. 123)
George Stebbins, “Jesus is Calling” (no. 124)
Philip P. Bliss, “Abundantly Able to Save” (no. 127)
William J. Kirkpatrick, “Stepping in the Light” (no. 135)
James McGranahan, “There Shall Be Showers of Blessing” (no. 143)
M. L. McPhail, “Victory with Jesus” (no. 156)
J. H. Fillmore, “The Victory May Depend on You” (no. 166)
Charles H. Marsh, “One Day!” (no. 172)
H. R. Palmer, “Follow Me” (no. 173)
R. E. Hudson, “His Yoke is Easy” (no. 181)
W. H. Doane, “Tell Me the Old, Old Story” (no. 184)
E. O. Excell, “Let Him In” (no. 188)
Philip P. Bliss, “It is Well With My Soul” (no. 193)
A. F. Myers, “Mighty Army of the Young” (no. 194)
John Edgar Gould, “Lift Your Glad Voices” (no. 219)
Charles H. Gabriel, “The Old Red, White, and Blue” (no. 276)

Victor Herbert, *Babette* (1903), no. 23: finale. [Link to blog post.](#)

Victor Herbert, *Naughty Marietta* (1910), no. 17: “The Sweet Bye and Bye.” [Link to blog post.](#)

Victor Herbert, *Sweethearts* (1913), no. 7: “Jeannette and Her Little Wooden Shoes.” [Link to blog post.](#)

Edward German, *Valse Fantastique in A Major* (1910). For New Survey, Part 5d.

Alma Mahler, *Fünf Lieder* (1910), no. 5: “Ich wandle unter Blumen.” For New Survey, Part 5c.

n.a., *Anthology of American Song* (1911). For New Survey, Part 5c.

Smith, “Entreaty (A Love Song)”

Shelley, “Love’s Sorrow”

Cadman, “A Moonlight Song”

Johns, “I Love and the World is Mine”

n.a., *Parnasse des Organistes du XXme Siècle* (1911), E. Wambach, “Action de Grâces.” For New Survey, Part 5d.

Lili Boulanger, “Reflets” (1911). For New Survey, Part 5c.

Lili Boulanger, *Clairières dans le ciel* (1913-14). For New Survey, Part 5c.

¹⁵ The copyrights in the volume *Kingsbury Hymns of Praise* range from 1890 to 1922, the majority of them in the early years after 1900.

“Elle est gravement gaie”
“Un poète distait”
“Au ped de mon lit”
“Si tout ceci n’est qu’un pauvre rêve”
“Nous nous aimerons tant”
“Les lilas qui avaint fleuri”
“Par ce que j’ai souffert”

Henry Clough-Leigher, ed., *Album of Songs by Composers of the Neo-French School* (1920s?),
Ladrimault, arr., “Le Chiffonier.” For New Survey,
Part 5c.

Serge Prokofiev, Classical Symphony (1917), III: Gavotte; link to [historical survey addendum](#)
Hugo Distler, *Mörrike-Chorliederbuch*, op. 19, “Der Gärtner,” third version (three-part men's chorus);
link to [historical survey addendum](#)

Herbert Stothart & Joseph E. Howard, *The Girl of Tomorrow* (1915), “Strictly Neutral Jag”; link to
[historical survey addendum](#)

Albert von Tilzer, “Down Where the Swanee Flows” (1916); link to [historical survey addendum](#)

Wallie Herzer, “Everybody Two Step”; link to [historical survey addendum](#)

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

S. M. Berg, publ., *Incidental Series* (1917), no. 52: Adolf Minot, “Wild and Wooly (Characteristic
Western Allegro)”

n.a., *Jacobs’ Piano Folio of One-Steps for Comedy, Westerns, and Comic Hurry* (1918). For New Survey,
Part 5d.

George L. Cobb, “Wild Oats”
Cobb, “Umpah! Umpah!”

Richard Hageman, “At the Well” (1919). For New Survey, Part 5c.

Ernst von Reznicek, *Traumspiel Suite* (1921), no. 4: *Wind-und Wellen Walzer*. For New Survey, Part
5d.

Arthur Honegger, *Six Poèmes* (Apollinaire) (1921)

no. 1: “A la Santé”
no. 2: “Clotilde”
no. 3: “Automne”
no. 5: “L’Adieu”

Charles Koechlin, *Five Sonatines*, op. 59 (1918). For New Survey, Part 5d.

no. 1, second movement
no. 2, third movement
no. 5, second movement

Koechlin, *12 petites Pièces*, op. 41b, no. 2 (1921). For New Survey, Part 5d.

Koechlin, *24 Esquisses*, op. 41 (1922). For New Survey, Part 5d.

Book 1, no. 3
Book 1, no. 6
Book 2, no. 5

Koechlin, *12 Pastorales*, op. 77 (1923). For New Survey, Part 5d.

no. 2
no. 3
no. 10

§5. After 1924

Mathilde Kralik, “Anrufung” (1927). For New Survey, Part 5a.

Rudolf Friml, *The Vagabond King* (1925),

no. 4 (comic drinking song); link to [historical survey addendum](#)

no. 12: “Tomorrow”

Rudolf Friml, *The Three Musketeers* (1928)

march “My sword will cleave my way”; link to [historical survey addendum](#)

entr'acte between Acts I and II

no. 24, a duet for Constance and D'Artagnan

Franz Waxman, *Rebecca* (Hitchcock, 1940), “Hotel Lobby Waltz”; link to [historical survey addendum](#)

Ernest Gold, *On the Beach* (1959), “Waltzing Matilda” settings. [Link to blog post](#).

N. a., *Jules et Jim* (Truffaut, 1962), “Le Tourbillon”; link to [historical survey addendum](#)

George and Ira Gershwin, *Shall We Dance* (1937), “Slap That Bass”; link to [historical survey addendum](#)

Thomas Newman, *The Shawshank Redemption* (1994), underscore for the final scene; link to [historical survey addendum](#)

Frank Ferrell (artist), *The Dudley Street Tradition* (Rounder Records, 1995), Medley of “Mrs. Hogan's Birthday,” “Grape Juice,” “Mrs. Hamilton's [Reel],” and “The Wind-up.” [link to blog post](#).

Bibliography

This is a list of my essays about ascending and upper-register cadence gestures published on the Texas ScholarWorks platform, with links and abstracts. The order is reverse chronological.

Neumeyer, David. 2020. [Ascending Cadence Gestures, A New Historical Survey, Part 4b: 1780-1860, Polkas.](#)

This is Part 4b of a multi-part essay gathering compositions with ascending lines and cadence gestures in European and European-influenced music. The repertoire here is polkas published in Europe or the United States between 1840 and 1861. Composers include, among others, Barili, D'Albert, Dodworth, Dressler, Grieg, Grobe, Lumbye, Rziha, Smetana, Johann Strauss, jr., Johann Strauss, sr., Valentini, Viereck, and Zawadzki. An appendix lists polkas mentioned in other publications of mine. A separate file contains data on form design in fifteen published polkas.

Neumeyer, David. 2019. [Ascending Cadence Gestures, A New Historical Survey, Part 2e: to 1650, addendum.](#)

This is Part 2e of a multi-part essay gathering compositions with ascending lines and cadence gestures in European and European-influenced music. Compositions include psalm settings by Le Jeune and Schütz, sacred songs by Henry and William Lawes, music from Felipe Pedrell's historical anthology of Spanish organ music, keyboard music by Trabaci, instrumental ensemble music by Buonamente, Merula, and Turini.

Neumeyer, David. 2019. [Offenbach, Rising Melodic Gestures in La belle Hélène \(1864\).](#)

Jacques Offenbach's *La belle Hélène* (1864) was the successor to *Orphée aux Enfers* (1858; 1874) in both its send-up of Greek myth and its production triumph. Four other mature and now well-known operettas followed: *Barbe-bleue* (1866), *La Vie parisienne* (1866), *La Grande-Duchesse de Gérolstein* (1867), and *La Périchole* (1868). All of these—along with *La belle Hélène*—were composed to libretti by Henri Meilhac and Ludovic Halévy.

Neumeyer, David. 2019. [Ascending Cadence Gestures, New Historical Survey, Part 2: European Modal Music \(to 1650\).](#)

This is a documentation of traditional European music with ascending lines and cadence gestures. Part 2 covers the fifteenth century through 1650. The content is spread across three files: Part 2a from a variety of sources and genres, Part 2b from vocal music, Part 2c from instrumental ensemble music. Part 2d is an index.

Neumeyer, David. 2019. [Ascending Cadence Gestures, New Historical Survey, Part 1: Introduction.](#)

This new documentation of traditional European and European-influenced music with ascending lines and cadence gestures includes compositions from the fifteenth through the early twentieth century. The work is gathered in five parts, published separately. The present Part 1 contains the general introduction and a bibliography. Parts 2a-c cover music to 1650, Part 3 from 1650 to 1780, Part 4 1780 to 1860, and Part 5 1860 to the US copyright barrier, which is currently the end of 1923.

Neumeyer, David. 2019. [Offenbach, Rising Melodic Gestures in Orphée aux Enfers \(1858; rev. 1874\)](#)

Orphée aux Enfers was Jacques Offenbach's first success with a full-scale operetta and remains for many the quintessential representative of the genre. This essay discusses ascending cadence gestures in the original two-act version (1858) and the expanded, four-act version (1874).

Neumeyer, David. 2019. [Index to the Blog Ascending Cadence Gestures and to Related Publications on the Texas ScholarWorks Platform](#)

This is an index to musical compositions discussed in essays published on this platform since 2010,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: Supplement](#)
 A supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs. Gathered here are another 50 examples found in files downloaded on 2 May 2017. These were the coincidental result of a search for more information on Nathaniel Gow, the son of the famous Scottish fiddler Niel Gow.
- Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures](#)
 This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.
- Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2.](#)
 This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.
- Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes.](#)
 Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed rising lines in music from the eighteenth and nineteenth centuries.
- Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Joseph Lanner.](#)
 Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.
- Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.](#)
 Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.
- Neumeyer, David. 2016. [Ascending Lines in the Minor Key.](#)
 The minor key poses obstacles to rising cadence gestures, and the number of compositions with convincing linear ascents is small. This essay assumes a mostly traditional Schenkerian point of view and studies that limited repertoire of pieces, which includes 17th and early 18th century music relying on the Dorian octave, and compositions by a variety of composers from Johann Walther and Thomas Morley, through François Couperin and Beethoven, to Brahms, Hugo Wolf, and Carl Kiefert.
- 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 $\hat{6}$; (2) pastoral $\hat{6}$; and (3) non-classical $\hat{6}$. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

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

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

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

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

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

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

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

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

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

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

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

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

Neumeyer, David. 2015. [Analyses of Schubert, Waltz, D.779no. 13](#)

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 \wedge^5 , the other from \wedge^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."

Three other publications relevant to the project are:

Neumeyer, David. 2009. "Thematic Reading, Proto-backgrounds, and Registral Transformations." *Music Theory Spectrum* 31/2: 284-324.

Neumeyer, David. 1987. "The *Urlinie* from \wedge^8 as a Middleground Phenomenon." *In Theory Only* 9/5-6: 3-25.

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