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MTO 26.3 Examples: Remeš, Harmonizing Chorales Systematically

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.remes.html>

Example 1. Johann Walther's two *tabulae* ([1708] 1955, 105–107). Originally in c-clefs. All annotations are editorial except unbracketed Latin text

(a) *tabula naturalis*

[soprano]

[alto]

[tenor]

[bass]

Ascendendo

Descendendo

(b) *tabula necessitatis*

[soprano]

[alto]

[tenor]

[bass]

[Ascendendo]

[Descendendo]

Example 2. Stölzel's original chorale melody to the text "Jesus meine Zuversicht" (ca. 1719–49, 3r) with his analysis of modulations and scale degrees shown as editorial commentary

C: $\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{3}$ $\hat{1}$ G: $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Je - sus mei - ne zu - ver - sicht und mein hey - land ist im le - ben.
dies - es weiß ich soll ich nicht mich da - rum zu - frei - den ge - ben.

a: $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ C: $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{1}$

was die lang - e Tod es Nacht mir auch für Ge dank en macht.

Example 3. Editorial summary of Stölzel's default and alternate bass intervals below each scale degree in the chorale (ca. 1719–49, 4r)

$\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$

chorale degree	
default bass	
alternate bass	

Example 4. Stölzel's bassline composed to the chorale in Example 2 using the intervals in Example 3 (ca. 1719–49, 7r)

[Scale Degrees of the Chorale:]	1 7 1 2 3 4 2 [C]
[Intervals Below the Chorale]	8 3 8 5 3 8 5 3 8 5 3 8 3 5 8
[Scale Degrees of the Chorale:]	1 2 3 4 3 2 1 [C]
[Intervals Below the Chorale]	5 8 3 8 3 5 8 3 8 5 3 8 5 8

Example 5. Stölzel's translation of the previous example into staff notation (ca. 1719–49, 8v–8r)

C: 1 7 1 2 3 4 2 [C]

8. 3. 8. 5. 3. 8. 5. 3. 8. 5. 3. 8. 5. 8.

G: 2 3 4 3 2 1 [C]

a: 1 2 3 4 3 2 1 [C]

5. 8. 3. 8. 3. 5. 8. 3. 8. 5. 3. 8. 5. 8.

Example 6. The three chords (actually thoroughbass figures) representing Stölzel's "secret"

8 5 3
5 3 8
3 8 5

Example 7. (a) Stölzel's application of the "three chords" to Example 4 and (b) his translation into staff notation (ca. 1719–49, 8v–9v). Originally in open score with c-clefs

(a)

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 8 | 3 | 8 | 5 | 3 | 8 | 5 | 3 | 8 | 5 | 3 | 8 | 3 | 5 | 8 |
| 5 | 8 | 5 | 3 | 8 | 5 | 3 | 8 | 5 | 3 | 8 | 5 | 8 | 3 | 5 |
| 3 | 5 | 3 | 8 | 5 | 3 | 8 | 5 | 3 | 8 | 5 | 3 | 5 | 8 | 3 |

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 8 | 3 | 8 | 3 | 5 | 8 | 3 | 8 | 5 | 3 | 8 | 5 | 8 |
| 3 | 5 | 8 | 5 | 8 | 3 | 5 | 8 | 5 | 3 | 8 | 5 | 3 | 5 |
| 8 | 3 | 5 | 3 | 5 | 8 | 3 | 5 | 3 | 8 | 5 | 3 | 8 | 3 |

C: $\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{3}$ $\hat{1}$ G: $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

(b)

a: $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ C: $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{1}$

Example 8. Stölzel's two alternate realizations starting in fifth position and third position (ca. 1719–49, 11r–13v). Originally in open score with c-clefs

(b)

a: 1 2 3 4 3 2 1 C: 7 1 2 3 4 2 1

[non-resolving dim. 5 in outer voices!]

(c)

C: 1 7 1 2 3 4 2 3 1 G: 2 3 4 3 2 1 *

(d)

a: 1 2 3 4 3 2 1 C: 7 1 2 3 4 2 1

*original: d1 (should be b1)

Example 9. A systematic exploration of the available major-key interval progressions in Stölzel's method (see Example 3) and their interaction with the *tabula* tradition (Example 1). A diamond-shaped notehead indicates an invalid progression. Harmonic dyads represent two possible melodic progressions from the first note

| | | tabula intervallic progressions | | | | | | |
|-------------------|--|---------------------------------|---|---|---|------------|---|---|
| | | ascending | | | | descending | | |
| | | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| naturalis
→ | | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| necessitatis
→ | | 8 | 8 | 8 | 8 | 8 | 8 | 8 |

chorale degree $\hat{1} \ 2 \ \hat{3} \ \hat{4} \ \hat{5} \ \hat{6} \ \hat{7}$

default bass 8 5 3 8 5 3 3

alternate bass 5 8 5 8

chorale starts (1) *ascending chorale* *descending chorale*

bass starts default (8) 8 → 5 8 → 3 8 → 5 8 → 3 8 → 5 8 → 8

bass starts alternate (5) 5 → 8 5 → 3 5 → 8 5 → 3 5 → 8 5 → 8

chorale starts (2) *ascending chorale* *descending chorale*

bass starts default (5) 5 → 3 5 → 8 5 → 8 5 → 8 5 → 3 5 → 3

bass starts alternate (8) 8 → 3 8 → 5 8 → 5 8 → 5 8 → 3 8 → 3

chorale starts (3) *ascending chorale* *descending chorale*

bass starts default (3) 3 → 8 3 → 5 3 → 3 3 → 5 3 → 8 3 → 3

chorale starts (4) *ascending chorale* *descending chorale*

bass starts default (8) 8 → 5 8 → 3 8 → 3 8 → 5 8 → 8 8 → 5

bass starts alternate (5) 5 → 8 5 → 5 5 → 3 5 → 8 5 → 8 5 → 8

chorale starts (5) *ascending chorale* *descending chorale*

bass starts default (5) 5 → 3 5 → 3 5 → 8 5 → 5 5 → 3 5 → 5

bass starts alternate (8) 8 → 3 8 → 3 8 → 5 8 → 3 8 → 3 8 → 5

chorale starts (6) *ascending chorale* *descending chorale*

bass starts default (3) 3 → 3 3 → 8 3 → 5 3 → 8 3 → 5 3 → 8 3 → 3

chorale starts (7) *ascending chorale* *descending chorale*

bass starts default (3) 3 → 5 3 → 8 3 → 5 3 → 8 3 → 5 3 → 8 3 → 3

cross relation

Example 10. The chorale “Gott des Himmels und der Erde” harmonized using Stölzel’s method

1 G(I): $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{5}$ $\hat{1}$ D(V): $\hat{3}$ $\hat{2}$ $\hat{1}$

5 G(I): $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

9 G(I): $\hat{3}$ $\hat{5}$ $\hat{2}$ a(ii): $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

13 e(vi): $\hat{1}$ $\hat{2}$ $\hat{3}$ G(I): $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

* "When the melody ascends by semitone, the first note has a sixth" (Stölzel c.1719–1749, 15v).

** Bass may ascend by third on repeated notes in chorale (Stölzel c.1719–1749, 15v).

Example 11. The chorale “Herr Gott, dich loben alle wir” harmonized using Stölzel’s method

1 G(I): 1 1 D(V): 3 2 1 G(I): 1 2 3

6 G(I): 3 3 3 2 1 4 a(ii): 2 1

11 G(I): 1 2 3 2 e(vi): 3 1 2 3

16 G(I): 5 3 1 2 4 3 2 1

* Bass may ascend by third on repeated notes in chorale (Stölzel c.1719–1749, 15v).