MTO 26.1 Examples: Remeš, Some (Dis)Assembly Required

(Note: audio, video, and other interactive examples are only available online)
Example 2. Adlung’s twenty-five variations on Rule 6 from the previous example. As was common at the time, Adlung saves space by only using a single staff; he states that the bass voice can often be played down an octave.
Example 3. Heinichen’s *Schemata Modorum*, or bass scale harmonization, from *Der General-Bass* (1728, 736). The figures “5 6” over degrees two and six in major are not to be played consecutively, but represent two separate chordal options. Bass scale-degree analysis is editorial, but mentioned in Heinichen’s commentary.

Example 4. The three *Hauptgänge* (sequential bass motions) in Adlung’s *Anleitung* (1758, Tab. VII, Figs. 47, 49–51)

\[\text{Cadenza semplice (simple)}\]
\[\text{Cadenza composita minore (compound)}\]

\[\text{Cadenza composita maggiore (double)}\]


- **Discant clausula**
- **Alto clausula**
- **Tenor clausula**
- **Bass clausula**
Example 9. Vallade, “Preludium IV. Ex. F [Dur]” from *Dreyfaches musicalisches Exercitium auf die Orgel* (1755, 10–11)
Example 10. Vallade, “Preludium VII. Ex. G [Dur]” from Dreyfaches musicalisches Exercitium auf die Orgel (1755, 12–13)
Example 11. Vallade, “Preludium IV. Ex. F [Dur]” from Dreyfaches musicalisches Exercitium auf die Orgel (1755, 10–11) with editorial reduction and annotations
**Example 12.** Vallade, “Preludium VII. Ex. G [Dur]” from *Dreyfaches musicalisches Exercitium auf die Orgel* (1755, 12–13) with editorial reduction and annotations