



A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

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*

Diagram illustrating the fingering for the *tabula naturalis*. The score is written for soprano, alto, tenor, and bass staves. The bass staff is labeled "Ascendendo" and "Descendendo". The fingering annotations are as follows:

- Soprano:** [5 → 3] [5 → 3] [5 → 3] [5 → 8] [3 → 5] [3 → 5] [3 → 5] [8 → 5]
- Alto:** [3 → 8] [3 → 8] [3 → 8] [3 → 5] [8 → 3] [8 → 3] [8 → 3] [5 → 3]
- Tenor:** [8 → 5] [8 → 5] [8 → 5] [8 → 3] [5 → 8] [5 → 8] [5 → 8] [3 → 8]
- Bass:** Ascendendo, Descendendo

Two circular diagrams show the fingering sequence: 8 → 3 → 5 → 8.

(b) *tabula necessitatis*

Diagram illustrating the fingering for the *tabula necessitatis*. The score is written for soprano, alto, tenor, and bass staves. The bass staff is labeled "[Ascendendo]" and "[Descendendo]". The fingering annotations are as follows:

- Soprano:** [8 → 3] [5 → 8] [5 → 8] [5 → 3] [5 → 3] [8 → 5] [8 → 5] [8 → 3]
- Alto:** [3 → 5] [3 → 5] [3 → 5] [3 → 8] [3 → 8] [5 → 3] [5 → 3] [5 → 8]
- Tenor:** [5 → 8] [8 → 3] [8 → 3] [8 → 5] [8 → 5] [3 → 8] [3 → 8] [3 → 5]
- Bass:** [Ascendendo], [Descendendo]

Two circular diagrams show the fingering sequence: 8 → 3 → 5 → 8.

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)

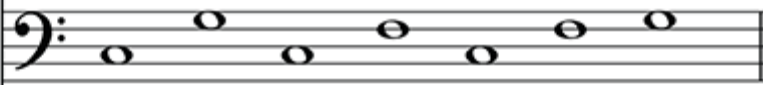
$\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$

chorale degree



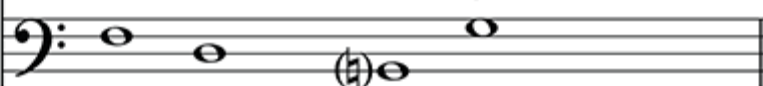
default bass

8 5 3 8 5 3 3



alternate bass

5 8 5 8



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

	$\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{3}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$
[Scale Degrees of the Chorale:]	$\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{3}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$
[Intervals Below the Chorale]	8 3 8 5 3 8 5 3 8 5 3 8 3 5 8
	$\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{1}$
[Scale Degrees of the Chorale:]	$\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{1}$
[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)

The musical notation for Example 5 consists of two systems, each with a grand staff (treble and bass clefs) and a central line of scale degrees and intervals. The first system is in C major (C:). The scale degrees are $\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{3}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$. The intervals below the notes are 8. 3. 8. 5. 3. 8. 5. 3. 8. 5. 3. 8. 3. 5. 8. The second system is in A major (a:). The scale degrees are $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{2}$ $\hat{1}$. The intervals below the notes are 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

(a)

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

(a)

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
8	3	8	5	3	8	5	3	8	5	3	8	3	5	8

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

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

(c)

3	5	3	8	5	3	8	5	3	8	5	3	5	8	3
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

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

(d)

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

*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		
naturalis →				chorale degree	
necessitatis --->				default bass	
				alternate bass	

	ascending chorale	descending chorale
chorale starts (1)		
bass starts default (8)		
bass starts alternate (5)		

cross relation

	ascending chorale	descending chorale
chorale starts (2)		
bass starts default (5)		
bass starts alternate (8)		

	ascending chorale	descending chorale
chorale starts (3)		
bass starts default (3)		

	ascending chorale	descending chorale
chorale starts (4)		
bass starts default (8)		
bass starts alternate (5)		

	ascending chorale	descending chorale
chorale starts (5)		
bass starts default (5)		
bass starts alternate (8)		

	ascending chorale	descending chorale
chorale starts (6)		
bass starts default (3)		

cross relation

	ascending chorale	descending chorale
chorale starts (7)		
bass starts default (3)		

cross relation

Example 10. The chorale "Gott des Himmels und der Erde" harmonized using Stölzel's method

The image displays four systems of musical notation for a chorale. Each system consists of a grand staff (treble and bass clefs) with chords and a bass line. Above the treble staff, figured bass notation is provided for each measure. The systems are numbered 1, 5, 9, and 13.

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

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

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

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

Annotations: A single asterisk (*) is placed below the bass line of the second system. A double asterisk (**) is placed below the bass line of the third system.

* "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

G(I): 1̂ 1̂ D(V): 3̂ 2̂ 1̂ G(I): 1̂ 2̂ 3̂
 6 G(I): 3̂ 3̂ 3̂ 2̂ 1̂ 4̂ a(ii): 2̂ 1̂
 11 G(I): 1̂ 2̂ 3̂ 2̂ e(vi): 3̂ 1̂ 2̂ 3̂
 16 G(I): 5̂ 3̂ 1̂ 2̂ 4̂ 3̂ 2̂ 1̂

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