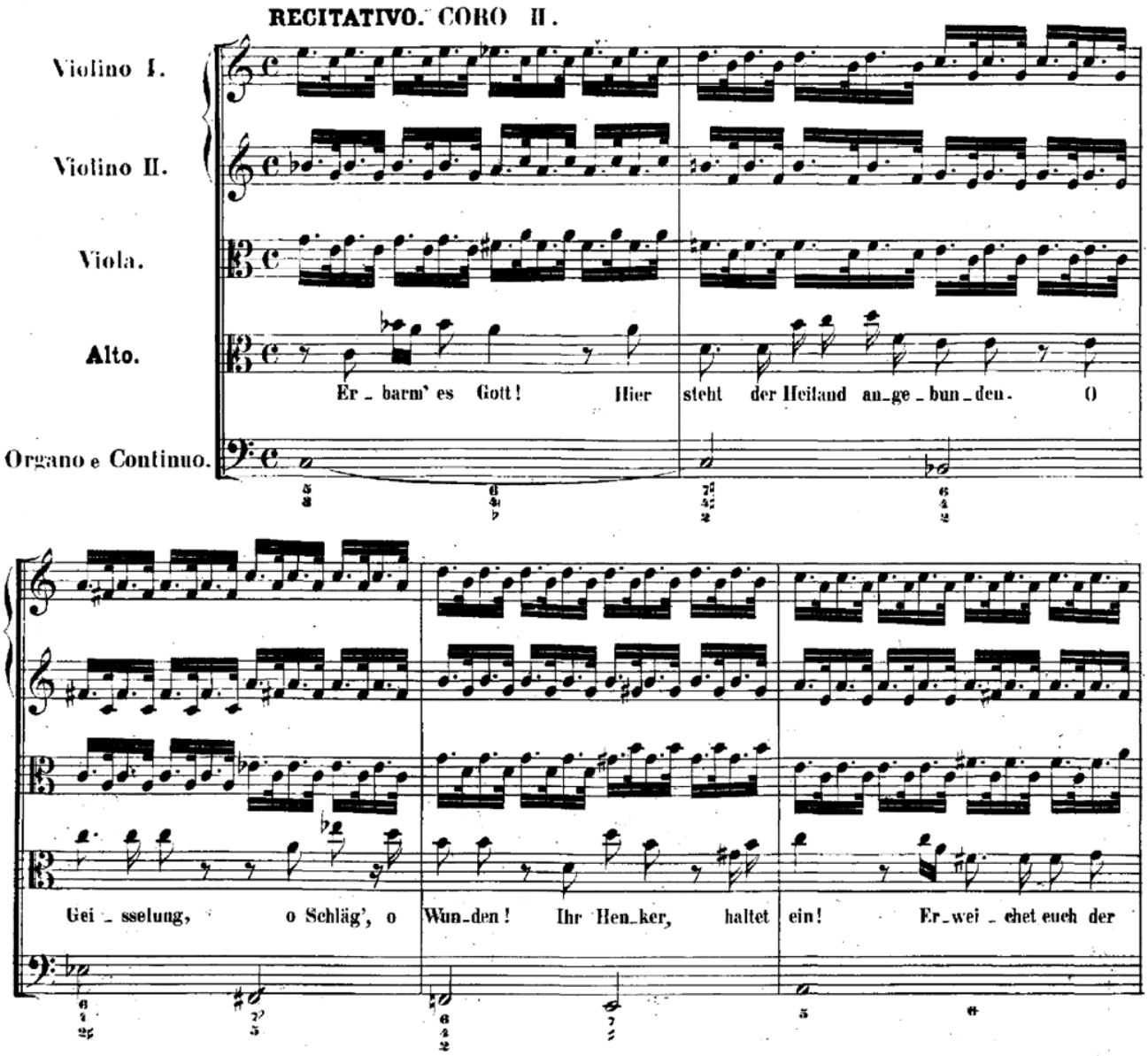
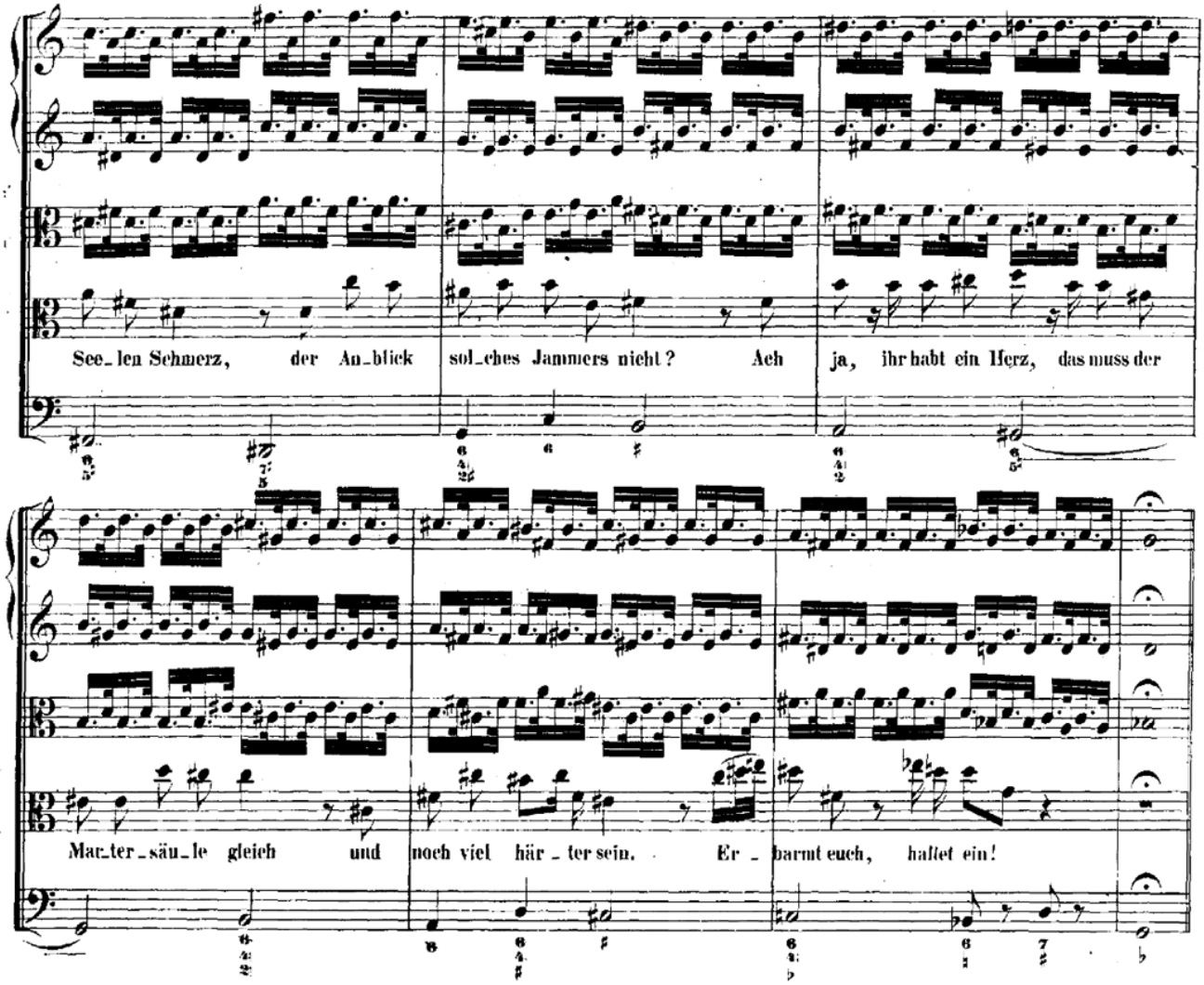
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 30.2 Examples: Boyle and Sherill, A Thread of Recitative Ruffs

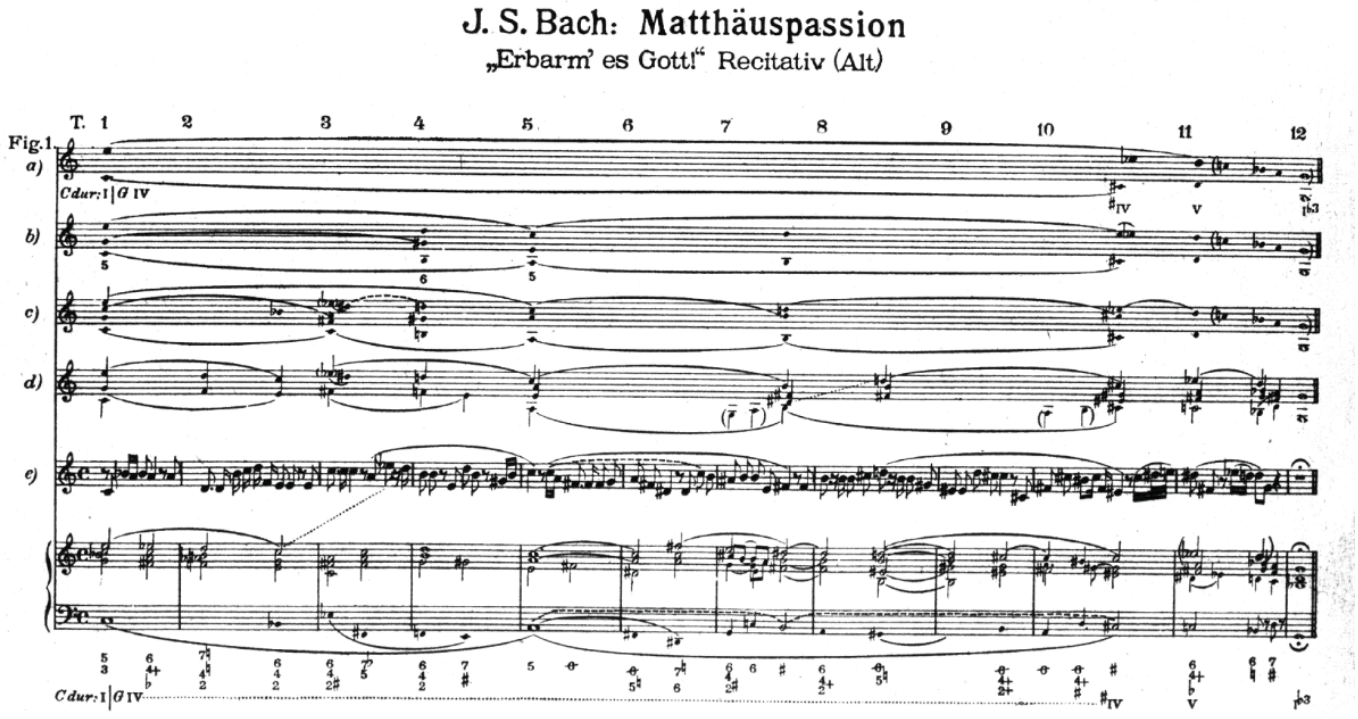
(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.24.30.2/mto.24.30.2.boylesherrill.html

Example 1. J. S. Bach, *St. Matthew Passion* (BWV 244), 51. "Erbarm es, Gott"

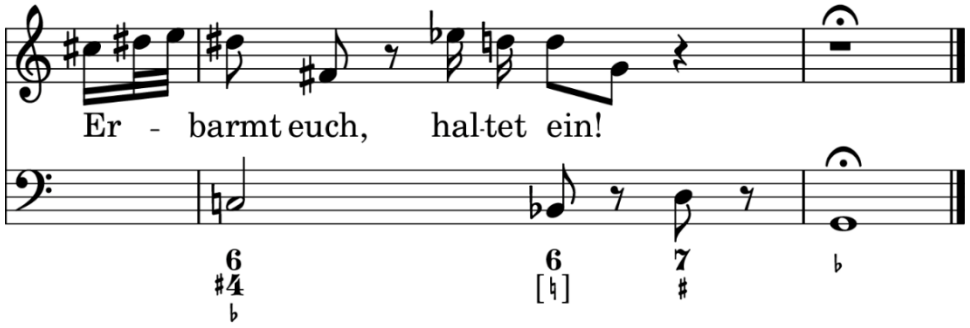



See_len Schmerz, der An_blick sol_ches Jammers nicht? Ach ja, ihr habt ein Herz, das muss der
Mar_ter_säu_le gleich und noch viel här_ter sein. Er_barmt euch, haltet ein!

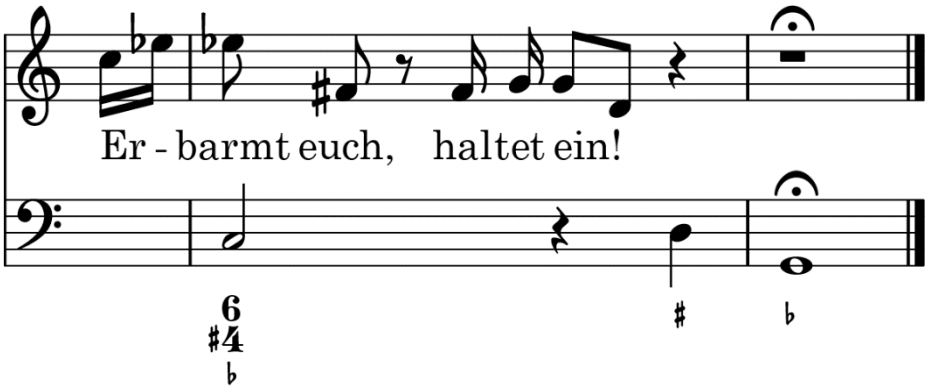
Example 2. Heinrich Schenker's graphic analysis of "Erbarm es, Gott" (1924, 35)



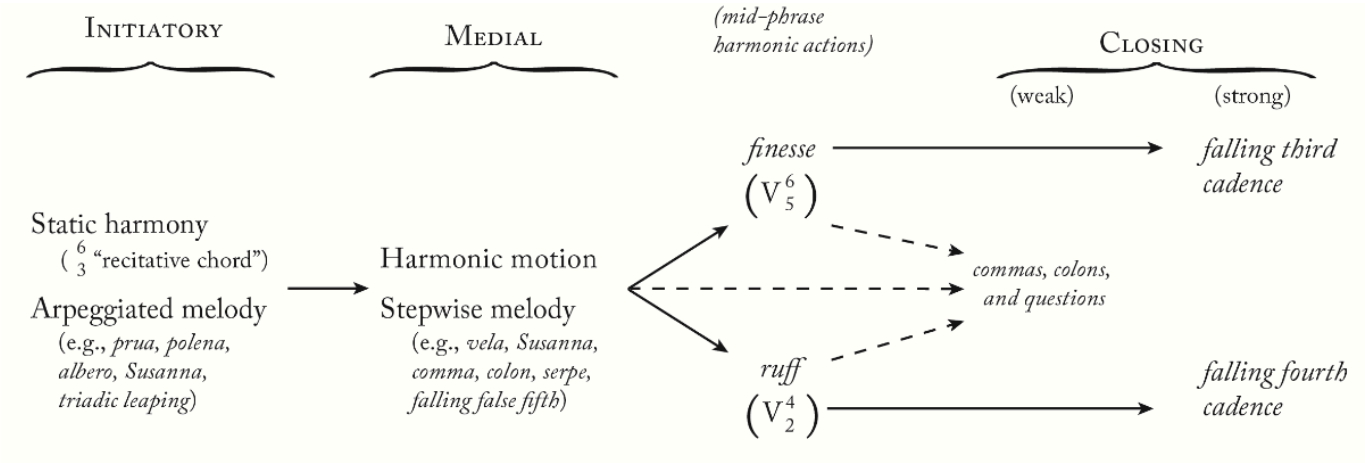
Example 3. The actual ending of J. S. Bach's "Erbarm es, Gott" (mm. 11–12)



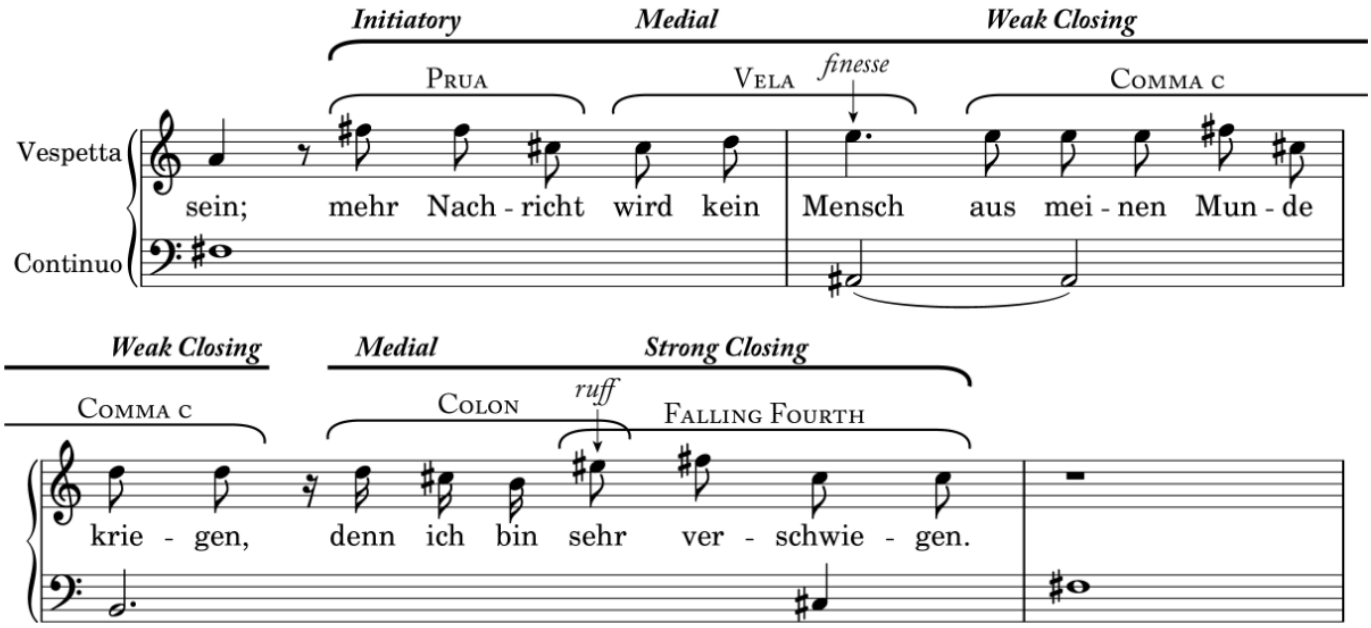
Example 4. A recomposed and schematically normalized ending for "Erbarm es, Gott"



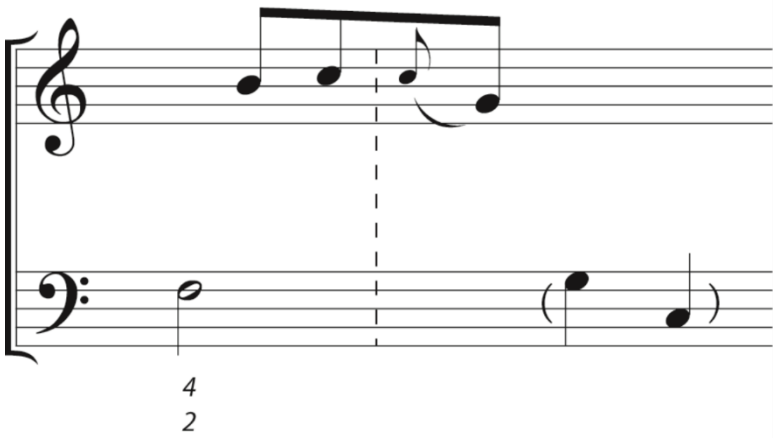
Example 5. Abstract outline of the phrase syntax of galant recitative (reproduction of Fig. 1 from Sherrill and Boyle 2015, 13)



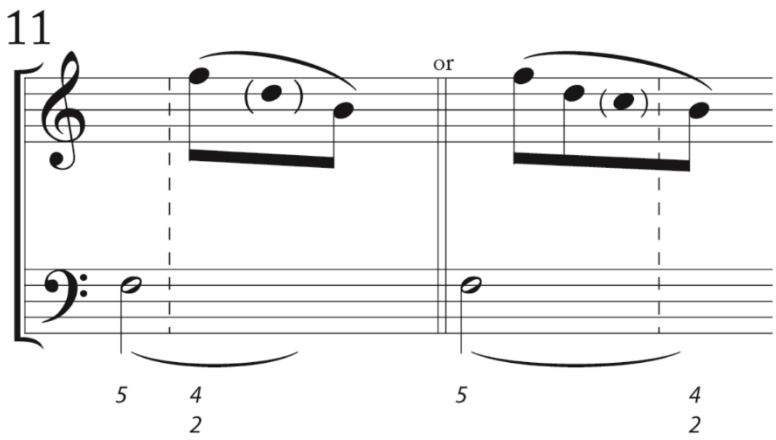
Example 6. Georg Philip Telemann, *Pimpinone*, recitative "Doch was kann dieses wohl für Lust erwecken?," mm. 16–19



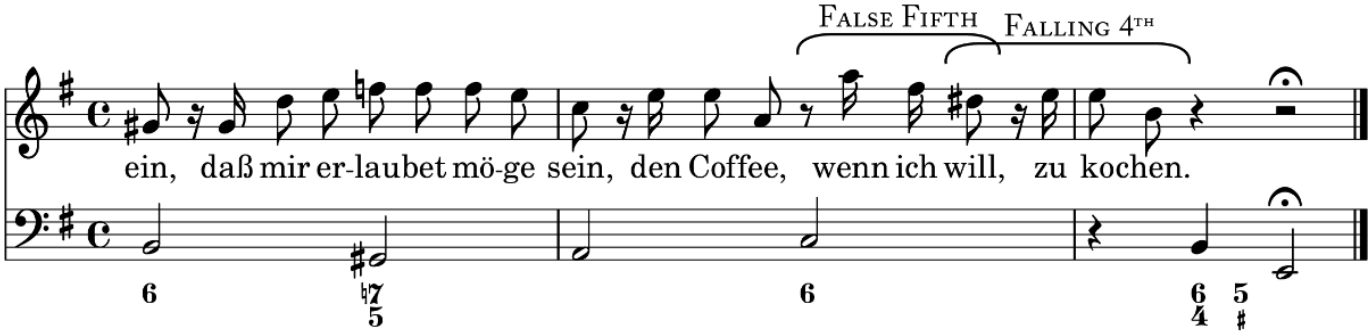
Example 7. Abstract representation of the "falling fourth cadence" (reproduction of Example A7 from Sherrill and Boyle 2015, 46)



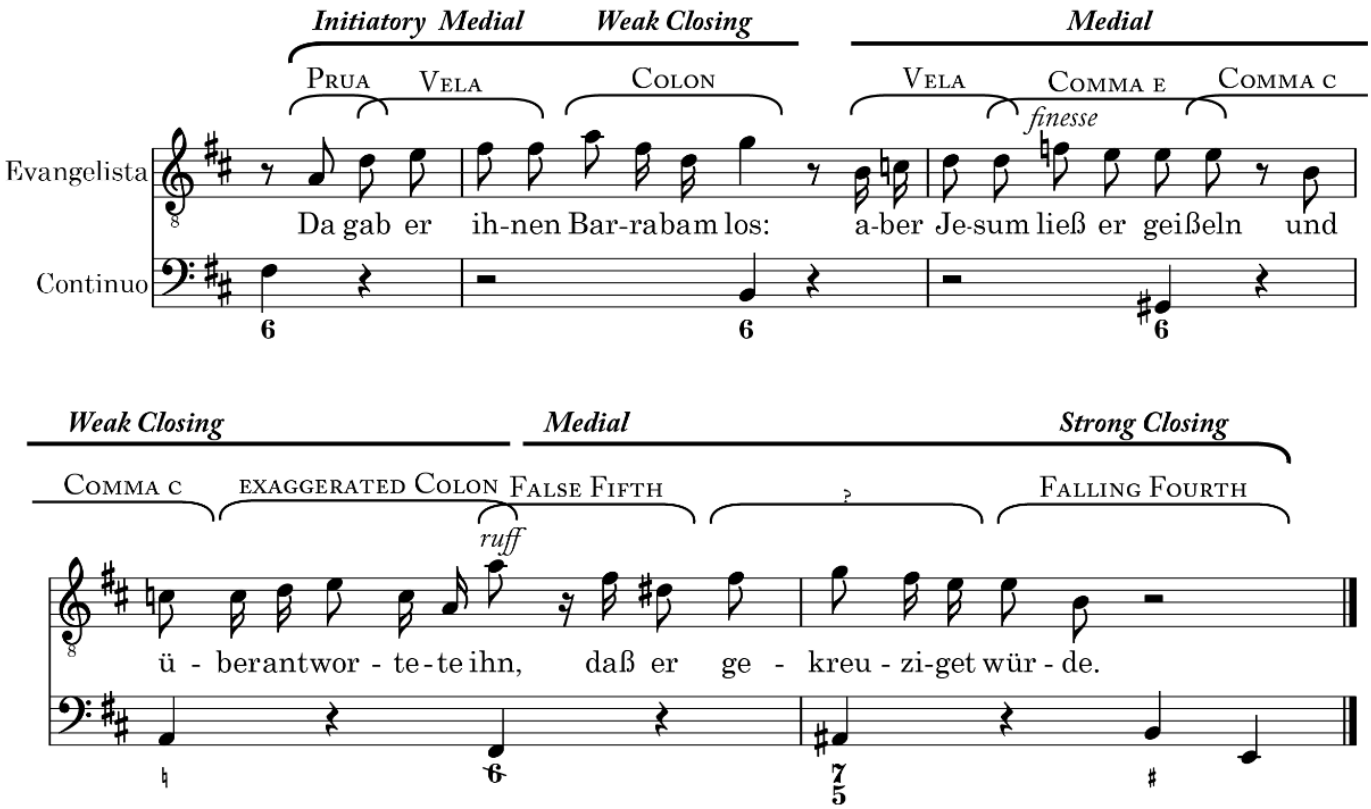
Example 8. Abstract representation of the "falling false fifth" schema (reproduction of Example A11 from Sherrill and Boyle 2015, 49)



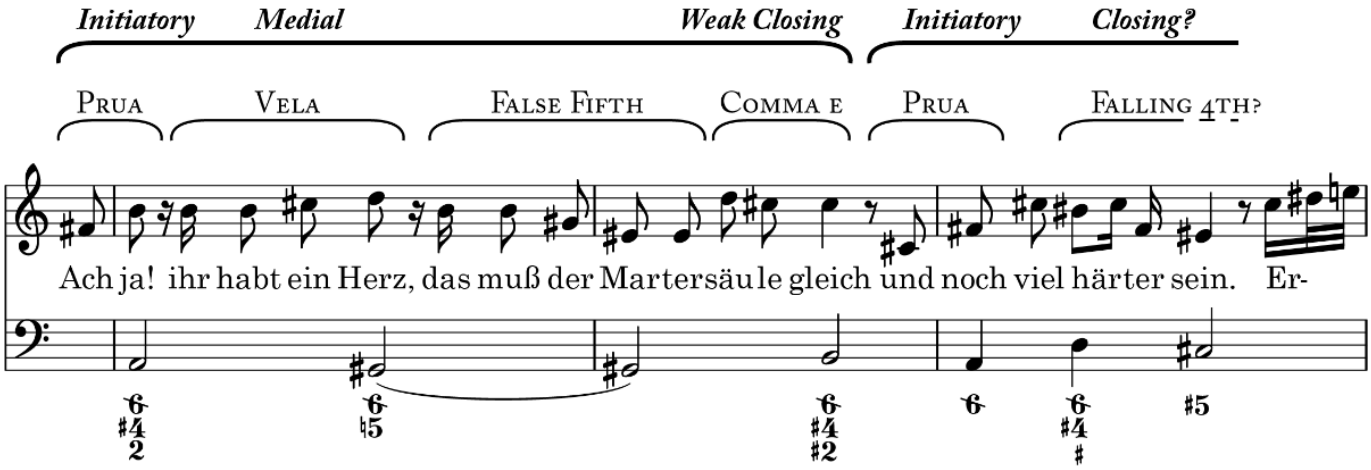
Example 9. J. S. Bach, *Schweigt stille, plaudert nicht* (BWV 211), 9. "Nun geht und sucht der alte Schlendrian," mm. 10–12



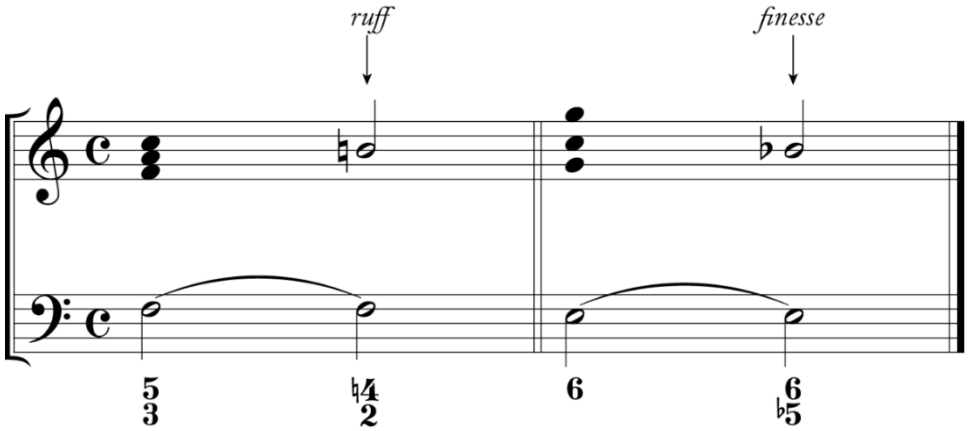
Example 10. Schematic analysis of No. 50e from J. S. Bach's *St. Matthew Passion*



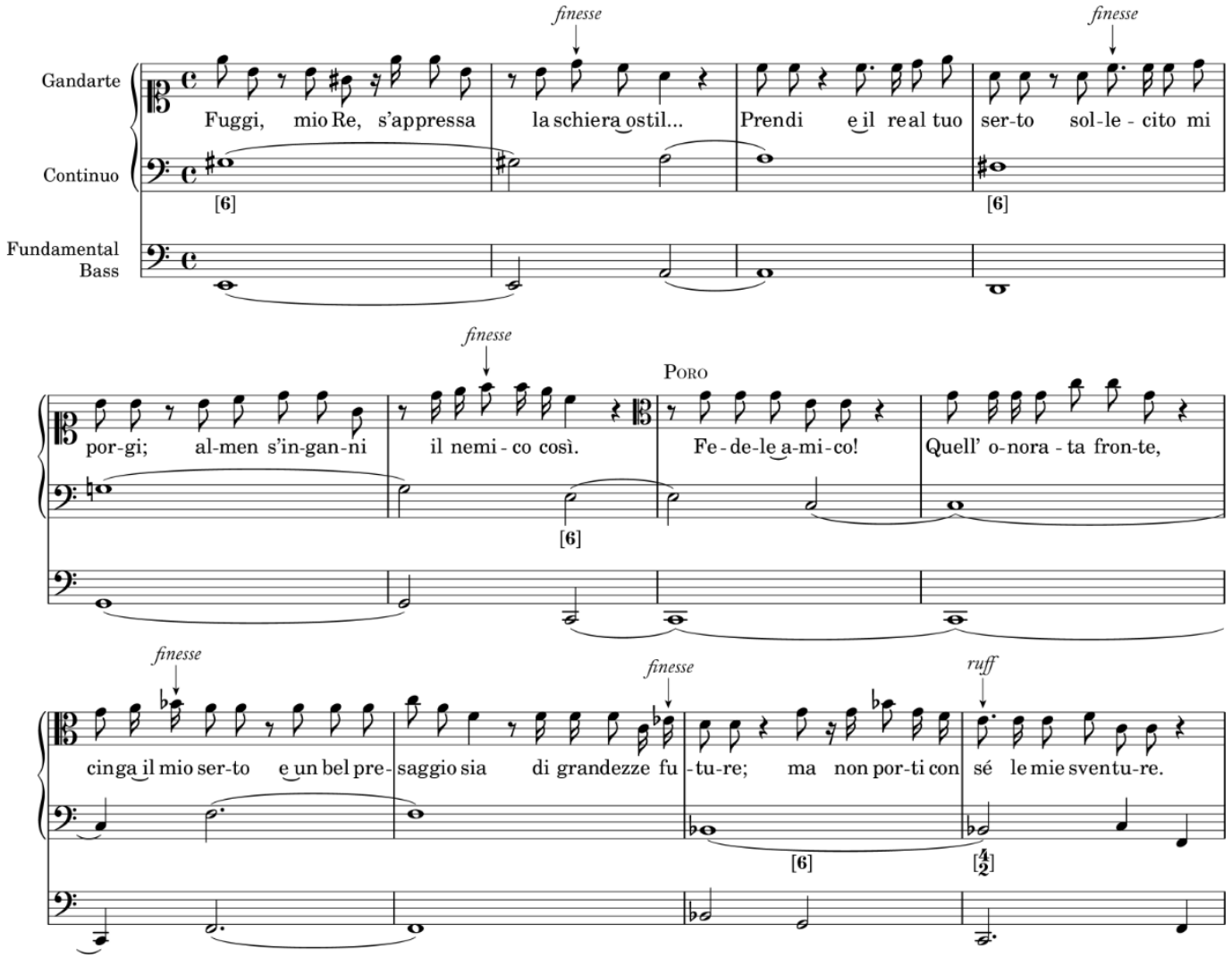
Example 11. Schematic analysis of mm. 8–10 from "Erbarm es, Gott"



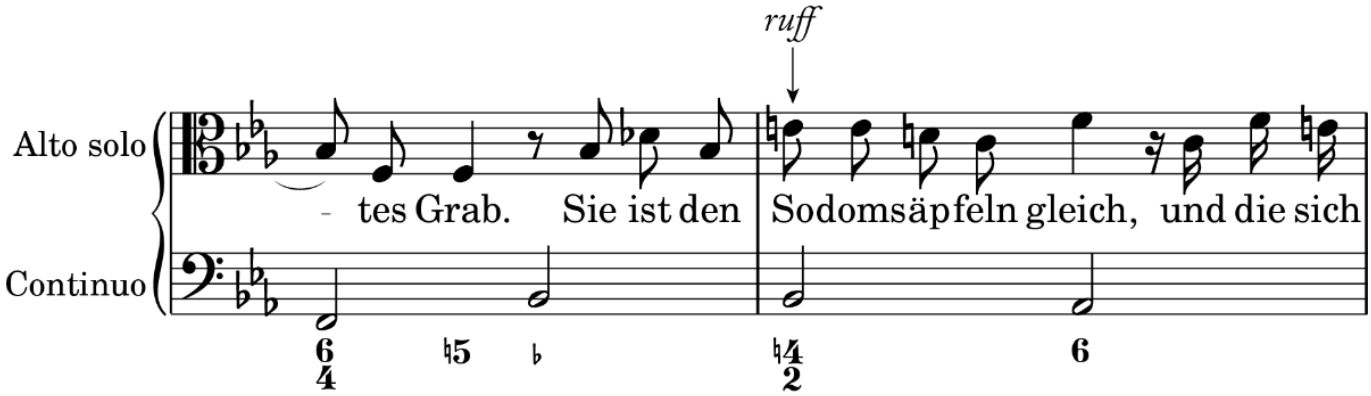
Example 12. Two harmonic actions; ruff (left) and finesse (right) (reproduction of Example 10 from Sherrill and Boyle 2015, 17)



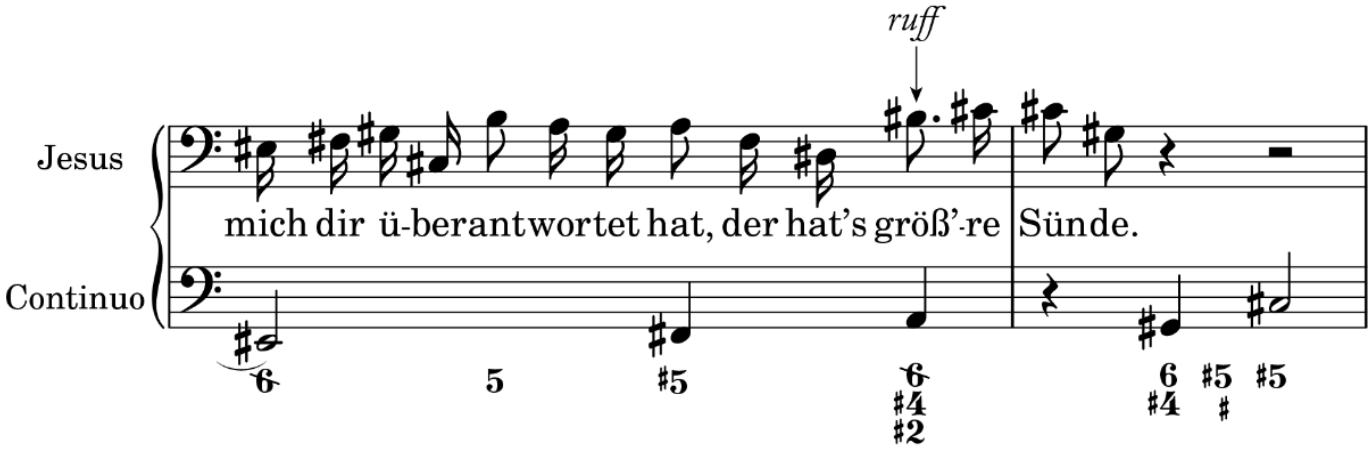
Example 13. Fundamental bass analysis showing harmonic descent through the circle of fifths, driven by finesses, in Johann Adolf Hasse, *Cleofide*, Act I, Scene 2, mm. 1–12



Example 14. J. S. Bach, *Widerstehe doch der Sünde* (BWV 54), recitative "Die Art verruchter Sünden ist zwar von aussen wunderschön," mm. 11–12

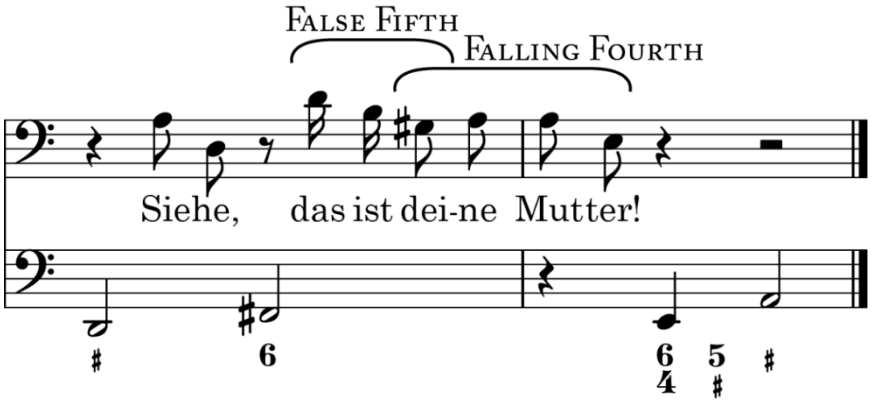


Example 15. J. S. Bach, *St. John Passion* (BWV 245), 21. "Und die Kriegsknechte flochten," mm. 103–104

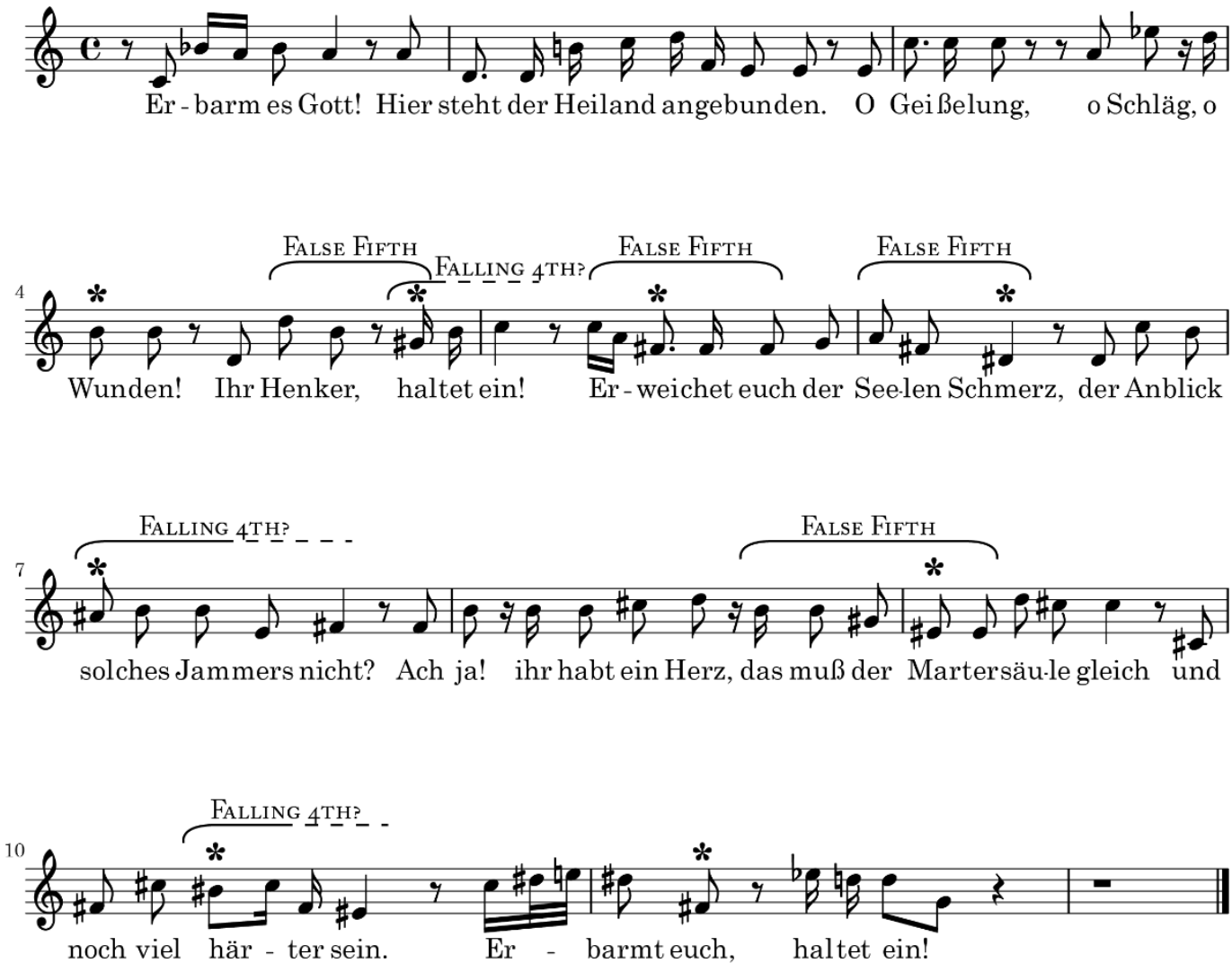


Example 16. Strong recitative cadence, showing collocation of "false fifth" and "falling fourth" schemas, in mm. 82–83 of No. 27 of Bach's St. John Passion

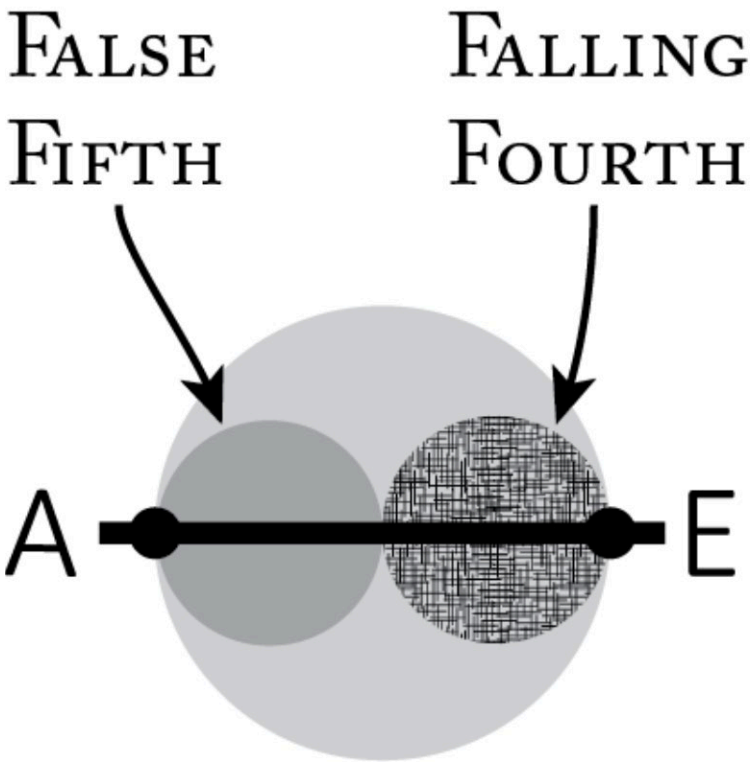
Audio from Bach 2022



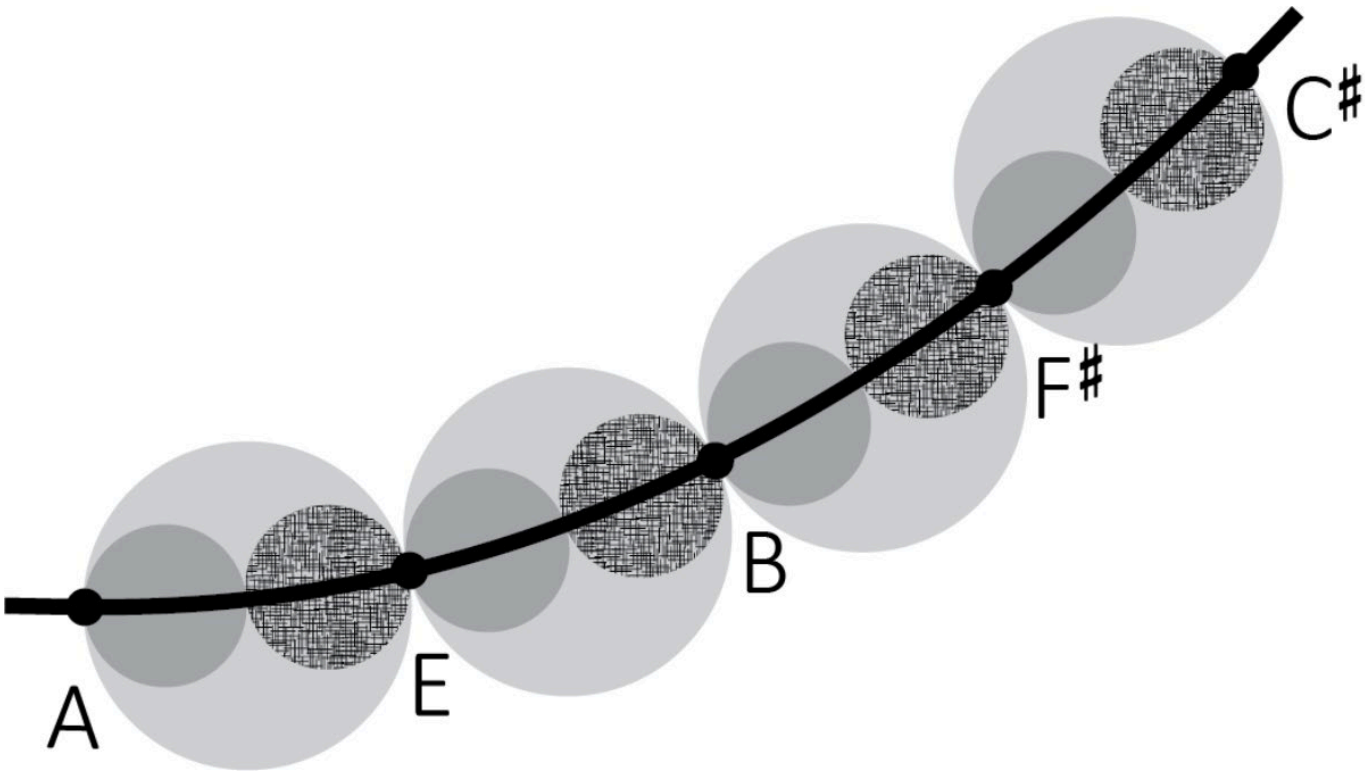
Example 17. Vocal line of "Erbarm es, Gott" annotated to highlight "false fifth" and "falling fourth" recitative schemas (asterisks above the staff indicate temporary leading tones)



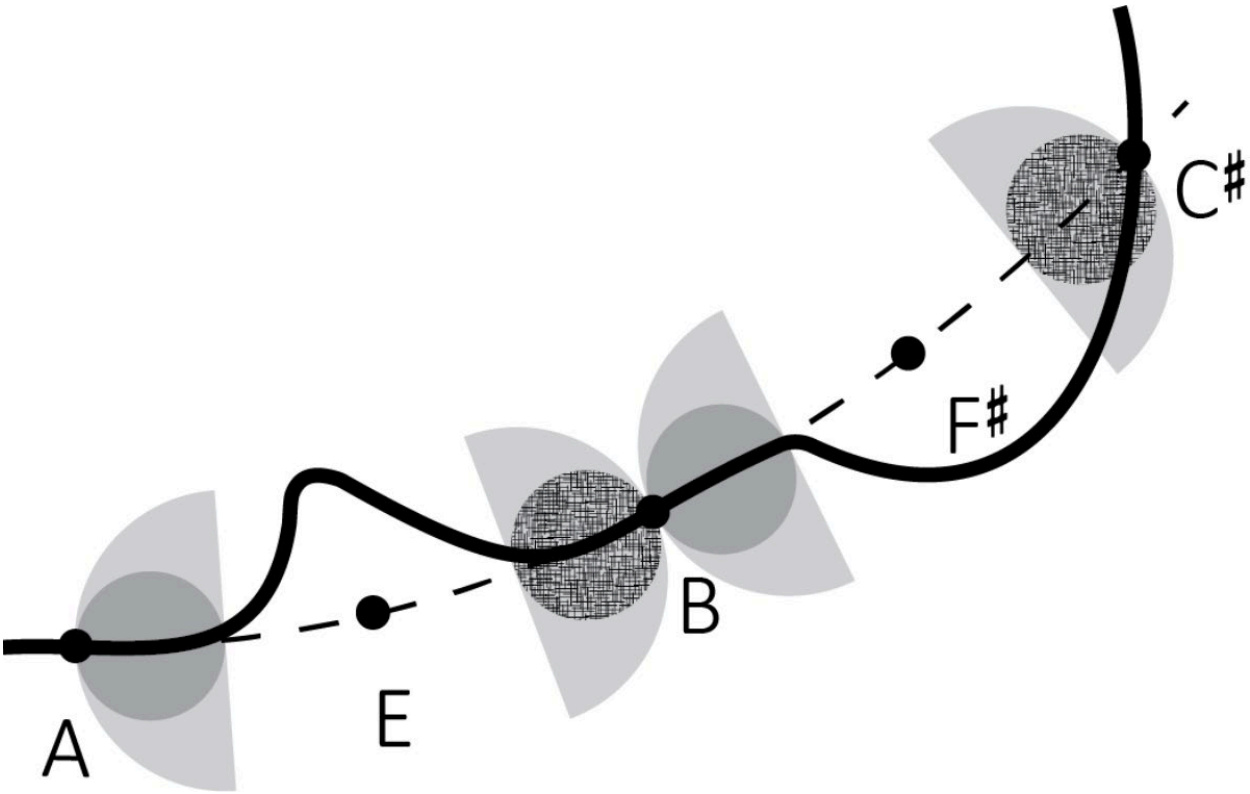
Example 18. Two recitative schemas on a cognitive thread



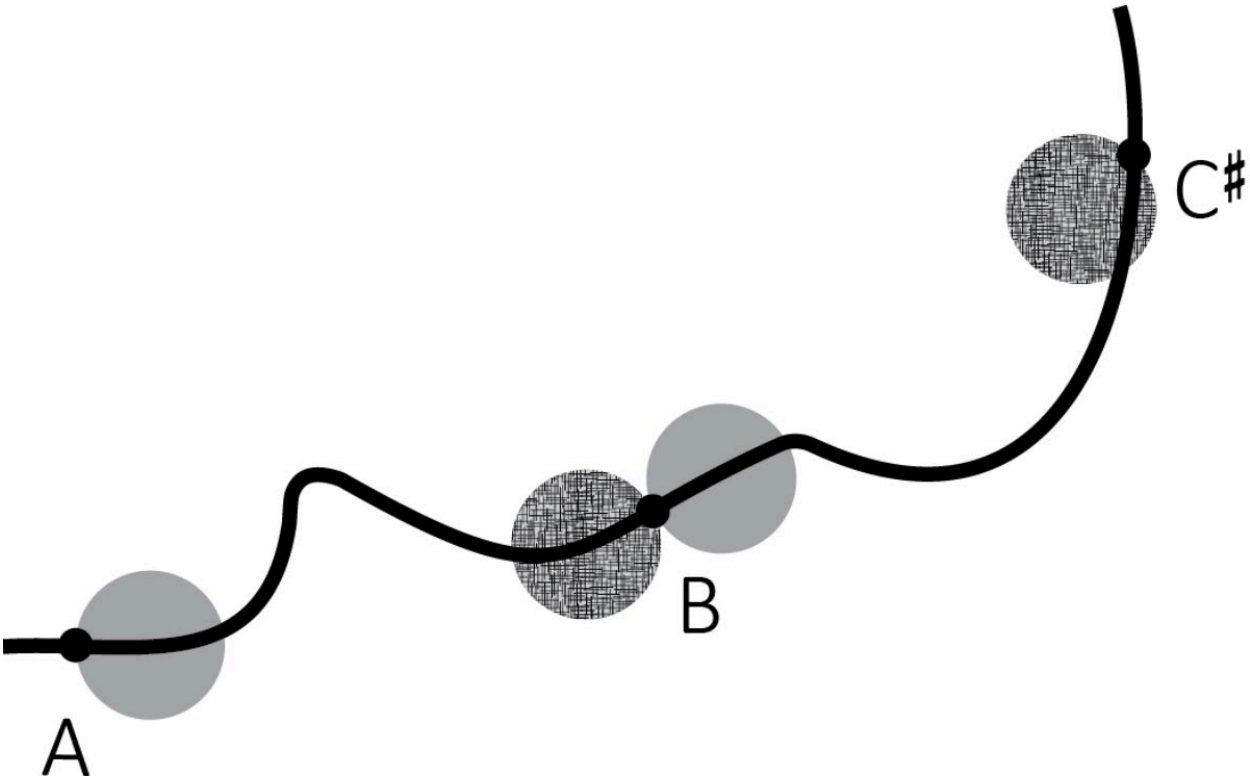
Example 19. The simple circle-of-fifths *filo* that orients "Erbarm es, Gott"



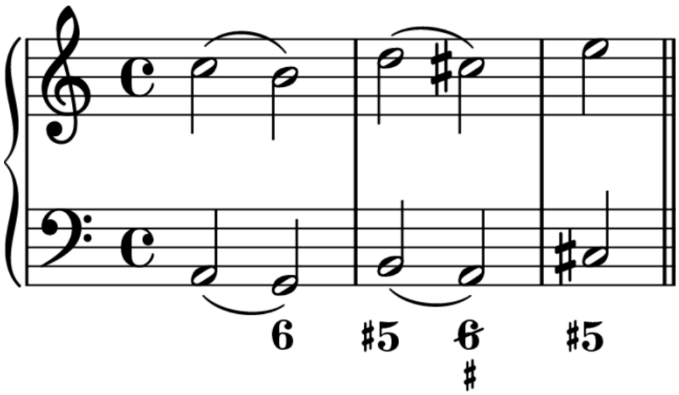
Example 20. The concrete (solid black) and conceptual (dashed) threads running through "Erbarm es, Gott"



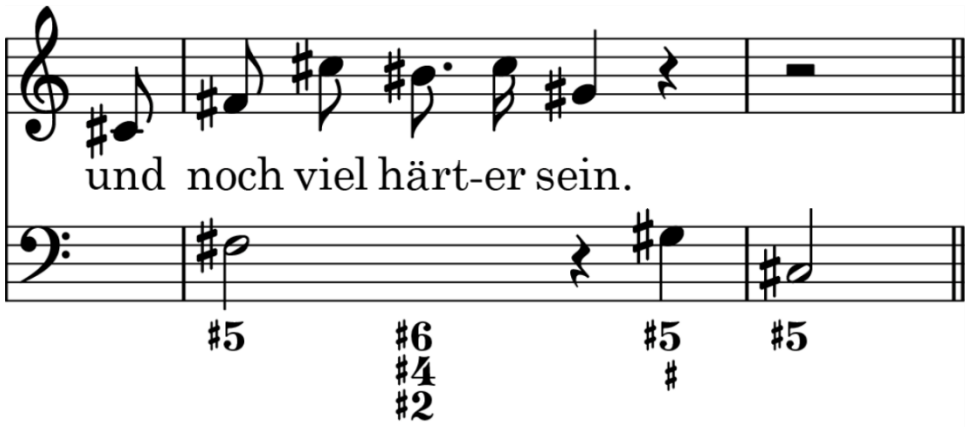
Example 21. The *filo* of concretely realized events in "Erbarm es, Gott"



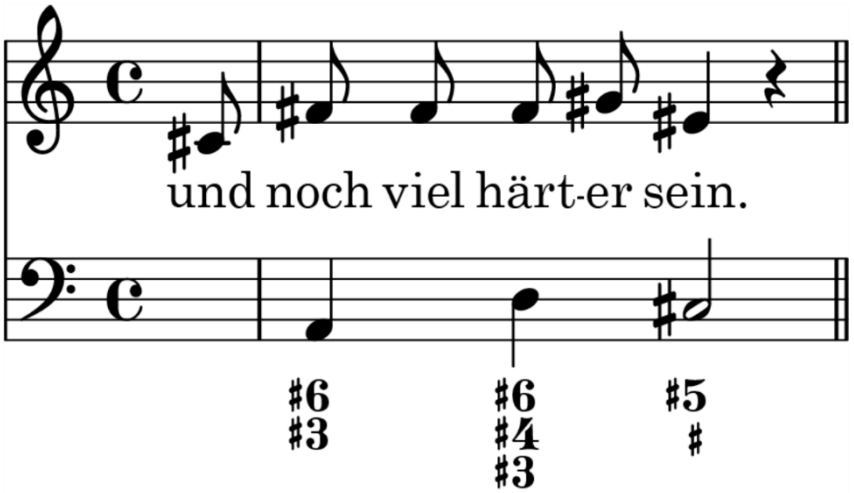
Example 22. Simplified reaching-over pattern from mm. 5–10 of “Erbarm es, Gott”



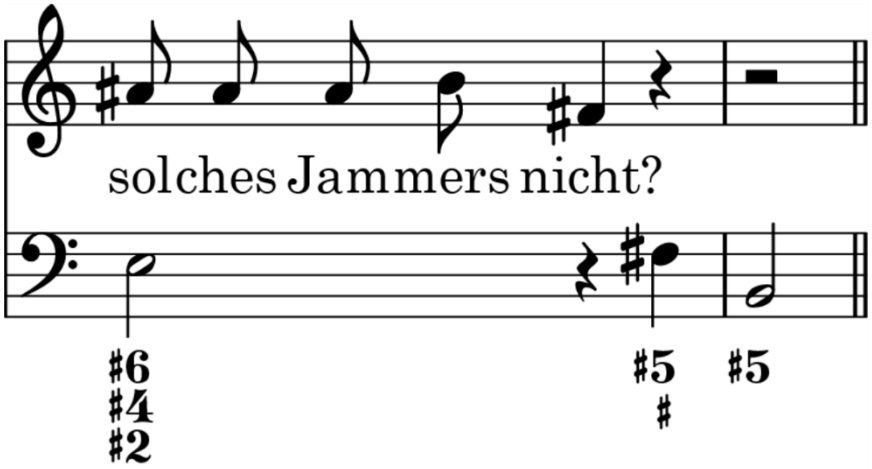
Example 23. Recomposition of m. 10 from “Erbarm es, Gott” using a normative “falling fourth” cadence



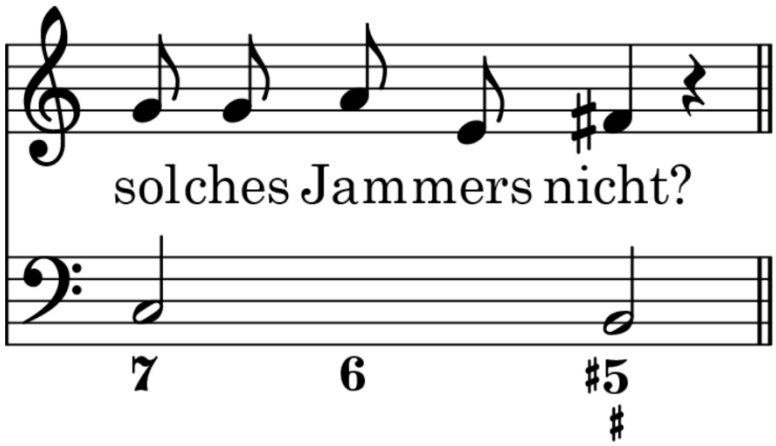
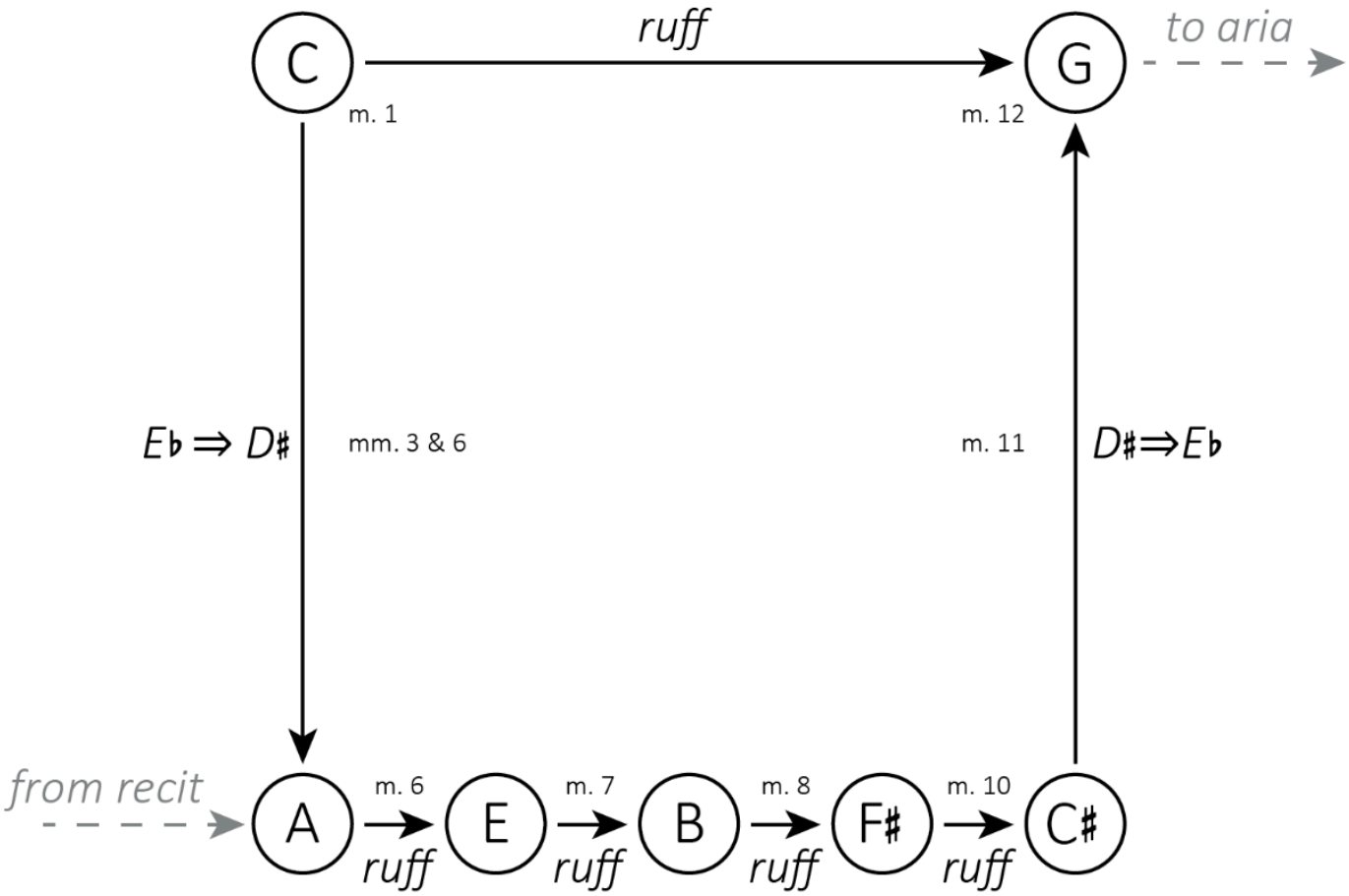
Example 24. Recomposition of m. 10 from “Erbarm es, Gott” using a normative recitative “comma”



Example 25. Recomposition of m. 7 from "Erbarm es, Gott" using a normative "falling fourth" cadence



Example 26. Recomposition of m. 10 from "Erbarm es, Gott" using a normative "question comma"



Example 27. Abstract outline of the tonal trajectory of “Erbarm es, Gott”