



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"

RECITATIVO. CORO II.

Violino I.

Violino II.

Viola.

Alto.

Organo e Continuo.

Er - barm' es Gott! Hier steht der Heiland an - ge - bun - den. ()

Gei - sselung, o Schläg', o Wun - den! Ihr Hen - ker, haltet ein! Er - wei - chet euch der

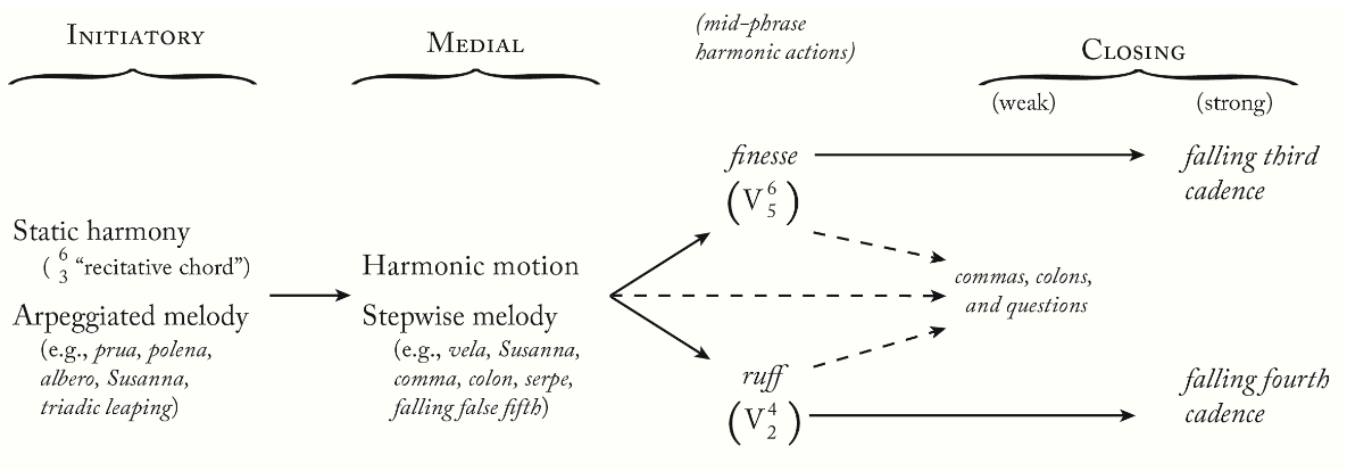
See-len Schmerz, der An-blick sol-ches Jammers nicht? Ach ja, ihr habt ein Herz, das muss der

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The music is in a 3/4 time signature. The lyrics are: "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-barnt euch, haltet ein!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The music is in a 3/4 time signature. The lyrics are: "Mar-ter-säu-le gleich und noch viel här-ter sein. Er-barnt euch, haltet ein!".

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

The musical score for Example 6 is divided into two systems, each with a vocal line (Vespeta) and a basso continuo line (Continuo). The first system covers measures 16-19, and the second system covers measures 20-22.

System 1 (mm. 16-19):

- Initiatory:** PRUA (measures 16-17)
- Medial:** VELA (measures 18-19)
- Weak Closing:** COMMA C (measures 16-19)

System 2 (mm. 20-22):

- Weak Closing:** COMMA C (measures 20-21)
- Medial:** COLON (measures 21-22)
- Strong Closing:** FALLING FOURTH (measures 20-22)

Key harmonic actions are marked: *finesse* in measure 19 and *ruff* in measure 21.

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

4
2

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

11

5 4 2 5 4 2

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

FALSE FIFTH FALLING 4TH

ein, daß mir er-laubet mö-ge sein, den Coffee, wenn ich will, zu kochen.

6 #7/5 6 6 4 5 #

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

Initiatory Medial Weak Closing Medial

PRUA VELA COLON VELA COMMA E COMMA C

Evangelista

Da gab er ih-nen Bar-rabam los: a-ber Je-sum ließ er geißeln und

Continuo

Weak Closing Medial Strong Closing

COMMA C EXAGGERATED COLON FALSE FIFTH ? FALLING FOURTH

ü - berantwor - te-te ihn, daß er ge - kreu - zi-get wür - de.

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

Initiatory Medial Weak Closing Initiatory Closing?

PRUA VELA FALSE FIFTH COMMA E PRUA FALLING 4TH?

Ach ja! ihr habt ein Herz, das muß der Martersäule gleich und noch viel härter sein. Er-

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

Alto solo

Continuo

6/4 45 b 4/2 6

ruff

- tes Grab. Sie ist den Sodomsäpfeln gleich, und die sich

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

Jesus

Continuo

#6 5 #5 6/4 #4/2 6 #5 #5

ruff

mich dir überantwortet hat, der hat's größ're Sünde.

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

FALSE FIFTH

FALLING FOURTH

Siehe, das ist deine Mutter!

6 6/4 5

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)

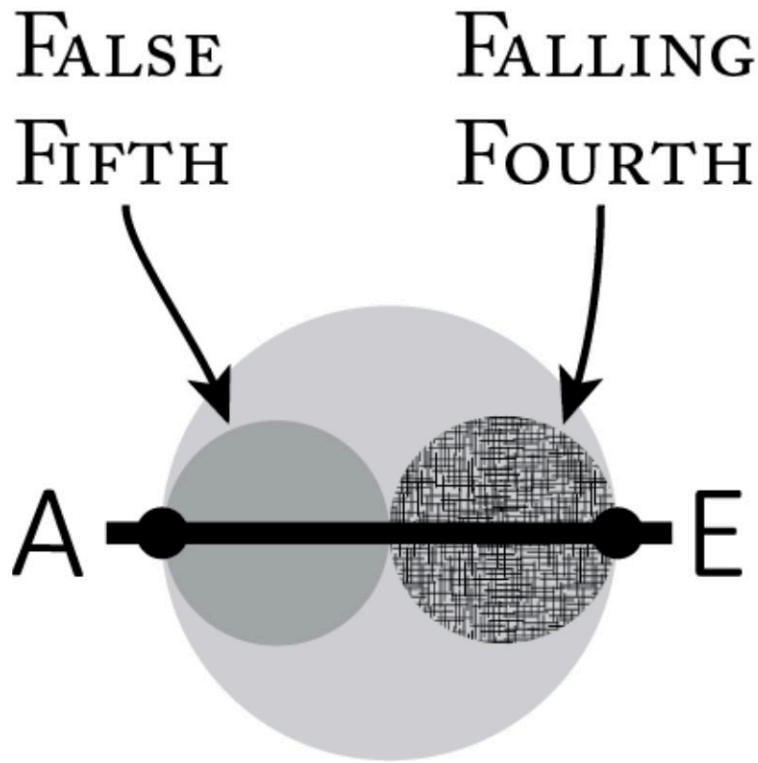
Er - barm es Gott! Hier steht der Heiland angebunden. O Geißelung, o Schläg, o

Wunden! Ihr Henker, haltet ein! Er - weicht euch der See - len Schmerz, der Anblick

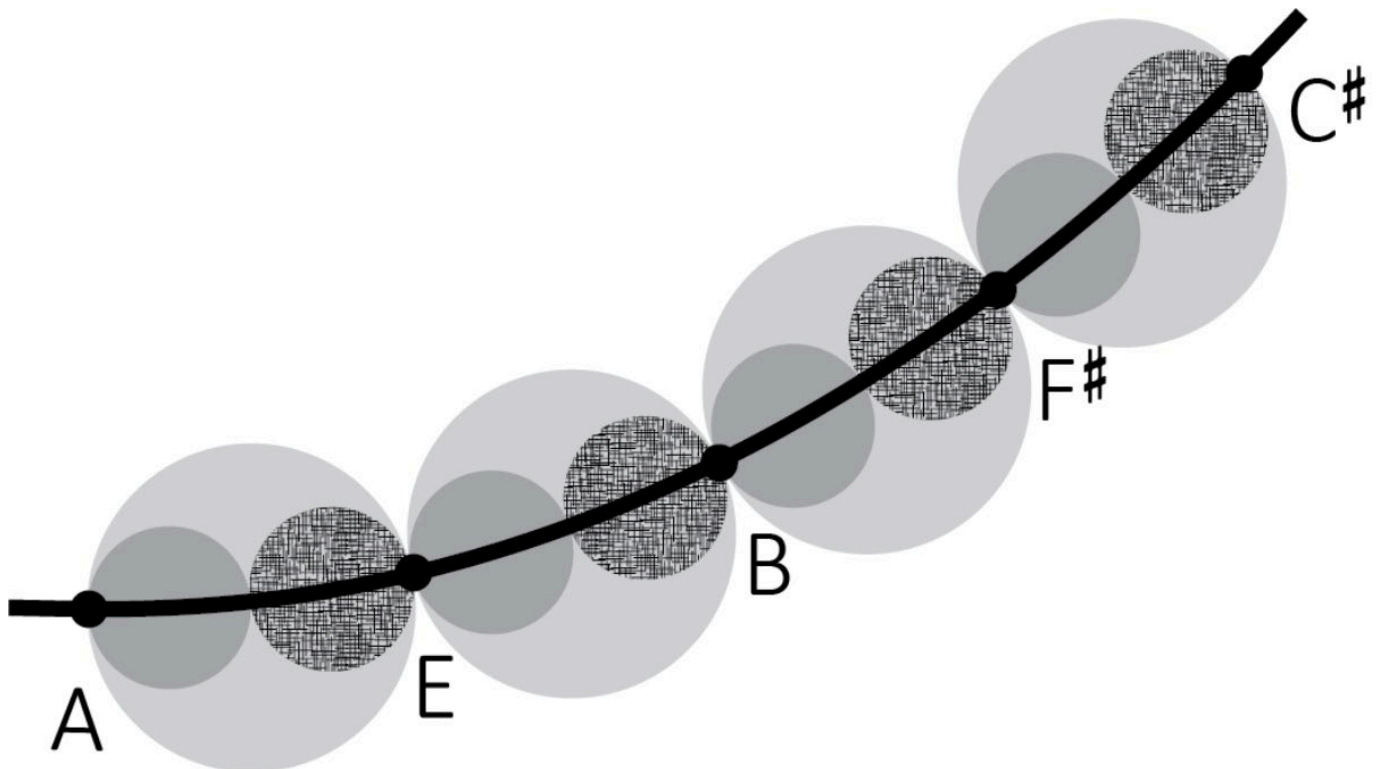
solches Jammers nicht? Ach ja! ihr habt ein Herz, das muß der Martersäu - le gleich und

noch viel här - ter sein. Er - barmt euch, haltet ein!

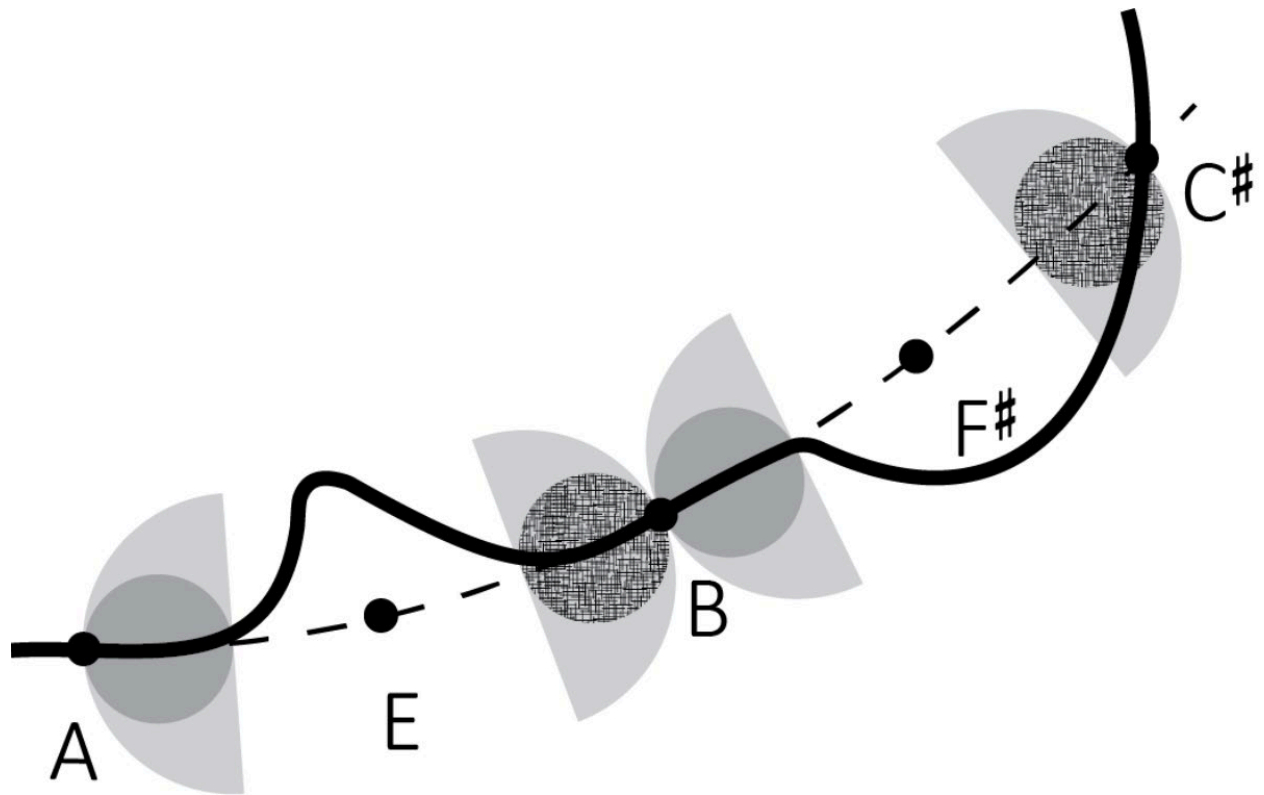
Example 18. Two recitative schemas on a cognitive thread



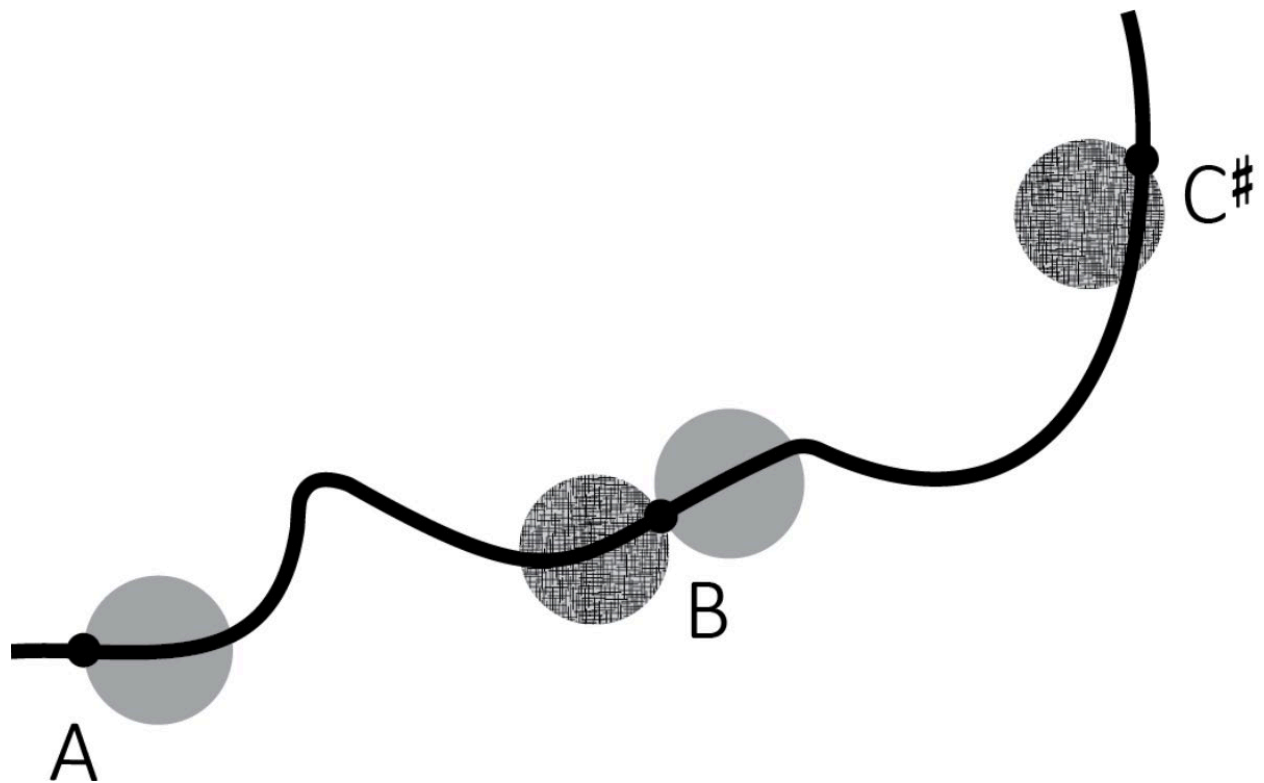
Example 19. The simple circle-of-fifths *filo* that orients "Erbarm es, Gott"



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”

Musical notation for Example 22. The treble clef staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef staff shows: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter). Fingerings are indicated below the bass staff: 6 (under G3), #5 (under F3), #6 (under E3), #5 (under D3).

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

Musical notation for Example 23. The treble clef staff shows the melody: G#4 (quarter), A#4 (quarter), B#4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter), E#4 (quarter), D#4 (quarter). The bass clef staff shows: G#3 (quarter), F#3 (quarter), E#3 (quarter), D#3 (quarter). Lyrics: "und noch viel härt-er sein." Fingerings are indicated below the bass staff: #5 (under G#3), #6 (under F#3), #5 (under E#3), #5 (under D#3). Additional fingerings #4 and #2 are shown below the #6.

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

Musical notation for Example 24. The treble clef staff shows the melody: G#4 (quarter), A#4 (quarter), B#4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter), E#4 (quarter), D#4 (quarter). The bass clef staff shows: G#3 (quarter), F#3 (quarter), E#3 (quarter), D#3 (quarter). Lyrics: "und noch viel härt-er sein." Fingerings are indicated below the bass staff: #6 (under G#3), #5 (under F#3), #6 (under E#3), #5 (under D#3). Additional fingerings #3 and #3 are shown below the #6.

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

solches Jammers nicht?

#6
#4
#2

#5 #5
#

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

solches Jammers nicht?

7 6 #5
#

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

