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## 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. 0

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

A musical score for piano and voice, page 17. The score consists of two staves. The top staff is for the voice, featuring a treble clef and a key signature of one sharp. The lyrics are written below the notes: "See-len Sehmerz, der An-blick sol-ches Jammers nicht? Aeh ja, ihr habt ein Herz, das muss der". The bottom staff is for the piano, with a bass clef and a key signature of one sharp. The lyrics continue: "Marter-säule gleich und noch viel här-ter sein. Er - barmt euch, hallet ein!". The score includes various dynamic markings such as  $\text{ff}$ ,  $\text{f}$ ,  $\text{m}$ ,  $\text{p}$ , and  $\text{pp}$ .

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

**J. S. Bach: Matthäuspassion**  
„Erbarm' es Gott!“ Recitativ (Alt)

Fig.1

T. 1 2 3 4 5 6 7 8 9 10 11 12

a) *Cdur; I | G IV*

b)

c)

d)

e)

*Cdur; I | G IV*

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

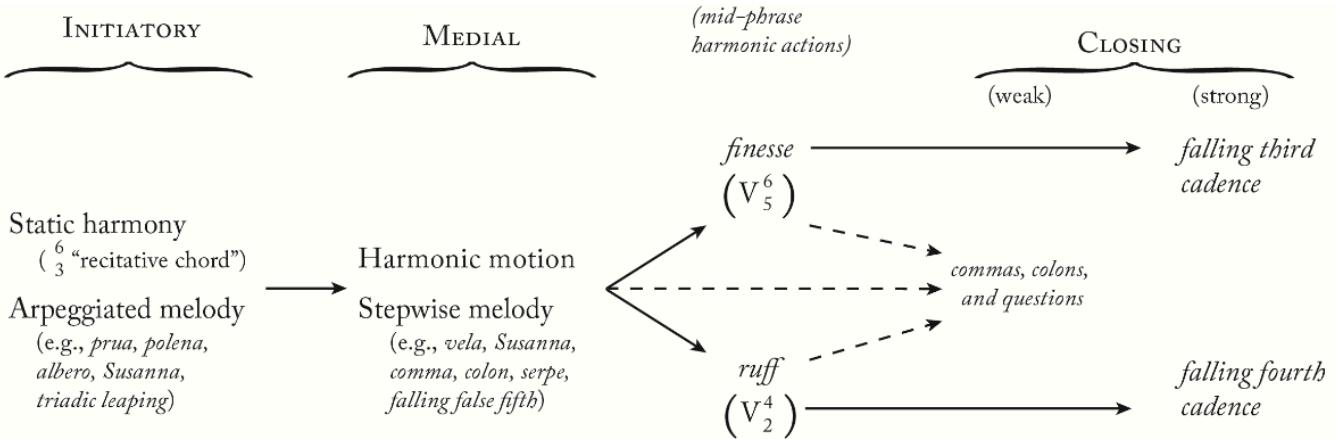
Er - barmt euch, haltet ein!

$\begin{smallmatrix} 6 \\ \sharp 4 \\ \flat \end{smallmatrix}$        $\begin{smallmatrix} 6 \\ [\natural] \\ \sharp \end{smallmatrix}$

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

$\begin{smallmatrix} 6 \\ \sharp 4 \\ \flat \end{smallmatrix}$

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 Georg Philip Telemann's recitative "Doch was kann dieses wohl für Lust erwecken?" consists of two staves: Vespetta (soprano) and Continuo.

**Initiator:** The Vespetta staff begins with a melodic line labeled "PRUA". The lyrics are: "sein; mehr Nach - richt wird kein Mensch aus mei - nen Mun - de".

**Medial:** The Continuo staff provides harmonic support. The lyrics are: "krie - gen, denn ich bin sehr ver - schwie - gen." A "ruff" is indicated above the Continuo staff at this point.

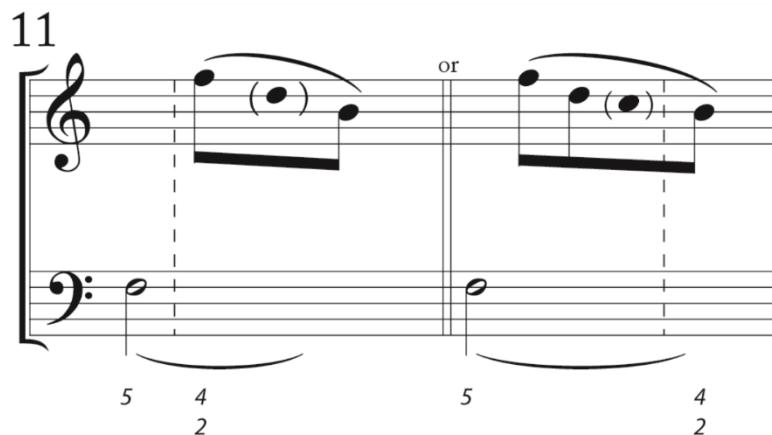
**Weak Closing:** The Vespetta staff concludes with a melodic line labeled "COMMA C". The lyrics are: "FALLING FOURTH".

**Strong Closing:** The Continuo staff concludes with a melodic line labeled "FALLING FOURTH". The lyrics are: "FALLING FOURTH".

**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

FALSE FIFTH      FALLING 4<sup>TH</sup>

6                    7                    6                    6/4 5

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

*Initiatory Medial*      *Weak Closing*      *Medial*

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

Continuo: 6      6      6

*Weak Closing*      *Medial*      *Strong Closing*

COMMA C      EXAGGERATED COLON FALSE FIFTH      ?      FALLING FOURTH

ruff

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"

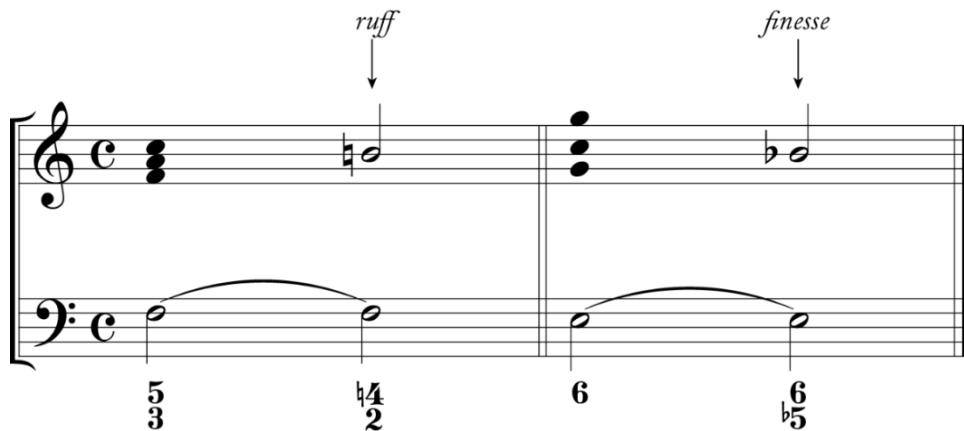
*Initiatory*      *Medial*      *Weak Closing*      *Initiatory*      *Closing?*

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-

6      6      6      6      6      5

**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

A musical score for three voices: Gandarte (soprano), Continuo (bass), and Fundamental Bass (bass). The score is divided into three systems, each consisting of four measures. The vocal parts have lyrics written below them. The Fundamental Bass part provides harmonic bass support. Arrows labeled "finesse" point to specific notes in the Continuo and Fundamental Bass parts, indicating harmonic transitions. Measure numbers [6] appear under the Continuo part in the first and third systems. Measure numbers [6] and [4] appear under the Fundamental Bass part in the third system. The lyrics include: "Fuggi, mio Re, s'appressa la schiera ostil...", "Prendi e il real tuo ser-to sol-le - cito mi", "por-gi; al-men s'in-gan-ni il nemi - co così. Fe-de-le\_a-mi-co! Quell' o-nora - ta fron-te," and "cinga il mio ser-to e un bel pre-saggio sia di grandezze fu-tu-re; ma non por-ti con sé le mie sventu-re."

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

Continuo {

6      5      b      4      2      6

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

Jesus { *mich dir ü-berantwortet hat, der hat's größ're Sünde.*

Continuo {

6      5      5      6      4      5      5

**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 dei-ne Mutter!

#      6      6      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)

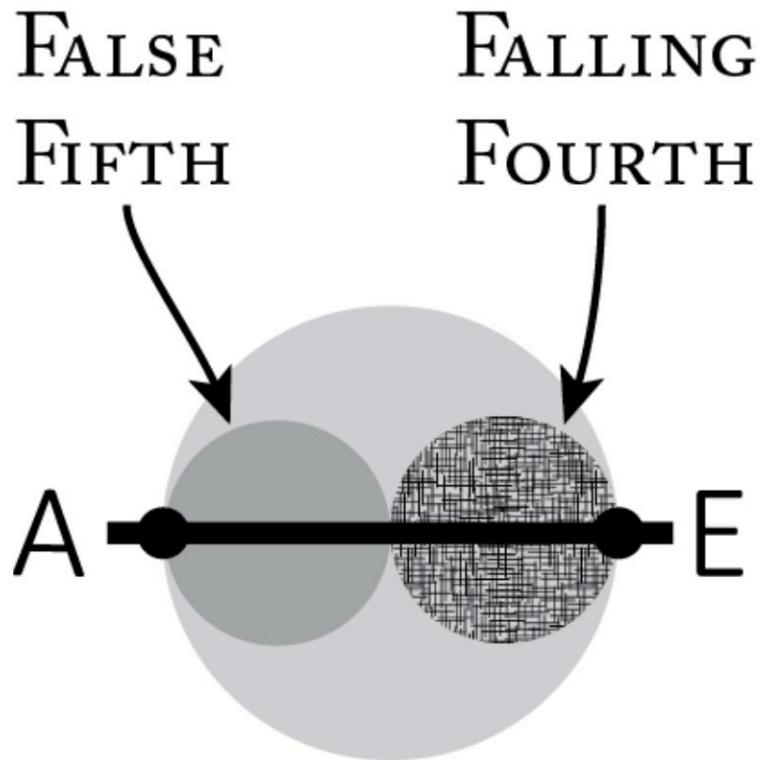
Er - barm es Gott! Hier steht der Heiland angebunden. O Geißelung, o Schläg, o

4 \* FALSE FIFTH FALLING 4TH? \* FALSE FIFTH \* FALSE FIFTH  
Wunden! Ihr Henker, haltet ein! Er - weicht euch der See - len Schmerz, der Anblick

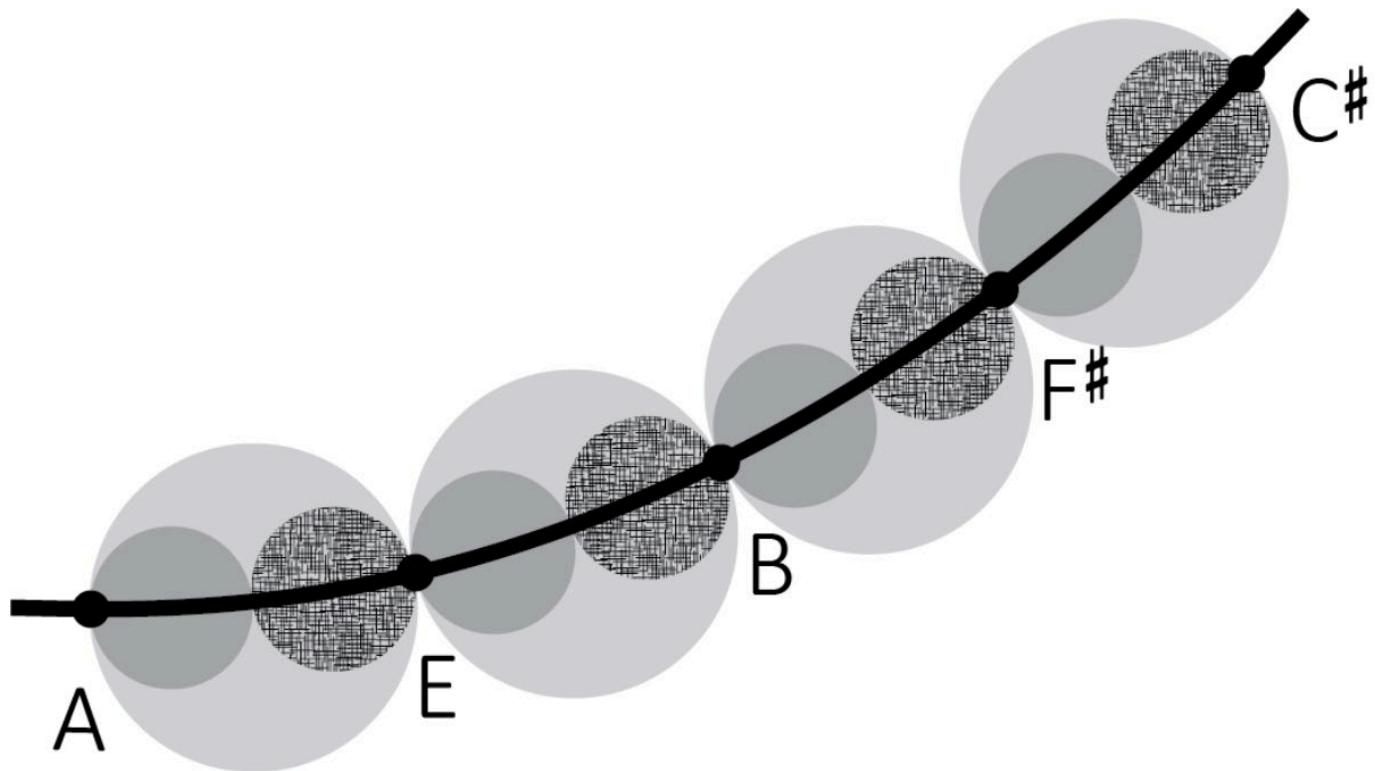
7 \* FALLING 4TH? - - - \* FALSE FIFTH  
solches Jammers nicht? Ach ja! ihr habt ein Herz, das muß der Martersäule gleich und

10 \* FALLING 4TH? - - - \*  
noch viel här - ter sein. Er - barmt euch, haltet ein!

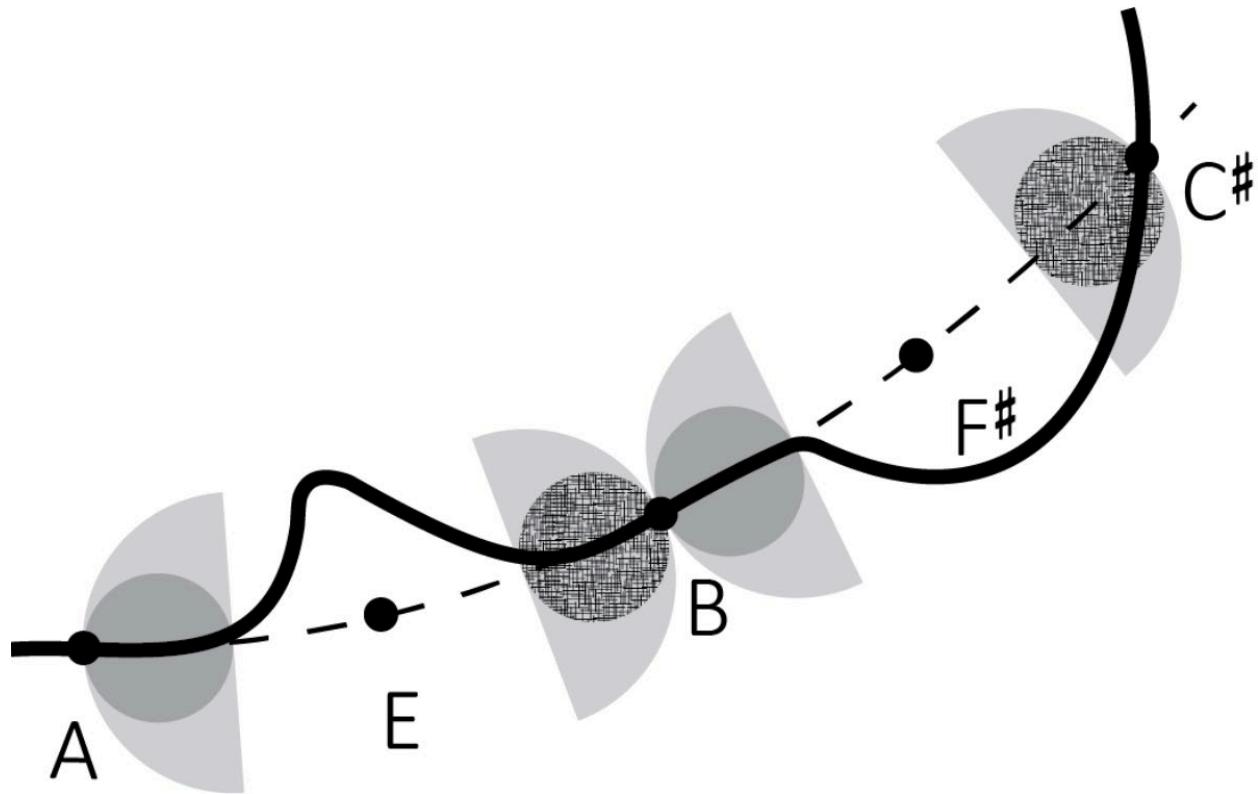
**Example 18.** Two recitative schemas on a cognitive thread



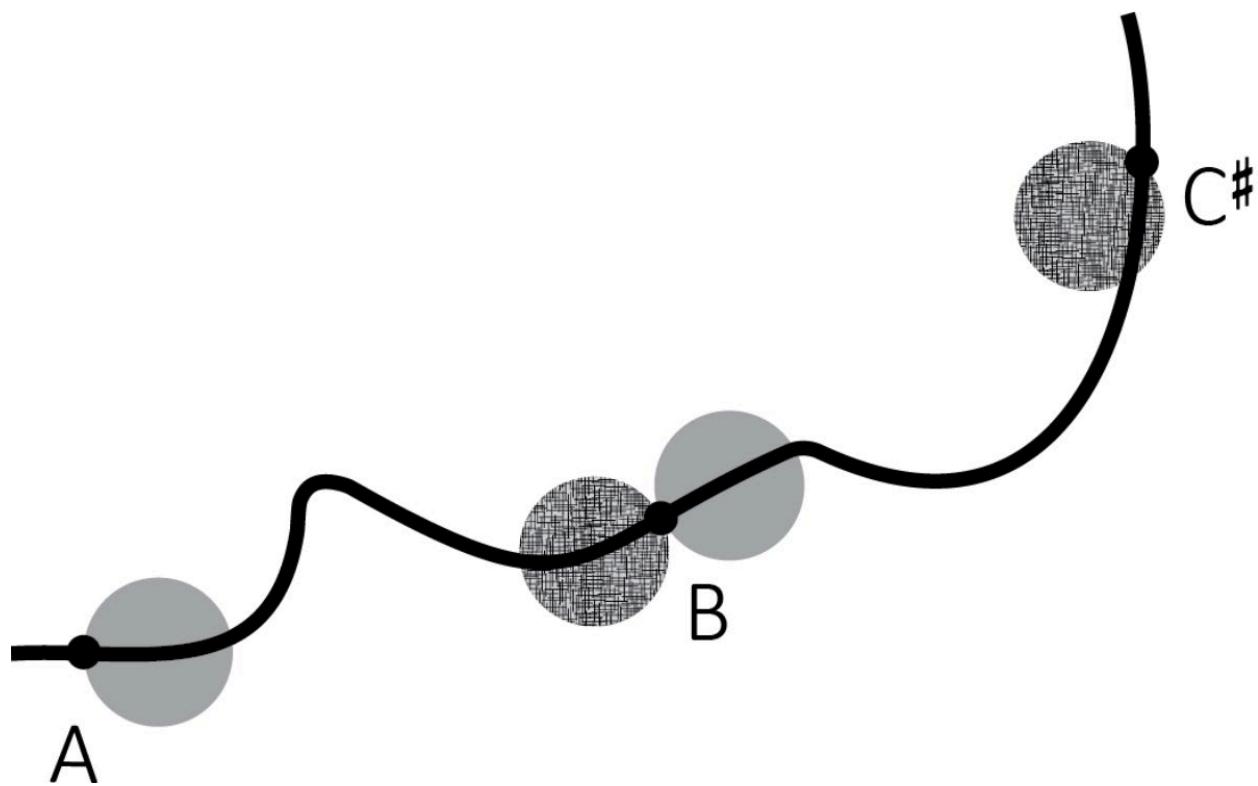
**Example 19.** The simple circle-of-fifths *filo* that orients "Erbarm es, Gott"



**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. It consists of two staves: treble and bass. The treble staff has a clef, a key signature of one sharp (F#), and a common time signature. The bass staff has a bass clef and a common time signature. The music shows a reaching-over pattern between the two voices. The bass staff has notes labeled with Roman numerals below them: 6, #5, 6, #5. The treble staff has a note labeled with a sharp sign (#) below it.

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

Musical notation for Example 23. It consists of two staves: treble and bass. The treble staff starts with a sharp sign (#) over the first note. The bass staff has a sharp sign (#) over the first note. The music includes lyrics: “und noch viel härt-er sein.”. Below the notes in the bass staff are Roman numerals: #5, #6, #4, #2, #5, #5, #5. The treble staff has a sharp sign (#) over the first note.

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

Musical notation for Example 24. It consists of two staves: treble and bass. The treble staff starts with a sharp sign (#) over the first note. The bass staff has a sharp sign (#) over the first note. The music includes lyrics: “und noch viel härt-er sein.”. Below the notes in the bass staff are Roman numerals: #6, #3, #6, #4, #3, #5. The treble staff has a sharp sign (#) over the first note.

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

solches Jammers nicht?

#6                   #5   #5  
#4  
#2

**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"

