

MTO 23.2 Examples: Boyle, Sulzer's "Recitativ"

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.17.23.2/mto.17.23.2.boyle.php>

Table 1. Examples and rules discussed in the third part of Sulzer's "Recitativ"

	Examples	Rules	Additional Comments
§13–16	Examples I–III	Rules 1 & 8	
§17–18	Examples IV–V	Rule 2	Places limits on rule 2. (Second author?)
§19	Example VI	Rules 3 & 4	
§20–23	Examples VII–X	Rules 5 & 7	Graun's "Auf einmal fällt der aufgehaltene Schmerz" from <i>Tod Jesu</i> is cited as an additional example.
§24–26	Examples XI–XIII	Rule 6	Consecutive 16th notes. Composers should notate as much as possible.
§27–34	Examples XVI–XXII	Rule 7	Various possible basslines are introduced. Harmony and melody should be coordinated.
§35–39	Examples XXIV*– XXVIII	Rule 9	Perfect cadences in major and minor (falling fourth, falling third, comma); delayed cadence; closing cadences [Schlußcadenzen]; non-final cadences; masculine and feminine endings.
§40–49	Examples V & XXIX–XXXV	Rule 10	Questions and exclamations; coordination of question cadences and text (§41–43); proper melodic contour. Other question contours are sometimes required by the text (§45–46). Questions that are also exclamations.
§50		Rule 12	Usually only applies to singers in performance. Composers are urged to dictate as much possible through musical notation.
§51	Example XXXVI	Rule 13	Arioso.
§52–53	Example XXXVII	Rule 14	Sometimes accompanied recitative is in a regular meter. "Gethsemane" and "Es steigen Seraphim" from Graun's <i>Tod Jesu</i> are cited.
§54–58	Examples XXXVIII–XXXIX	New rule	Prohibition on text painting.

Table 2. Permitted cadences for "masculine" and "feminine" poetic rhythms

	♂	♀
Falling 3 rd	✓	✓
Falling 4 th	X	✓

Table 3. Revisions to Example VII in Sulzer “Recitativ”

	Text of <i>Einschnitt</i>	Location of Revision	Schema of Revision
1	“Der König Israel”	§20	prua
2	“vor Schmach und Speichel nicht”	§20	falling-third cadence
3	“vor Schmach und Speichel nicht”	§20	colon
4	“ihren Schlägen dar.”	§20	falling-third cadence
5	“nicht auf.”	§20	comma
6	“thut er den Mund nicht auf.”	Example VIII	comma
7	“Gerechnet unter Missethäter”	Example IX	falling-third cadence
8	“fleht er für sie zu Gott hinauf.”	Example IX	falling-third cadence
9	“Gerechnet unter Missethäter”	Example X	falling-third cadence
10	“fleht er für sie zu Gott hinauf.”	Example X	falling-fourth cadence

Example 1.1. Recitative passage from Jean-Philippe Rameau's *Castor et Pollux* Act 1, scene 5, with only minor deviations from the published score (cf. Rameau 1737, 62–63). Graun included it as his first example in a November 9, 1751 letter to Telemann

D'un frère infortuné ressusciter la cendre,
L'arracher au tombeau, m'empêcher d'y
descendre; Triompher de vos feux, des siens
être l'appuy;
Le rendre un jour, à ce qu'il aime,
C'est montrer à Jupiter-même
Que vous êtes digne de lui.

To revive the ash of an unfortunate brother,
To pull him from the tomb, to stop me from
descending into it;
To triumph over your fire, to be his support,
To bring him back to the day, to the one he loves,
Is to show that you are worthy of him
To Jupiter himself.

D'un frere in-for-tu - né re-su-sci-ter la cen-dre, l'ar-ra-cher au tom-beau, m'em-pê-cher d'y de - scen-dre, tri-om-pher de vos
feux, des siens ê-tre l'ap-puy le rendre an jour à ce qu'il ai-me; c'est mon-trer à Ju-pi-ter mê-me que vous ê-tes di - gne de lui

Example 1.2. Graun's revision of Example 1.1 in an Italianate idiom and included as his second example in a November 9, 1751 letter to Telemann

D'un frere in-for-tu - né re-su-sci-ter la cen-dre, l'ar-ra-cher au tom-beau, m'em-pê-cher d'y de - scen-dre, tri-om-pher de vos
feux, des siens ê-tre l'ap-puy le ren-dre an jour à ce qu'il ai-me; c'est mon-trer à Ju-pi-ter mê-me, que vous ê-tes di-gne de lui

Table 4. Schematic summary of Graun’s November 9, 1751 revisions of Rameau’s *Castor et Pollux* Act 1, scene 5

	Text of <i>Einschnitt</i>	Schema of Revision
1	“D’un frère infortuné”	low frequency schema
2	“resusciter la cendre,”	falling-third cadence
3	“l’arracher au tombeau,”	falling-third cadence
4	“m’empêcher d’y descendre”	falling-third cadence
5	“triompher de vos feux,”	falling-third cadence
6	“des siens être l’appuy,”	comma
7	“le rendre au jour”	vela
8	“à ce qu’il aime,”	comma
9	“c’est montrer à Jupiter-même,”	triadic leaping → comma
10	“que vous êtres digne de lui.”	falling-fourth cadence

Table 5. Authors of Sulzer’s “Recitativ” as proposed by Jerold (2013)

Section 1:	Sulzer (§1 only) Agricola
Section 2:	Agricola
Section 3:	Schulz (Kirnberger)

Table 6. Concordances between the rules governing recitative in Mattheson 1739 and Sulzer 1771–74

Sulzer	Mattheson
Rule 1	1, 5 (paragraphs 22–23)
Rule 2	9
Rule 3	6
Rule 4	1, 4, 6
Rule 5	7, 8
Rule 6	1
Rule 7	10
Rule 8	5
Rule 9	—
Rule 10	—
Rule 11	3, 9
Rule 12	—
Rule 13	—
Rule 14	paragraph 22
Rule 15	—

Example 1.3. Agricola’s revision of a passage from Scheibe’s *Ariadne auf Naxos*. Compare with Examples XII and XIII.

wie in den kre - ti-schen dä - dal - schen Gän - gen

Table 7. Passages from Scheibe 1765 (*Ariadne auf Naxos*) revised by Agricola 1769

<i>AdB</i> page	Pertinent poetic text	Scheibe score location
165	“auf,” “-te,” and “win-”	page 14, system 3
166	“Fürchterlich”	page 15, system 2
166-67	“umarme mich”	page 15, system 2

Example 1.4.

a. A phrase of recitative from Scheibe 1765 (*Ariadne auf Naxos*) as it appears in Agricola 1769 (165).



b. Agricola’s revision of the recitative phrase in Example 1.4 (Agricola 1769, 166).



Table 8. Schematic summary of Example 1.4a

	Text of <i>Einschnitt</i>	Original schema
1	“und süß umduftete”	? upper third embellishment
2	“Westwinde sich um”	falling false fifth + ruff
3	“Florens Busen”	?
4	“eifersüchtig drängen”	falling fourth cadence

Table 9. Schematic summary of Agricola’s revision (Example 1.4b)

	Text of <i>Einschnitt</i>	Schema of revision
1	“und süß umduftete Westwinde”	prua
2	“sich um Florens Busen”	Susanna + ruff
3	“eifersüchtig drängen”	falling fourth cadence

Example I. Johann Adolph Scheibe's *Die Patrioten* (libretto Johann Andreas Cramer). A more extensive excerpt of this recitative appears as a musical example in Scheibe's "Abhandlung über das Recitative I" (236–41).

Er lerne früh der Welt sich weihn! May he learn early to consecrate himself to the world!

Früh lern er, daß der Erde Götter May he learn early that the Earth's gods

Auch Menschen sind;— Are also men;—

I.

Er ler - ne früh der Welt sich weihn! früh lern er,

da der Er - de Göt - ter auch Men - schen sind.

6

Example II. Scheibe's *Die Auferstehung und Himmelfahrt Jesu* (libretto Karl Wilhelm Ramler).

Mit Liebe wird ihr Herz Their hearts are emblazed

Zu diesem Gast entzündet. With love for this guest.

II.

Mit Lie - be wird ihr Herz zu die - sem Gast ent - zün - det.

6 b 4+ #

Example III. Carl Heinrich Graun's *Disperata Porcia*. Richard Kramer 1973 notes that this "example disagrees in some details with a contemporary manuscript copy—Berlin, StPK, Mus. MS. Graun 8240" (27).

Despairing Porcia, while seeing her spouse expire, slowly follows him to the pyre with each step. Yet this does not satisfy her weeping; she wants more sighs, interrupting her lips with such accents—she wants to endure the hot coals of agony.

Disperata Porcia al veder spirar lo sposo a passo lento lo segue fin alla pira. E, non sazia di lagrimar; vuol sospiri ancora inghiottir di dolor carboni ardenti, interrompendo sue labbra con tal accenti;

III.

Di-spe-ra-ta Por-cia al ve - der spi-rar-lo spo-so a pas-so len-to lo se-gue fin al-la

Adagio. 4/2 4 2 6 6 4 7 5

pi - ra, e non sa - zia di la - gri - mar vuol con so - spi-ri an - co - ra in-ghiot - tir di do -

4 2 6 5 b7 4 2

lor car-bo-ni ar-den - ti, in - ter-rom - pen - do sue lab-bra con tal ac-cen - ti;

6 b 4 2 7 7 5 4

¶ [3.16]

wird dich zu den Ster - nen tra-gen.

4 2 6 6 4

Example IV. Scheibe's *Ariadne auf Naxos*.

Ariadne:

O Schmach! o Frevel! Schande! Grauen!

Ich, die ich ihn *den ausgestreckten Klauen*

Des Ungeheurs entriß!

Ariadne:

O dishonor! o sacrilege! disgrace! horror!

I, who wrested from him *the monster's*

stretched out claws!

IV.

O Schmach! o Fre-vel! Schan-de! Grau - en! Ich, die ich ihn &c.

6 5 4+ 2 7 7 6

Example V. Attributed to Graun.

Dei! tu mi difendi? sogno? Son desto?

Gods! Do you defend me? Am I dreaming? Am I awake?

V.

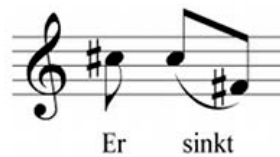
De - i! tu mi di - fen - di? so - gno? son de - sto?

6 6

Example VI. These embellished cadences are taken from Scheibe's "Abhandlung I" (222).



¶ [3.19]



Example VII. Scheibe's *Die Auferstehung und Himmelfahrt Jesu* (libretto Ramler). This recitative appears as a musical example in Scheibe's "Abhandlung über das Recitative I" (247–60).

Der König Israel verbirgt sein Angesicht

The King of Israel does not hide his face

Vor Schmach und Speichel nicht.

Because of dishonor or spit.

Er hält die Wangen ihren Streichen,

He holds his cheeks firm to their blows,

Den Rücken ihren Schlägen dar.

And his back to their strikes.

Zur Schlachtbank hingeführt,

Led to the place of slaughtering,

Thut Er den Mund nicht auf.

He does not open his mouth.

Gerechnet unter Missethäter,

Counted among convicts,

Fleht Er für sie zu Gott hinauf.

He prays for them to God above.

VII.

Der Kön - ig I - sra - el ver - birgt sein An - ge - sicht vor Schmach u. Spei - chel

6^b
5^b ^b7

nicht. Er hält die Wan - gen ihr - en Strei - chen, den Rück - en ihr - en Schläg - en dar. Zur

^b 4^b
2 6 6 6^b
5^b

Schlacht - bank hin - ge - führt, thut er den Mund nicht auf. Ge - rech - net un - ter Mis - se -

7
5

thä - ter, fleht er für sie zu Gott hin - auf.

7^b 3 4
2 2



Der Kö-nig &c.



vor Schmach und Spei - chel nicht.



vor Schmach und Spei - chel nicht



ih - ren Schlä-gen dar.



nicht auf



nicht auf

Example VII. Revision of mm. 6–8 of Example VII.

VIII. 

Zur Schlacht-bank hin - ge - führt, thut er den Mund nicht auf.

¶ [3.21]



Ge-rech-net



Ge-rech-net

Example IX. Revision of mm. 8–11 of Example VII.

IX. 

Ge - rech-net un - ter Mis - se - thä - ter, fleht er für sie zu Gott hin - auf.



Example X. Revision of mm. 8–11 of Example VII.

X.

Ge - rech - net un - ter Mis - se - thä - ter, fleht er für sie zu Gott hin - auf.

7 7 4 7

Example XI. Graun *Der Tod Jesu* (libretto Ramler).

Er kehrt sein Antlitz hin zu dem an seiner Seite

He turned his face away to the criminal

Gekreuzigten Verbrecher, ihn zu prophezeyhn:

crucified by his side to prophesize to him:

XI.

er kehrt sein Ant-litz hin zu dem an sei-ner Sei-te ge-kreu-zig-ten Ver - bre-cher, ihm zu pro-phe-zeyn:

7 7 4 7

Example XII. Scheibe's *Ariadne auf Naxos*.

Ariadne:

Ariadne:

Zwar hier, mein Theseus, glänzt kein stiller Sommertag,

Yes here, my Theseus, no still summer day

Wie in den kretischen dädalschen Gängen,

glimmers as in the Cretan, Daedalic halls,

XII.

stil - ler Som - mer - tag, wie in den kre - ti - schen Dä - dal - schen Gän - gen

6 6 6

Example XIII. Revision of Example XII.

XIII.

-tag, wie in den kre-ti-schen Dä-dal-schen Gän-gen.

6

Example XIV. Attributed to Graun, *Apollo Amante di Dafne*. Graun's music is challenging. The final harmonies setting "O dispietata" in another eighteenth-century source (Berlin StPK, Am.B 222) with a providence through Kirnberger are unusual, with Graun calling for a simultaneity of an A, C#, D#, and E. The Sulzer example adds a raised-third figure over the penultimate harmony.

But oh heavens! That it may never keep vigil? Your hands become leafy; green branches sprout from your limbs; and you, changed into a tree, disappoint. Oh piteous one!

Mà o cielo! che vegge mai? Frondose divengon le tue mani; dalle membra spuntano verdi rami; e in arbore cangiata tu mie voglie deludi o dispietata!

XIV.

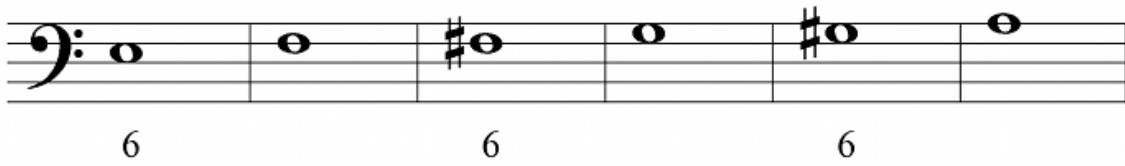
Mà o Cie-lo! che veg-ge mai? Fron-do-se di-ven-gon le tue ma-ni;

Allegro. 4/2 Andante.

dal-le mem-bra spun-ta-no ver-di ra-mi; e in ar-bo-re can-gia-ta tu mie vo-glie de-lu-di O dis-pie-ta-ta!

6

¶ [3.28]



Example XV. Graun's *Rodelinda*, Act 1, scene 7 (libretto Giovanni Bottarelli).

Bertarido:

Bertarido:

Caro Unulfo,

Dear Unulfo,

Guidami a Lei. Se Saprà che son vivo,

Bring me to her. If she were to hear that I live,

Se in Milan vederammi. Qual contento...

If she were to see me in Milan. What happiness...

XV.

Ca-ro_Un-ul-fo, gui-da-mi_a lei. Se sa-prà, che son vi-vo-se_in Mi-lan ve-de-ram-mi Qual con-ten-to ...

Example XVI. Three transpositions for rising affects.

XVI. 

Example XVII. Graun's *Der Tod Jesu*.

Ach, mein Immanuel! da liegt Er tief gebückt

Im Staube, ringt dem Tod' entgegen, blickt

Gen Himmel, jammert laut:

Ah, my Emmanuel! There He lies deeply

Bent in the dust, struggling against death,

Peering to heaven—he loudly wails:

XVII.

Ach mein Im-ma - nu - el! Da liegt er, tief-ge-bückt im Stau-be, ringt dem Tod ent - ge-gen, blickt gen Him-mel, jam-mert laut:

6[♯] 6[♭] 6[♯] 6

Example XVIII. Graun's *Demofonte*, Act 1, scene 4 (libretto Metastasio).

Timante:

Voi che inspiraste

i casti affetti alle nostr'alme, voi

che al pudico imeneo foste presenti,

difendetelo, o numi!

Timante:

You who inspired

the chaste affections in our souls, you

who were present at the honorable marriage,

ye gods defend it!

XVIII.

Voi che in-spi - ra-ste i cas-ti af-fet-ti al-le no-str'al-me; Voi che al pu-di-co,i-me - ne-o fo-ste pre-sen-ti, di-fen-de-te-la o Nu-mi!

6[♭] 6[♯] 6[♭] 6[♯] 4⁺/₃ 6

Example XIX. Two transpositions in sinking affects.

XIX.

6₅ # 6_♯ 3 6_♭ 6₅ 4⁺/₂ 6₅ 4₂

Example XX. Scheibe, *Ariadne auf Naxos* (cf. Example IV).

Ariadne:

Ich, die ich ihn den ausgestreckten Klauen

Des Ungeheurs entriß! voll wahrer Zärtlichkeit—

Die Götter wissen es, voll wahrer Zärtlichkeit—

Ariadne:

I, who wrested from him the monster's

stretched out claws! with true tenderness—

The gods know this, with true tenderness—

XX.

Klau-en des Un-ge-heurs ent - riß! voll wah-rer Zärt-lich - keit die Göt-ter wis-sen es, voll wah-rer Zärt-lich - keit

6 4+ 6 6 4+ 6 6 6

Example XXI. Scheibe, *Ariadne auf Naxos*.

Ariadne:

Wohin? Ach! und nun bin ich

Hier!—O Verräther! sah der Himmel, sah die Erde

Je einen schändlichern Undankbaren gleich dir?

Ariadne:

Wither? O! and now I am

here!—O traitor! did the Heavens, did the Earth

ever see a more disgraceful ingrate equal to you?

XXI.

Wo-hin? Ach! und nun bin ich hier! hier! — O Ver-rä - ther! sah der

6 # 6 7

Him-mel, sah die Er - de je ei - nen schänd-li - chern Un - dank - bar-en gleich dir?

7 6 #

¶ [3.34]



Example XXIV* [1–3].

[1.] Johann Heinrich Rolle, *Der Tod Abels* (libretto Johann Samuel Patzke). Sulzer's example, originally given in soprano clef, is a transposed version of Rolle's bass clef recitative in G major.

Adam:

Adam:

Laß den Bruder dich umarmen!

Let your brother embrace you!

[2.] Rolle, *Der Tod Abels*. Sulzer's example, originally given in soprano clef, is a transposed version of Rolle's bass clef recitative in A minor.

Kain:

Kain:

Er füg es denn mit mir nach seinem Wolgefallen.

He binds it to me according to his pleasure.

[3.] Likely Ramler, *Der Tod Jesu*. It is also possible that the author of the Sulzer essay composed this short excerpt.

Ich sehe Mörder: Ach! es ist um Ihn geschehen!

I see murderers: Ah! he is lost!

XXIV.*
[1–3]

Laß den Bru-der dich um - ar-men! nach sei-nem Wol-ge-fal-len. es ist um ihn ge-schehn.

Example XXIV†. Bass revisions for the first excerpt in XXIV*.

XXIV.†

Laß den Bru-der dich um - ar-men!

or

also

Example XXV. Scheibe, *Die Auferstehung und Himmelfahrt* (cf. Example II).

Mit Liebe wird ihr Herz

Their hearts are emblazed

Zu diesem Gast entzündet.

With love for this guest.

Sie lagern sich. Er bricht das Brod, und saget Dank.

They sit. He breaks the bread and says thanks.

XXV.

Example XXVI. Graun, *Der Tod Jesu*.

Du nimmst ihn nicht? Wohlan! dein Wille soll geschehn. You do not take him? Now then! your will shall be done.

Erheitert steht er auf von der erstaunten Erde, Exhilarated he stands before the amazed Earth,
gestärckt durch eines Engels Hand. strengthened through an angel's hand.

Und seht! die Jünger hat ein Schlummer übermannt; And see! sleep overpowered the disciples;
hier liegen sie gestützt mit trauriger Geberde. here they lie supported with sorrowful gestures.

Betrachtend steht der *Menschenfreund*... Watched, the *friend of men* stands...

XXVI.

The musical score consists of three systems, each with a vocal staff (treble clef) and a basso continuo staff (bass clef). The key signature is one sharp (F#). The first system contains five measures of music. The second system contains four measures. The third system contains four measures. The lyrics are written below the vocal staff, and the basso continuo staff has figured bass notation. The score is labeled 'XXVI.' on the left.

Du nimmst ihn nicht? Wohl - an! dein Wil - le soll ge - schehn. Er - hei - tert steht er
auf von der er - staun - ten Er - de, ge - stärkt durch ei - nes En - gels Hand. Und seht! die Jün - ger hat ein Schlum - mer ü - ber -
mannt; hier lie - gen sie ge - stützt mit tra - ri - ger Ge - ber - de. Be - trach - tend steht der &c.

¶ [3.38]



Example XXVII. Seven bass lines for expressing an incomplete harmonic cadence, in conjunction with complete melodic cadence. In major.

XXVII. 

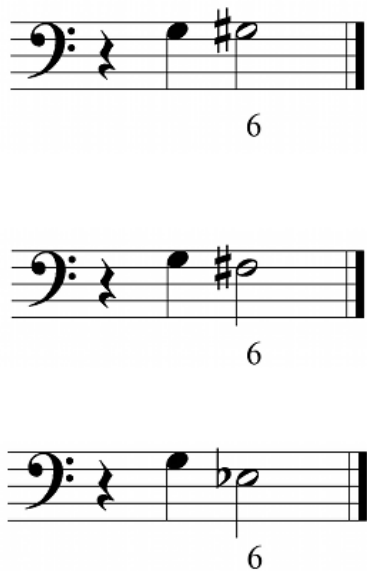
¶ [3.38b]



Example XXVIII. Five bass lines for expressing an incomplete harmonic cadence, in conjunction with complete melodic cadence. In minor.

XXVIII.  etc.

¶ [3.38c]



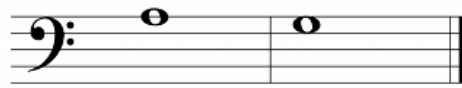


de - ren Ar - beit Wohl - thun war.

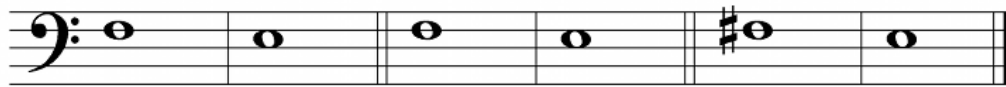


sie thun un - wis - send was sie thun.

¶ [3.40]



6



6

#

6

#

6

#



Example XXIX.

[1.] Telemann, *Der Tod Jesu*, no. 4 recitative “Gethsemane!”

Ist das mein Jesus?

Is that my Jesus?

[2.] Unknown

Bin ich sein Freund? Am I his friend?

XXIX. [1-2.]

[1.] Ist das mein Je - sus?

[2.] Bin ich sein Freund?

Example XXX. Unknown. Three ways of setting the same questions.

Ist das mein Jesus, der am Creuze stirbt?

Is that my Jesus who dies on the cross?

XXX.

Ist das mein Je-sus, der am Creu - ze stirbt? Ist das mein Je-sus, der am Creu-ze stirbt? Ist das mein Je-sus, der am Creu-ze stirbt?

Example XXXI. Scheibe, *Ariadne auf Naxos* and Sulzer's revision.

Ariadne:

Ariadne:

Götter! Wer errettet dich?

Gods! Who will redeem you?

XXXI.

Göt-ter! wer er - ret - tet dich?

better: Göt - ter! wer er - ret -tet dich?

Example XXXII. Scheibe, *Ariadne auf Naxos* and Sulzer's revision.

Ariadne:

Folgt dem Vergehn so schnell die Strafe nach?

XXXII.

Folgt dem Ver-gehn so schnell die Stra-fe nach?

6

Ariadne:

Does the punishment follow the trespass so quickly?

should be:

Folgt dem Ver-gehn so schnell die Stra-fe nach?

6

Example XXXIII. Scheibe, *Prokris und Cephalus* (libretto Johann Elias Schlegel).

Dieß bringet ihr den Argwohn bey,

Ob Wald und Jagd, vielleicht, wer kann es wissen?

Verborgner Liebe Vorwand sey?

This teaches her suspicion,

whether forest and hunt (maybe, who knows?)

might be the pretext for forbidden love?

XXXIII.

Dieß brin-get ihr den Arg-wohn bey, ob Wald und Jagd viel-leicht, wer kann es wis-sen? ver-borg-ner Lie-be Vor-wand sey?

6

instead of:

bin ich ver-las-sen?

bin ich ver-las-sen?

dank-bar dir das Erst-lings-op-fer weyhn?

6 6 #

Example XXXIV. Graun, *Der Tod Jesu*, No. 3.

Ist das mein Jesus?

Is that my Jesus?

XXXIV.

The musical score for XXXIV. is written for a single voice and a basso continuo. The voice part is in treble clef, and the basso continuo is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are "Ist das mein Je-sus?" repeated twice. The first measure of the voice part contains a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second measure contains a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The basso continuo part consists of a single bass line with a whole note G3, a whole note A3, a whole note B3, and a whole note C4. The lyrics "Ist das mein Je-sus?" are written below the voice part, and "ist das mein Je-sus?" is written below the second measure of the voice part.

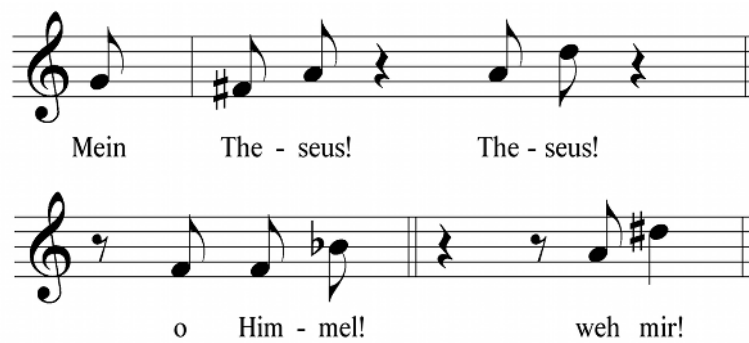
Ist das mein Je-sus? ist das mein Je-sus?

¶ [3.46]



Wer ist der pein-lich lang-sam ster - ben-de?

6



Mein The - seus! The - seus!

o Him - mel! weh mir!

Example XXXV. Several examples to illustrate rule 11.

[1.] Graun, *Rodelinda*, Act 3, scene 9.

Bertarido:

Sposa • Figlio • Germana • Amico • oh Dio!

Tanti beni in un dì?

Bertarido:

Wife, son, sister, friend—oh god!

So much joy in one day?

[2.] Graun, *Der Tod Jesu*, No. 8.

Sein Petrus folgt, der einzige von allen,

er folgt, zur Hülfe schwach, von fern;

His Peter follows, the sole one from all,

he follows, weak from help, from far;

[3.] Graun, *Rodelinda*, Act 1, scene 4.

Eduige:

Sogno? son desta? Oh Dei qual freddo gielo

Ricercando mi v'è di vena in vena!

Deh Garibaldo in questo caso estremo

Che far degg'io?

Eduige:

Am I dreaming? am I awake? O gods what cold frost

do I feel surging through my veins!

Oh Garibaldo what should I do

in this extreme case?

Garibaldo:

Vendicarti.

Garibaldo:

Avenge yourself.

[4.] Graun, *Der Tod Jesu*, No. 22.

Er fühlet

des Todes siebenfache Gräuel. Auf ihm liegt

die Hölle ganz. Er kann ihn nicht mehr fassen,

den Schmerz, der ihn allmächtig drückt;

Er ruft:

He feels

death's sevenfold abomination. Hell falls

entirely on him. He cannot understand

the pain anymore, which presses powerfully against him.

He calls:

[5.] Graun, *Der Tod Jesu*, No. 8 (cf. part 3 of Example XXIV*).

...Fackeln, Mörder dringen ein:

Ich sehe Mörder: Ach! es ist um Ihn geschehen!

...Torches, murderers encroach:

I see murderers: Ah! he is lost!

XXXV.
[I-5.]

[1.]

Spo - sa, Fi - glio, Ger - ma - na, A - mi - co — oh Dio! tan - ti be - ni in un di.

[2.]

Sein Pe - trus folgt, der ein - zi - ge von al - len, er folgt, zur Hül - feschwach, von fern.

[3.]

Sog - no? son des - ta? Oh Dei! qual fred - do ge - lo ri - cer - can - do mi va di ve - na in ve - na!

ah Ga - ri - bal - do, in que - sto ca - so es - tre - mo, che far deg - gi - o? Ven - di - car - ti.

[4.]

Er füh - let des To - des sie - ben - fa - che Greu - el. Auf ihm liegt die Höl - le ganz. Er

kann ihn nicht mehr fas - sen, den Schmerz, der ihn all - mäch - tig drückt. Er ruft: &c.

[5.]

— Fac - keln. Mör - der drin - gen ein, ich se - he Mör - der: Ach! — es ist um ihn ge - sche - hen!

Example XXXVI.

[1.] Graun, *Lavinia a Turno* (libretto Maria Antonietta Walpurgis).

Che mi credi fedele anima mia!

That you believe me faithful, my soul!

[2.] Unknown, *Ariadne auf Naxos*. There are significant musical differences between Scheibe's published 1765 setting and Sulzer's example. Perhaps the author of the Sulzer article recomposed this example so as to fit the given guidelines.

Ariadne:

Ariadne:

Muß ich in meines Lenzes Morgenröthe

Must I, in the dawn of my life

In diesen Felsen irren? Hier allein,

wander through these rocks? and here alone,

Die Hände ringend und verlassen,

ringing my hands and abandoned, must I be

Der Götter Spott, ein Raub der Thiere seyn?

the mockery of the gods, the plunder of animals

[3.] Graun, *Der Tod Jesu*, No. 12.

Ein Strom quillt
Stirn' und Wang' herab.
Seht welch ein Mensch, seht welch ein Mensch!

A stream flows
down from head and cheek.
Behold such a man, behold such a man!

[4.] Unknown. Text taken from *Die sterbende Rahel* (text Christoph Martin Wieland).

Doch ich erzittre zu klagen! Du wirst nun glücklich, o Rahel.
Unaussprechliche Scenen voll Heyl, voll ewiger Wonne
breiten sich gegen dich aus.

Yet I tremble to lament! You will now become happy, o Rachel.
Unspeakable scenes filled with salvation, with eternal joy
spread around you.

Example XXXVII. Graun, *Cleopatra e Cesare*, (libretto Bottarelli).

Oh del mio sposo l'ombra adorata, che invendicata or quì t'aggiri, mira i sospiri e prendi i baci del la tua sposa che di sua mano per te sol vittima al sul cadrà.

O my husband's adored shadow, who now roam here unavenged, admire the sighs and take the kisses of your wife who, your only victim, will fall for you by her hand.

XXXVII.

Adagio.
poco p

Oh del mio spo - so l'om -

bra a - do - ra - ta, che in - ven - di - ca - ta or quì t'ag - gi - ri, mi - ra i so - spi - ri e

pren - di i ba - ci del la tua spo - sa che di sua ma - no per

te sol vit - ti - ma al sul ca - drà.

Example XXXIII. Simple recitative attributed to Telemann.

[1.]

Daß er auf rauher Bahn durchs Jammerthal muß gehen.
That he must walk along the rough path through the vale of tears.

[2.]

Denk und sprich als ein Christ, der auch im Heulen frölich ist.
Think and speak as a Christian who also is joyful in crying.

XXXVIII. [I-2.]

[1.]

Da er auf rau - her Bahn durchs Jam - mer - thal mu ge - hen.

[2.]

Denk und sprich als ein Christ, der auch im Heu - len frö - lich ist.

Example XXXIX. Unknown.

ein Gegenstand, ewig, ein Gegenstand

an object, eternal, an object

sah der Himmel, sah der Erde

saw the sky, saw the earth

Oelbaum und der Palmbaum

an olive tree and the palm tree

XXXIX.

ein Ge - gen - stand, e - wig, ein Ge - gen - stand — sah der Him - mel, sah die Er - de — ein Oel - baum und der Palm - baum —