

J.S. Bach - Church Cantatas BWV 105

Introduction & updates at melvinunger.com

Employing an instrumentation of corno da tirarsi, strings doubled by oboes, and continuo, Bach sets the two parts of the psalm verse in the form of a kind of prelude and fugue. The opening words, "Lord, do not enter into judgment with thy servant," are set as a slow lament marked by a throbbing bass line of repeated eighth notes, while the concluding text, "for no living being will be found just before thee," is set as an energetic fugue, whose rhythmic vitality suggests the life force of all living creatures, while its rigid form suggests the inflexibility of the law. The first section in both sections begin with continuo accompaniment only, so probably to be performed by solo singers, followed by full choir when the instruments enter (independent in the first section, doubling the vocal parts almost always in the fugue). Dynamic shadings marked p, pp, f. Orchestral and choral sections are fully integrated. See Wolff, "J. S. Bach, the Learned Musician," p. 274-75.

J.S. Bach Cantata No. 105

Herr, gehe nicht ins Gericht

105/1. (Coro.)

1. Adagio. (♩ = 60)

•Guilt: No one justified before God: Ps. 143:2 (105/1).

G minor F major C major G major B-flat major G minor C minor

Instrumentation:
Corno da tirarsi
Oboe I, II
Vln I, II
Vla
SATB
Continuo

Dürr: two-part form is like prelude and fugue.

Prelude (mm. 1-47):
Mincham:
A-C-A1-C1-B-C2-B1
(A & B are instrumental sections.)

6. Soprano.

Chromatic lines and a pulsing bass seem to represent deep melancholy in face of the relentless, threatening judgment.

The first phrase of the psalm verse is presented in 3 vocal sections; each time the voices enter singly, as if to personalize the plea (as in the St. Matthew Passion: "Bin ichs?").

Herr, Herr, Herr, Herr,

D minor C minor F major E-flat major G minor

10.

ge.he nicht ins Ge - richt, Herr, ge.he nicht ins Ge - richt;
ins Ge - richt, Herr, ge.he nicht ins Ge - richt,Herr, ge.he nicht ins Ge -
richt, Herr, ge.he nicht ins Ge - richt, Herr, ge.he nicht ins Ge -
ge.he nicht ins Ge - richt, Herr, ge.he nicht ins Ge - richt, ins Ge -

C minor

J.S. Bach - Church Cantatas BWV 105

12.

ins Gericht, Herr, ge.he nicht ins Ge - richt, Herr, ge.he nicht
richt,Herr, ge.he nicht ins Ge - richt, ins Gericht,Herr,gehe nicht ins Ge -
richt, Herr, ge.he nicht ins Ge - richt, ins Gericht,Herr, ge.he nicht
richt, Herr, ge.he nicht ins Ge - richt, Herr, gehe nicht ins Ge -

G minor

14.

ins Gericht mit dei - nem Knecht;
richt, ins Gericht mit dei.nem Knecht;
ins Gericht mit dei - nem Knecht;
richt mit dei - nem Knecht;

C minor G minor C major G minor D major

18.

D minor G minor A minor G minor F major

30. **B**

Herr, gehe nicht ins Ge - richt,
 Herr, gehenicht ins Ge - richt,
 Herr, ge - henicht

Herr, gehe nicht ins Ge -

33. C major F major B-flat major

ge - henicht ins Ge - richt, Herr, ge - henicht ins Ge -
 ge - henicht ins Ge - richt, Herr, ge - henicht ins Ge - richt,
 ins Ge - richt, ge - henicht ins Ge - richt, Herr, gehe nicht ins Ge -
 richt, ge - henicht ins Ge - richt, Herr, ge - henicht

35. G minor B-flat major

richt, ge - henicht ins Ge - richt, Herr, ge - henicht ins Ge - richt,
 ge - henicht ins Ge - richt, Herr, ge - henicht ins Ge - richt, Herr,
 richt, ge - henicht ins Ge - richt, ge - henicht ins Ge - richt, ge - henicht
 ins Ge - richt, Herr, ge - henicht ins Ge - richt, Herr, ge - henicht

F major C major G major D major

J.S. Bach - Church Cantatas BWV 105

44.

47.

C Allegro. (♩ = 100.)

Angular subject perhaps suggests the "hard edges" (confining inflexibility) of the law.

C Allegro.

51.

Fugue:
Mincham:
Exp. 1:
mm. 48-67
(TBSA)

Exp. 2:
mm. 68-87
(BTAS)

Exp. 3:
mm. 94-113
(SBTA)

Coda:
incl. 2
statements
of subject in
B (mm. 114-
end)

56.

Denn vor dir wird kein Le - ben -
 ger ge - recht, wird kein Le - ben -
 - di - ger ge - recht, vor dir wird kein Le - ben - di -

D minor

G minor

61.

- di - ger ge - recht, vor dir wird kein Le - ben - di -
 Denn vor dir wird kein Le - ben -
 - di - ger ge - recht, vor dir wird kein Le - ben - di -
 ger ge - recht, wird kein Le - ben -

D minor

66.

ger ge - recht, wird kein Le - ben -
 - di - ger ge - recht, vor dir wird kein Le - ben - di -
 ger ge - recht, vor dir wird kein Le - ben - di -
 - di - ger ge - recht, vor dir wird kein Le - ben -

D minor

G minor

86.

E

di-ger ge-recht, vor dir wird kein Le-ben - di-ger ge-
 ger ge-recht, vor dir wird kein Le-ben -
 di-ger ge-recht, wird kein Le-ben -
 ger ge-recht, vor dir wird kein Le-ben -

E

D minor G minor

91.

recht, denn vor dir wird kein Le-ben -
 - di-ger ge-recht, vor dir wird kein Le-
 - di-ger ge-recht, vor dir wird kein Le-ben -

G minor

96.

di-ger ge-recht, vor dir wird kein Le-
 ben - di-ger ge-recht, kein Le-ben -
 - di-ger ge-recht, vor dir wird kein Le-ben -
 - di-ger ge-recht, vor dir wird kein Le-ben -

G minor D minor

101.

ben - di - ger ge - recht, vor dir wird kein Le -
 - di - ger ge - recht, vor dir wird kein Le - ben -
 - di - ger ge - recht, vor dir wird kein Le - ben -
 - di - ger ge - recht, wird kein Le - ben -

F *p*

F *p*

D minor

G minor

106.

ben - di - ger ge - recht, vor dir wird kein Le -
 - di - ger ge - recht, vor dir wird kein Le - ben -
 - di - ger ge - recht, wird kein Le - ben -
 - di - ger ge - recht,

pp

pp

pp

C minor

B-flat major

111.

ben - di - ger ge - recht, vor dir, vor dir wird kein Le -
 - di - ger ge - recht, wird kein Le - ben - di - ger ge -
 - di - ger ge - recht, vor dir wird kein Le - ben - di - ger ge -
 vor

f

f

B-flat major

G minor

116.

ben - di - ger ge -
 recht, vor dir wird kein Le - ben -
 recht, vor dir wird kein Le - ben -
 dir wird kein Le - ben - di - ger ge -

120.

G minor

B-flat major

recht, vor dir
 di - ger ge - recht, vor
 recht, vor dir wird kein Le - ben - di - ger, vor dir wird kein Le -

124.

G major

C minor

wird kein Le - ben - di - ger ge - recht.
 di - ger ge - recht.
 dir wird kein Le - ben - di - ger, wird kein Le - ben. di - ger ge - recht.
 ben - di - ger ge - recht.

B-flat major

G major

J.S. Bach - Church Cantatas BWV 105

105/2. **Recitativo.** An alto secco recitative (accompanied only by continuo) follows. Its text, a prayer of confession and plea for mercy, paraphrases biblical passages from Psalm 51 and Malachi 3. Paraphrases biblical passages from Psalm 51 and Malachi 3.

Chromatic saturation:
12 pitch classes in 7
mm.

1. **Alto.** • Confession of sin; plea not to be cast away (105/2).

Mein Gott, verwirf mich nicht, in dem ich mich in Demuth vor dir

G D F A-flat E-flat

C minor

In BWV 105/2, 48/2, and 78/3, Bach appears to use chromatic pitch saturation to represent complete depravity of human nature, alluding to Romans 7 (compare also the chorale prelude "Durch Adams Fall"). In 12/3 it seems to indicate utter misery in tribulation.

3.

beuge, vor deinem Angesicht. Ich weiss, wie gross dein Zorn und mein Verbrechen

B C D-flat B-flat E

6.

ist, dass du zugleich ein schneller Zeuge und ein gerechter Richter bist.

A F-sharp

F minor

8.

Ich lege dir ein freies Bekenntnis dar und stürze mich nicht in Ge.

A B-flat D C E F

G minor

11.

fahr, die Fehler meiner Seele zu leugnen, zu verhehlen!

G-flat E-flat D-flat

F7 A dim. 7 E dim. 7 B-flat major

J.S. Bach - Church Cantatas BWV 105

Strikingly, Bach removes continuo support in the following aria, leaving the viola bassetto technique to signify a lack of "rootedness," for similar examples may be found in other works—the soprano aria of cantata Ich freue mich in dir, BWV 133, the soprano aria in Sehnet, welch eine Liebe, BWV 64, the trio "Denn das Gesetz" in the motet Jesu, meine Freude, BWV 227, and the soprano aria "Aus Liebe" in the St. Matthew Passion, to name a few. The resulting sense of insecurity is further accentuated by trembling figures in the strings (sixteenths for the violins, eights for the violas), and an interplay between oboe and singer, artfully depicting the vacillating thoughts of the conscience-stricken poet.

• Conscience tortures sinner; accuses & excuses him (105/3).

Aria. (Larghetto) ♩ = 100.

Oboe and upper strings
Additional examples of bassetto texture: 46/5, 173/4, 194/1.

1.

E-flat major

A-flat major

4.

E-flat major

7.

B-flat major

10.

F minor

13.

E-flat major

16. **Soprano.**

Wie zit - tern und

Allusion to Rom. 2:15.

E-flat major

Oboe echoes voice (oboe is like an accusing echo = Gedanken klagen sich untereinander)

J.S. Bach - Church Cantatas BWV 105

19.

wan - ken der Sün - der Ge - dan - ken,

mf

A-flat major

This system contains measures 19, 20, and 21. The vocal line is in the soprano register. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. A dynamic marking of *mf* is present in measure 21. The key signature is A-flat major.

22.

cresc.

p.

E-flat major

This system contains measures 22, 23, and 24. The piano accompaniment continues with the eighth-note pattern. A *cresc.* marking is placed over measures 23 and 24. A dynamic marking of *p.* is at the start of measure 22. The key signature is E-flat major.

25.

wie zit - tern und wan - ken der

p

E-flat major

A-flat major

This system contains measures 25, 26, and 27. The vocal line continues. A dynamic marking of *p* is at the start of measure 25. The key signature changes from E-flat major to A-flat major in measure 27.

28.

Sün - der Ge - dan - ken, in - dem sie sich unter einan - der ver -

E-flat major

This system contains measures 28, 29, and 30. The piano accompaniment features a more active bass line. The key signature is E-flat major.

31.

kla - - - - -

tr word painting for "verklagen"

C minor

This system contains measures 31, 32, and 33. The vocal line has a long note in measure 31. A trill (*tr*) is marked in measure 32, with a note indicating it is "word painting for 'verklagen'". The key signature changes to C minor in measure 33.

J.S. Bach - Church Cantatas BWV 105

34.

gen und wiederum sich zu entschuldi-gen wa - - -

B-flat major

Detailed description: This system contains measures 34, 35, and 36. The vocal line (soprano) has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature is B-flat major.

37.

- - - - - gen, in -

B-flat major

Detailed description: This system contains measures 37, 38, and 39. The vocal line continues with lyrics. The piano accompaniment has a more active texture with sixteenth-note patterns. The key signature remains B-flat major.

40.

dem sie sich unter einan - der ver - kla - - - gen und wie - derum sich zu ent -

F major B-flat minor

Detailed description: This system contains measures 40, 41, and 42. The vocal line has lyrics. The piano accompaniment features a complex texture with many sixteenth notes. The key signature changes from B-flat major to B-flat minor between measures 41 and 42.

43.

schul - - - - di-gen wa - - - gen.

Shortened ritornello

B-flat major

Detailed description: This system contains measures 43, 44, and 45. The vocal line has lyrics. The piano accompaniment includes a trill in measure 44 and a section labeled 'Shortened ritornello' in measure 45. The key signature is B-flat major.

46.

E-flat major

Detailed description: This system contains measures 46, 47, and 48. The piano accompaniment features a dense texture of sixteenth-note chords in the right hand and a simple bass line in the left hand. The key signature changes to E-flat major.

J.S. Bach - Church Cantatas BWV 105

49.

Musical score for measures 49-51. The system consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. The key signature is B-flat major.

B-flat major

52.

Musical score for measures 52-54. The vocal line has the lyrics "Wie zit - tern und". The piano accompaniment continues with similar rhythmic patterns. The key signature remains B-flat major.

Wie zit - tern und

B-flat major

55.

Musical score for measures 55-57. The vocal line has the lyrics "wan - ken der Sün - - der Ge - dan - ken,". The piano accompaniment features a more active bass line. The key signature changes to C major for measure 55 and F minor for measure 57.

wan - ken der Sün - - der Ge - dan - ken,

C major F minor

58.

Musical score for measures 58-60. The vocal line has the lyrics "in - dem sie sich unter einander ver - kla -". The piano accompaniment features a dense texture of sixteenth notes. The key signature is D-flat major.

in - dem sie sich unter einander ver - kla -

D-flat major

61.

Musical score for measures 61-63. The vocal line has the lyrics "- gen ur.d". The piano accompaniment features a complex texture with many sixteenth notes. The key signature changes to F7 for measure 61, B-flat minor for measure 62, and E-flat 7 for measure 63.

- gen ur.d

F7

B-flat minor

E-flat 7

J.S. Bach - Church Cantatas BWV 105

64.

wiederum sich zu entschuldi-gen wa - - - - -

A-flat major

G7

This system contains measures 64, 65, and 66. The vocal line begins with a melodic phrase in A-flat major. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A red 'G7' chord marking is placed below the piano part at the end of measure 66.

67.

- - - - - gen, in -

C minor

This system contains measures 67, 68, and 69. The vocal line continues with a melodic phrase. The piano accompaniment has a more active texture with sixteenth-note patterns. A red 'C minor' chord marking is placed below the piano part at the beginning of measure 67.

70.

dem sie sich unter einan - der ver - kla - - - - - gen und wiederum sich zu ent-

This system contains measures 70, 71, and 72. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

73.

schul-di-gen wa - - - - - gen. Oboe solo leads to final two lines of text.

mf

C minor

This system contains measures 73, 74, and 75. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A red 'C minor' chord marking is placed below the piano part at the beginning of measure 73. A red annotation 'Oboe solo leads to final two lines of text.' is placed above the vocal line in measure 74. A dynamic marking '*mf*' is placed above the piano part in measure 74.

76.

Musical score for measure 76. The system includes a vocal line and a piano accompaniment. The vocal line has a whole rest followed by a quarter note G4. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. A dynamic marking *p* is present. The key signature is C minor. A red label "C minor" is located at the bottom right of the piano part.

So

p

C minor

79.

Musical score for measure 79. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics "wird ein ge - äng - stigt Ge - wis - sen durch". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking *p* is present. The key signature is C minor. Red labels "F7", "B-flat minor", and "F minor" are located at the bottom of the piano part.

wird ein ge - äng - stigt Ge - wis - sen durch

p

F7 B-flat minor F minor

82.

Musical score for measure 82. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics "ei - ge - ne Fol - ter zer - ris - sen, so". The piano accompaniment features a complex rhythmic pattern. A dynamic marking *p* is present. The key signature is C minor. A red label "G7" is located at the bottom right of the piano part.

ei - ge - ne Fol - ter zer - ris - sen, so

p

G7

85.

Musical score for measure 85. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics "wird ein ge - äng - stigt Ge - wis - sen durch". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking *p* is present. The key signature is C minor. A red label "C minor" is located at the bottom right of the piano part.

wird ein ge - äng - stigt Ge - wis - sen durch

p

C minor

88.

ei - - - ge.ne Fol - ter zer - ris - sen,

E-flat major

91.

durch ei-gene Fol - - - ter zer - ris - sen.

mf E-flat major

Dal Segno.

Comfort comes in the accompanied bass recitative, where reference is made to a passage from Paul's letter to the Colossians (Col. 2:13-14). While the plucked bass line reminds listeners of the inevitability of time's passage (like the ticking of a clock, which eventually chimes the hour of death ("Sterbestunde schlägt"), a cross-like, turning figure in the upper strings makes reference to the source of redemption. (OBE: pizzicato murky bass=displaced octaves, unusual in Bach.)

105/4.

Recitativo.
a tempo (♩ = 66.)

•Debt of sin paid by Christ on the cross (105/4).

1.

Basso.

Chromatic saturation in the voice part in 10 mm.

Wohl a - ber dem, der sei-nen Bür-ge-n weiss, der al - le Schul-der.

F B-flat C A E-flat D B-natural

B-flat major

4.

set-zet, so wird die Handschrift aus-gethan, wenn Je - sus sie mit Blu - te

G F#

G minor

6.

netzet. Er hef - tet sie ans Kreu - ze sel - ber an, er

G minor E-flat major

9.

wird von deinen Gü - tern, Leib und Le - ben, wenn deine Ster - bestun - de schlägt, dem

A-flat D-flat E-natural

A-flat major B-flat minor

11.

Va - ter selbst die Rech - nung ü - ber - ge - ben. So

F minor F minor

13.

mag man dei - nen Leib, den man zu Gra - be - trägt, mit

word painting: down to grave

Only Vln 1 continues with the rocking figure. Stillness in the other upper strings suggests death of the body?

A-flat major

15.

Sand und Staub be - schüt - ten, dein Hei - land öff - net dir die ew'.

B-flat minor

17.

- gen Hüt - ten.

A-flat major

tr

tr

tr

E-flat major

Voice ends on 3rd of chord (lack of finality)

•Mammon & world rejected in favor of Christ (105/5).

105/5.

Aria.
(Tempo ordinario ♩ = 66.)

The joyful mood continues in the tenor da capo aria, whose accompaniment includes an independent horn melody, which is ornamented simultaneously in virtuosic manner (32nd notes) by the Vln I. Interestingly, the horn falls silent in the B Section, then returns when the A section of the da capo aria is repeated.

Pure da capo form

Jaunty theme with florid violin figurations; similar to "Gebt mir meinen Jesum wider" in the St. Matthew Passion, which also has florid passages of 32nd notes, probably depicting Judas throwing the silver coins (i.e., mammon) into the temple (this happens in the recitative in the St. Matthew that precedes "Gebt mir meinen Jesu wieder"). The connection to the Gospel reading is apparently that earthly wealth should be handled with one's eternal future in mind.

1.

B-flat major

4.

B-flat major

7.

F major

B-flat major

8.

E-flat major

B-flat major

Tenore. 11.

Kann ich nur Je-sum mir zum Freunde machen, kann ich

B-flat major

13.

nur Je-sum mir zum Freunde ma-chen, so gilt der Mam-mon nichts bei

C minor

B-flat major

15.

mir, so gilt der Mam-mon nichts bei mir, nichts, so gilt der

F major

17.

Mam-mon nichts bei mir; kann ich nur Je-sum mir zum Freun-de machen, kann ich

B-flat major

E-flat major

C minor

J.S. Bach - Church Cantatas BWV 105

19.

nur Je-sum mir zum Freunde ma-chen, so gilt der Mammon nichts bei mir,

B-flat major

Detailed description: This system contains measures 19, 20, and 21. The vocal line (soprano) begins with a half note 'nur' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line. The key signature is B-flat major.

22.

so gilt der Mammon nichts, so gilt der Mammon nichts,

F major B-flat major

Detailed description: This system contains measures 22 and 23. The vocal line continues with a melodic phrase. The piano accompaniment has a more complex texture with sixteenth-note runs in the right hand. The key signature changes from B-flat major to F major in measure 22 and back to B-flat major in measure 23.

23.

so gilt der Mammon nichts, nichts bei mir.

F major

Detailed description: This system contains measures 24 and 25. The vocal line concludes the phrase. The piano accompaniment features a prominent sixteenth-note figure in the right hand. The key signature is F major.

25.

G minor F major

Detailed description: This system contains measures 26 and 27. The piano accompaniment is highly active with sixteenth-note patterns in both hands. The key signature changes from F major to G minor in measure 26 and back to F major in measure 27.

27.

Kann ich nur Je-sum mir zum Freun-de machen, kann ich

F major C minor

Detailed description: This system contains measures 28, 29, and 30. The vocal line begins with a new phrase. The piano accompaniment has a dynamic marking of 'p' (piano) in measure 28. The key signature changes from F major to C minor in measure 29.

29.

nur Je-sum mir zum Freunde... machen, so gilt der Mam - mon nichts bei

B-flat major

Detailed description: This system contains measures 29 and 30. The vocal line is in a soprano clef with a key signature of two flats (B-flat major). The lyrics are: "nur Je-sum mir zum Freunde... machen, so gilt der Mam - mon nichts bei". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

31.

mir, so gilt der Mam - mon nichts, nichts bei mir, so gilt der Mammon nichts,

Detailed description: This system contains measures 31 and 32. The vocal line continues with the lyrics: "mir, so gilt der Mam - mon nichts, nichts bei mir, so gilt der Mammon nichts,". The piano accompaniment continues with similar rhythmic patterns.

33.

so gilt der Mammon nichts, so gilt der Mammon nichts, nichts bei mir.

B-flat major

Detailed description: This system contains measures 33 and 34. The vocal line has the lyrics: "so gilt der Mammon nichts, so gilt der Mammon nichts, nichts bei mir." The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in measure 34.

35.

C minor

Detailed description: This system contains measures 35, 36, and 37. The piano accompaniment is entirely instrumental, featuring a dense texture of sixteenth-note figures in both hands.

38.

B-flat major

F major

Detailed description: This system contains measures 38, 39, and 40. The piano accompaniment continues with sixteenth-note patterns. The key signature changes from C minor to B-flat major in measure 38, and then to F major in measure 40.

39.

F major

41.

E-flat major

B-flat major

Contrasting B section: 12 pitch classes in 12 mm. of vocal part.

42.

Ich fin.de kein Ver.gnügen hier, kein Vergnügen, ich finde kein Ver . gnü.gen hier bei

D, E-flat, C, B-flat, F, A-flat, G

B

B-flat major

A

C minor

45.

die.ser eit.len Welt in ir . . . dischen Sa . . . chen, ich fin.de kein Ver.

A

47.

m. 7

gnü . gen hier, ich fin.de kein Ver.gnü . gen hier, ich fin . de . kein Ver.

B-flat major

G minor

49.

gnügen hier bei die-ser eit-len Welt in ir- - - dischen Sa - - chen, bei

F-sharp

52.

die - ser eit - len Welt in ird' - - - schen Sa -

53.

chen, ich fin-de kein Ver - gnü-gen bei die-ser eit - len Welt, ich fin-de kein Ver -

E C-sharp

55.

gnü - gen bei die-ser eit - - len Welt in ird'schen Sa - chen.

D minor

Da Capo. D minor

J.S. Bach - Church Cantatas BWV 105

The cantata closes with an expressive chorale in which the poet's trembling conscience gradually becomes calm. The quivering continues in the string interludes.

Remarkably, these are without continuo. Bach evidently intended this lack of foundation to serve as an allusion to the believer's sense of insecurity. However, as the chorale makes its statement (each successive vocal phrase solidly anchored with a bass line),

the upper strings gradually slow down in response—from repeating sixteenths, to triplet eights, then to eighths, and finally (after the voices have fallen silent) to quarters.

Interestingly, in this final phrase, Vln I plays a chromatically descending fourth—a symbol of lament conspicuously used elsewhere in Bach's oeuvre (e.g., the "Crucifixus" of the Mass in B Minor).

• Conscience stilled by God; promise of eternal life (105/6).

In contemporary hymnals, the chorale from which this stanza originates ("Jesu, der du meine Seele") was suggested for a number of different Sundays, not however, for the 9th Sunday after Trinity. See Martin Petzoldt, "Bach Kommentar," vol. 1, p. 195.

105/6. **Choral. (Mel.: „Jesu, der du meine Seele“)**
 = 72.
Soprano.
 Nun, ich weiss, du wirst mir stil - - -
Alto.
 Nun, ich weiss, du wirst mir stil - - -
Tenore.
 Nun, ich weiss, du wirst mir stil - - -
Basso.
 Nun, ich weiss, du wirst mir stil - - -

Chromatic descent in bass includes the chromatic tetrachord, traditional symbol of lament.

B-flat major

3.

len mein Ge - wis - sen,
 len mein Ge - wis - sen,
 len mein Ge - wis - sen,
 len mein Ge - wis - sen,

Stilling of the conscience: Allusion to 1 Jn. 3:19-21.

Chromatic descent now in Vln I.

G minor

G minor

5.

das mich plagt. Es wird

G minor

7.

deine Treu' erfüllen, was du

Ascending bass line contrasts with earlier descending chromatic bass line.

G minor

G minor

10.

Abgesang of bar form.

sel - ber hast ge - sagt: dass auf die - ser

sel - ber hast ge - sagt: dass auf die - ser

sel - ber hast ge - sagt: dass auf die - ser

sel - ber hast ge - sagt: dass auf die - ser

13.

wei - ten Er - den Kei - ner soll ver - lo - ren wer - .
Allusion to Jn. 3:16.

wei - ten Er - den Kei - ner soll ver - lo - ren wer - .

wei - ten Er - den Kei - ner soll ver - lo - ren wer - .

wei - ten Er - den Kei - ner soll ver - lo - ren wer - .

F major G minor

17.

den, son - dern e - wig le - ben soll,
den, son - dern e - wig le - ben soll,
den, son - dern e - wig le - ben soll,
den, son - dern e - wig le - ben soll,

B-flat major

20.

wenn er nur ist glau - bens - voll.
wenn er nur ist glau - bens - voll.
wenn er nur ist glau - bens - voll.
wenn er nur ist glau - bens - voll.

G minor

G major

G major