

Church Cantatas BWV 105

Form: Chorus - Recit (A) - Aria (S) - Recit (B) - Aria (T) - Chorale.

Introduction & updates at melvinunger.com

Employing an instrumentation of corno, 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

J.S. Bach

Cantata No. 105

Herr, gehe nicht ins Gericht

integrated. See Wolff, "J. S. Bach, the Learned Musician," pp. 274-75.

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. For Alfred Dürr's comments, see note.

Instrumentation:
Corno (da tirarsi? See note.)

Oboe I, II
Vln I, II
Vla
SATB
Continuo

The two-part form is like a prelude and fugue. For Alfred Dürr's comments, see note).

105/1.

(Coro.)

1. Adagio. (♩ = 60.)

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

Pulsing bass.

G minor C7 F major C major G major B-flat major D7 G minor C minor

6. Soprano.

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

Alto.

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?").

Tenore.

"Prelude" (Adagio):
Ritornello (mm. 1-9) Gm
Line 1 (9-15) Gm-DM
Rit (15-23) Gm-Dm
Line 1 (23-29) Dm-AM
Interlude (29-31) AM-FM
Line 1+Rit (choral insertion: 31-42)
B M-Gm
Interlude (43-47) Gm

Basso.

Herr,

Herr, gehe nicht

Herr, gehenichtinsGe

Herr, Instruments tacet...

10.

D minor G7 C minor F major B-flat 7 E-flat major D7 G minor G minor

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

F7

G7

C minor

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12.

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The key signature has one flat (B-flat). The lyrics are written below the vocal staves. The piano part features chords indicated by red text at the bottom: C minor, D7, G minor, N6, D7, and G7.

- 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-

C minor D7 G minor N6 D7 G7

14.

14. C minor N6 D7 G7

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

18. C minor A7 D major G minor D minor C major G minor D major

18. C minor A7 G minor D minor C major G minor

2

A7 D minor G minor E major A minor D major C7 F(7) B-flat major 7 G minor G# dim.7

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[illegible]

30. **B**

Herr, gehe nicht ins Ge - richt,

Herr, gehenicht ins Ge - richt,

Herr, ge - he nicht

Herr, gehe nicht ins Ge -

33. **G7** **C(7)** **F(7)** **B-flat major**

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

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

Choral insertion ("Choreinbau") into ritornello, the viola part enlivened with figura corta (see note).

cf. m. 1.

35. **G minor** **F major** **B-flat major**

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

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

richt, ge - he nicht ins Ge - richt, ge - he nicht ins Ge - richt, ge - he nicht

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

cf. m. 2.

cf. m. 3.

C7 **F major** **C major** **G major** **D major**

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37.

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

cf. m. 4.

cf. m. 5.

G minor

C minor

[illegible]

41. A major D minor G7 C minor F major B-flat 7

richt, ins Gericht, nicht ins Ge - richt mit dei nem Knecht!

richt, ins Gericht, nicht ins Ge - richt mit deinem Knecht!

richt, nicht ins Gericht mit dei - nem Knecht!

ins Ge - richt, ins Gericht mit dei - nem Knecht!

cf. m. 8.

E-flat major (D7) G minor iv6 V D minor D pedal...

5 Phrygian cadence, often used for questions.

44.

47.

C *Allegro.* (♩ = 100.)

Exposition 1 (mm. 48-67): T-B-S-A.

Permutation Fugue

Permutation Fugue:
Exposition 1 (mm. 48-67): T-B-S-A
Exp. 2 (68-87): B-T-A-S
Episode (87-93)
Exp. 3 (93-113) S-B-T-A
Coda (113-128): B-B

A

Denn vor dir wird kein Le - ben - - - -

C

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

Allegro.

Instruments tacet...

G minor iv6

V

G minor

F major

B-flat major D major N6

51.

Phrygian cadence, often used for questions.

B

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

A

Denn vor dir wird kein Le - ben - - - -

D7

G minor

D minor

C7

F major 7

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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 -

61.

A7 D minor D major G minor F7 B-flat major 7

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

D7 G minor (A7) D minor C7 F major 7

66.

Exposition 2 (68-87): Stretto: B-T-A-S.

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 -

A7 D minor D major G minor F7 B-flat major 7

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71.

Instruments doubling initial subject entries...

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

Stretto

D7 G minor A7 D minor C7 F major 7

76.

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

Stretto

A7 D minor G minor F7 B-flat major 7

81.

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

Stretto

D7 G minor (A7) D minor C7 F major 7

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

A7 D minor D7 G minor F7

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 -

Corno, Ob I, Vln I

B-flat major G minor G minor F7

96.

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

B-flat major 7 D7 G minor D minor C7

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101.

Double echo.

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 -

106.

F major 7

A7

D minor

G7

C minor

F7

B-flat major

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, wird kein Le - ben -

111.

A-flat major

G7

C minor

F7

B-flat major

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

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 F7 B-flat major 7

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

124. G7 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.

F7 B-flat major D7 G minor G major

(also Psalm 32) and Malachi 3 (see note) 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.



Chromatic saturation in the vocal part in 7 mm.

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

1. **Alto.** G D F A-flat E-flat

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

My God, cast-away me not, for I in humility before thee

C minor

3. B C D-flat B-flat E

beuge, vor dei-nem An-ge-sicht. Ich weiss, wie gross dein Zorn und mein Ver-brechen

bow, from thy face. I know, how great thy wrath and my offence

C7 E dim.7

6. A F#

ist, dass du zu-gleich ein schneller Zeu-ge und ein ge-rech-ter Rich-ter bist.

is, that thou simultaneously a swift witness and a righteous judge art.

F minor

8. D G A B-flat C E F

Ich le-ge dir ein frei Bekent-nis dar und stür-ze mich nicht in Ge-

I lay before-thee a free confession down and cast myself not into (the)

G minor C major

11. G-flat E-flat D-flat

fahr, die Feh-ler mei-ner See-le zu leug-nen, zu ver-he-len!

danger, the errors of-my soul to deny, to conceal!

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

J.S. Bach - Church Cantatas BWV 105

Strikingly, Bach removes continuo support in the following aria, leaving the viola (which plays throbbing eighth notes) to act as the "bass." Bach evidently intended this 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, eighths for the violas), and an interplay between oboe and singer, artfully depicting the vacillating thoughts of the conscience-stricken poet.

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

Aria. (Larghetto) ♩ = 100.

Oboe and upper strings

For Alfred Dürr's comments, see note.

1. *p* Ritornello Oboe theme derived from the vocal line.

E-flat major E-flat 7 A-flat major

No continuo (Bassetto texture, see note).

4. *tr*

(B-flat 7) E-flat major E dim.7

7. *tr*

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

10. *tr*

C7 F minor B-flat 7 E-flat major

13. *cresc.*

E-flat major

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

16. **Soprano.**

Wie zit - tern und

Allusion to Romans 2:15 (see note).

p Ob

E-flat major E-flat 7

J.S. Bach - Church Cantatas BWV 105

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

A-flat major (B-flat 7) E-flat major *mf*

22. *cresc.* *p.* E-flat major E-flat major E-flat major

25. wie zit - tern und wan - ken der

E-flat major E-flat 7 A-flat major

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

(B-flat 7) E-flat major C minor

31. kla - - - - - word painting for "verklagen"

F7 B dim.7 G7 C minor C minor

The image displays a musical score for J.S. Bach's Church Cantata BWV 105. It features a vocal line (soprano) and a piano accompaniment. The lyrics are in German, and the score includes various musical notations such as clefs, notes, rests, and dynamic markings. Harmonic annotations in red text are provided below the piano part, indicating the key and chord for each measure. The score is divided into systems, with measure numbers 19, 22, 25, 28, and 31 marking the beginning of new sections. The piano part includes a variety of textures, including arpeggiated figures and sustained chords. The vocal line is primarily composed of eighth and sixteenth notes, with some longer phrases. The overall mood is contemplative and somber, reflecting the text's focus on sin and repentance.

J.S. Bach - Church Cantatas BWV 105

34.
 - - - - - gen und wiederum sich zuentschuldi-gen wa - - - - -

37.
 - - - - - gen, in -

40.
 dem sie sich unter einan - der ver - kla - - - - - gen und wie - derum sich zu ent.

43.
 schul - - - - - di-gen wa - - - - - gen. Shortened ritornello

46.
 - - - - -

F7 B-flat major F7 B-flat major E dim.7 F major B-flat minor F(7) B-flat major B-flat 7 E-flat major (F7)

The image displays a page of a musical score for J.S. Bach's Church Cantata BWV 105. It features four systems of music, each with a vocal line (soprano) and a piano accompaniment (grand staff). The lyrics are in German. Harmonic annotations in red text are placed below the piano part staves, indicating the key and chord for specific measures. Red boxes highlight certain notes in the piano part. The page number '15' is at the bottom center.

J.S. Bach - Church Cantatas BWV 105

49.

B-flat major

52.

Wie zit - tern und

B-flat major

B-flat 7

55.

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

(C major)

F minor

58.

G7

in - dem sie sich untereinander ver - kla -

D-flat major

61.

- gen up.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

67.

gen, in -

C minor

70.

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

C minor

F# dim.7

G major

G7

73.

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

C minor

Ritornello

C minor

J.S. Bach - Church Cantatas BWV 105

76.

So

p

C minor

79.

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

F7

B-flat minor

F minor

82.

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

F minor

F minor

G7

85.

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

C minor

J.S. Bach - Church Cantatas BWV 105

88.

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

B-flat 7 E-flat major

91.

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

A dim. 7 E-flat minor E-flat major

Dal Segno.

105/4.

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

Recitativo.
a tempo (♩ = 66.)

Comfort comes in the accompanied bass recitative, which alludes to Colossians 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. The pizzicato murky bass (displaced octaves) is unusual for Bach.

1. **Basso.**

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

B-flat major G7

Chromatic saturation in the voice part in 10 mm.

The text alludes to a wide range of biblical passages and themes, including the day's Gospel reading (see note).

For Alfred Dürr's comments, see note.

4.

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

C minor F# dim. 7 G minor

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6.

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

sprinkles. He fastens it to-the cross himself - he

G minor B-flat 7 E-flat major

9. A-flat D-flat E

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

will of your possessions, body, and life— when your hour-of-death strikes— to-the

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

11.

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

Father himself the account hand-over. Thus

F minor E-flat 7 F minor

13.

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

may one your body, which one to-the grave carries, with

Word painting: down to grave. NBA: zum

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

A-flat major

J.S. Bach - Church Cantatas BWV 105

15.

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

sand and dust cover, your Savior opens to-you the

A dim.7 B-flat minor E-flat 7

17.

- gen Hüt-ten.

eternal dwellings.

A-flat major B-flat 7 E-flat major E-flat major

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

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

Aria. (Tempo ordinario ♩ = 66.)
105/5. 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-note-diminutions) 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.

+Corno

Ritornello derived from vocal line.

Gavotte rhythm.

B-flat major G7 C minor

4.

F7 B-flat major C(7)

Fast runs of 32nd notes are associated with "mammon," perhaps illustrating the ephemeral nature of money. Helmuth Rilling observes a similar application in the St. Matthew Passion, when Judas throws the coins he had been given to betray Jesus (see note).

6.

F major F7 B-flat major F major



7.

B-flat 7 E-flat major F7 B-flat major

Tenore. 9.

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

B-flat major G7

11.

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

C minor C minor F7 B-flat major

13.

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

C7 F major F major F7 B-flat major

15.

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

B-flat 7 E-flat major C minor

J.S. Bach - Church Cantatas BWV 105

17. nur Je-sum mir zumFreunde ma-chen, so gilt der Mammon nichts bei mir,

20. so gilt der Mammon nichts, so gilt der Mammon nichts,

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

23. Kann ich nur Je-sum mir zumFreun-de machen, kann ich

25. Kann ich nur Je-sum mir zumFreun-de machen, kann ich

F major B-flat major C7 F major

F7 B-flat major

C7 F major F major

D7 G minor C7 F major

F major C minor

The image displays a page of a musical score for J.S. Bach's Church Cantata BWV 105. It features six systems of music, each consisting of a vocal line (soprano) and a piano accompaniment (grand staff). The lyrics are in German. Harmonic annotations in red text are placed below the piano part staves. The score includes various musical notations such as clefs, key signatures (one flat), time signatures, and dynamic markings like 'f' and 'p'. The systems are numbered 17, 20, 21, 23, and 25, indicating specific measures or sections within the cantata.

27.

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

F7 B-flat major B-flat major

29.

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

F7 B-flat major

31.

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

Ritornello mf B-flat major B-flat major

33.

G7 C minor

36.

F7 B-flat major C7 F major

37.

F major F7 B-flat major B-flat 7

39.

E-flat major F7 B-flat major

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

40.

Ich fin-de kein Ver-gnü-gen hier, kein Vergnü-gen, ich finde kein Ver - gnü-gen hier bei

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

B-flat major G7 A C minor

43.

die-ser eit-len Welt NBA: und in ir - - dischen Sa - - chen, ich fin-de kein Ver-

A

C minor m. 7

45.

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

F7 B-flat major G minor

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47.

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

F-sharp

D major G minor

50.

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

F# dim.7 D7 G minor

51.

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

E C-sharp

A7 D minor

53.

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

D minor Da Capo. D minor

This is the 11th stanza of 12 in the 1641 chorale by Johann Rist (1607–1667).

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 eighthis, 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

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

The movement is untexted in Bach's score but Bach's son, Johann Christoph Friedrich, later added this text. 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* 1:195.

105/6.

Choral. (Mel: „Jesu, der du meine Seele“)

1.

Soprano.

Alto.

Tenore.

Basso.

Nun, ich weiss, du wirst mir stil - - -

Nun, ich weiss, du wirst mir stil - - -

Nun, ich weiss, du wirst mir stil - - -

Nun, ich weiss, du wirst mir stil - - -

Chromatic descent in bass includes the chromatic tetrachord, traditional symbol of lament (see note).

Strings

p

B-flat major

D7

G7

C major

D7

3.

len

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

mein Ge - wis - sen,

len

mein Ge - wis - sen,

len

mein Ge - wis - sen,

len

mein Ge - wis - sen,

Chromatic descent now in Vln I.

G minor

B dim.

C major

F# dim.7

G minor

5.

das mich plagt. Es wird

das mich plagt. Es wird

das mich plagt. Es wird

das mich plagt. Es wird

D major G minor G minor

7.

dei - ne Treu' er - fül - len, was du

dei - ne Treu' er - fül - len, was du

dei - ne Treu' er - fül - len, was du

dei - ne Treu' er - fül - len, was du

D7 G minor B dim. C major F# dim.7 G minor

Ascending bass line contrasts with earlier descending chromatic bass line.

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

D major F# dim. G major D major G minor C major F7

13.

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 -

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

B-flat major C7 F major G minor B-flat major F7

Allusion to Jn. 3:16.

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 D major G minor

Helmuth Rilling notes, "[Bach] now changes from eighth notes to triplets in 12/8 meter, a rhythm he reserves for his most joyful expressions. After this joyous rhythm, Bach reminds us of the sobering beginning of the cantata by ending with a cadence, played only by the violins and viola. For a short moment there is again the lamento, the chromatically descending line, in the first violins which then resolves to a G-major chord, the symbol of redemption." See *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 23.

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.

Vln I: Descending chromatic fourth, traditional symbol of lament.

Strings alone without continuo.

G minor G major B dim. C major F# dim.7 G major

An examination of the autograph score shows that Bach wrote out the entire text of movement 3 at the bottom of its page and the entire text of movement 3 at the end of the score. See

https://www.bach-digital.de/rsc/viewer/BachDigitalSource_derivate_00001570/db_bachp0099_page009.jpg

and

https://www.bach-digital.de/rsc/viewer/BachDigitalSource_derivate_00001579/db_bachp0099_page019.jpg.

Accessed July 5, 2025.

Perhaps these texts held special meaning for him.



[illegible]

Chorale

[illegible]