

30. **B**

Herr, gehe nicht ins Gericht,

Herr, gehenicht ins Gericht,

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 corja (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

44.

Musical score for measures 44-46. The piano part features a complex texture with sixteenth-note patterns and chords. The vocal parts are mostly rests.

47.

C **D7** **G minor**
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 **Allegro.** Angular subject perhaps suggests the "hard edges" (confining inflexibility) of the law.
 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

56.

61.

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

66.

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

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

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

J.S. Bach - Church Cantatas BWV 105

71.

Instruments doubling initial subject entries...

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

ger ge - recht, wird kein Le - ben -

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

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

D7 G minor A7 D minor C7 F major 7

76.

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

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 -

A7 D minor G minor F7 B-flat major 7

81.

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 -

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

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 -

91.

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

Corno, Ob I, Vln I

96.

di-ger ge-recht, vor dir wird kein Le- **B**
 ben - di-ger ge-recht, kein Le-ben - **C**
 - di-ger ge-recht, **A** *Stretto* vor dir wird kein Le-ben -
 - di-ger ge-recht, **A** 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

B-flat major

B-flat major

D7

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 -
 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.

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.

Secco

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



Chromatic saturation in the vocal part in 7 mm.

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 deinem Angesicht. Ich weiss, wie gross dein Zorn und mein Verbrechen
 bow, from thy face. I know, how great thy wrath and my offence

C7 E dim.7

6. A F#

ist, dass du zugleich ein schneller Zeuge und ein gerechter Richter 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 lege dir ein freies Bekenntnis dar und stürze 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 Fehler meiner Seele zu leugnen, zu verhehlen!
 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

105/3.

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

Aria. (Larghetto) ♩ = 100.

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, eights for the violas), and an interplay between oboe and singer, artfully depicting the vacillating thoughts of the conscience-stricken poet.

Oboe and upper strings

1. *p* Ritornello

Oboe theme derived from the vocal line.

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

For Alfred Dürr's comments, see note.



No continuo (Bassetto texture, see note).

4.

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

7.

tr

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

10.

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

22.

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

J.S. Bach - Church Cantatas BWV 105

34.

gen und wiederum sich zuentschuldigen wa -

F7 B-flat major

Detailed description: This system covers measures 34 to 36. The vocal line begins with a melodic phrase starting on a G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A red box highlights a chord in the right hand at measure 35.

37.

gen, in -

F7 B-flat major E dim.7

Detailed description: This system covers measures 37 to 39. The vocal line continues with a melodic phrase. The piano accompaniment includes a trill in the right hand at measure 38. A red box highlights a chord in the right hand at measure 39.

40.

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

F major B-flat minor

Detailed description: This system covers measures 40 to 42. The vocal line has a melodic phrase. The piano accompaniment features a complex rhythmic texture with many sixteenth notes. A red box highlights a chord in the right hand at measure 42.

43.

schul - di - gen wa - gen. Shortened ritornello

F(7) B-flat major

Detailed description: This system covers measures 43 to 45. The vocal line has a melodic phrase. The piano accompaniment features a trill in the right hand at measure 44 and a *mf* dynamic marking. A red box highlights a chord in the right hand at measure 45.

46.

B-flat 7 E-flat major (F7)

Detailed description: This system covers measures 46 to 48. The piano accompaniment features a complex rhythmic texture with many sixteenth notes. A red box highlights a chord in the right hand at measure 48.

J.S. Bach - Church Cantatas BWV 105

49.

Musical score for measures 49-51. The system consists of three staves: vocal line, right piano hand, and left piano hand. The key signature is B-flat major. A red box highlights a chord in the right hand at measure 50. A red line points to a note in the left hand at measure 50. The text "B-flat major" is written in red below the first staff.

52.

Musical score for measures 52-54. The system consists of three staves. The vocal line has the lyrics "Wie zit - tern und". The piano accompaniment features a complex texture with many sixteenth notes. A red box highlights a chord in the right hand at measure 54. A red line points to a note in the left hand at measure 54. The text "B-flat major" is written in red below the second staff, and "B-flat 7" is written in red below the third staff.

55.

Musical score for measures 55-57. The system consists of three staves. The vocal line has the lyrics "wan - ken der Sün - - der Ge - dan - ken,". The piano accompaniment continues with complex textures. A red box highlights a chord in the right hand at measure 56. A red line points to a note in the left hand at measure 56. The text "(C major)" is written in red below the second staff, and "F minor" is written in red below the third staff.

58.

Musical score for measures 58-60. The system consists of three staves. The vocal line has the lyrics "in - dem sie sich untereinander ver - kla -". The piano accompaniment features a complex texture with many sixteenth notes. A red box highlights a chord in the right hand at measure 59. A red line points to a note in the left hand at measure 59. The text "G7" is written in red below the first staff, and "D-flat major" is written in red below the second staff.

61.

Musical score for measures 61-63. The system consists of three staves. The vocal line has the lyrics "- gen up.d". The piano accompaniment continues with complex textures. A red box highlights a chord in the right hand at measure 62. A red line points to a note in the left hand at measure 62. The text "F7" is written in red below the first staff, "B-flat minor" is written in red below the second staff, and "E-flat 7" is written in red below the third staff.

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.

mf Ritornello

C minor

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

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-ge-n weiss, der al - le Schul-der.

Happy however (is) he, who his guarantor knows, who all debt

Chromatic saturation in the voice part in 10 mm.

B-flat C A E-flat D B

Strings G7

B-flat major

4.

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

makes-good, thus is the promissory-note cancelled, when Jesus it with blood

F# G

C minor F# dim.7 G minor

For Alfred Dürr's comments, see note.

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

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

Word painting: down to grave.

13.

mag man dei - nen Leib, den man zu Gra - be-trägt, mit
 may one your body, which one to-the grave carries, with

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

NBA: zum

A-flat major

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 Freun - de ma - chen, kann ich

B-flat major G7

11.

nur Je - sum mir zum Freun - de 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 ma - chen, kann ich

B-flat 7 E-flat major C minor

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17.

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

F major B-flat major C7 F major

Detailed description: This system contains measures 17, 18, and 19. The vocal line (treble clef) begins with a half note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment (grand staff) features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. Chord changes are indicated below the piano part.

20.

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

F7 B-flat major

Detailed description: This system contains measures 20 and 21. The vocal line continues with eighth notes D5, C5, Bb4, and A4. The piano accompaniment maintains its rhythmic pattern. Chord changes are indicated below the piano part.

21.

so gilt der Mammon nichts, nichts bei mir. Ritornello

C7 F major F major

Detailed description: This system contains measures 22 and 23. The vocal line ends with a half note G4. The piano accompaniment features a 'Ritornello' section, marked with a forte 'f' dynamic, consisting of a sixteenth-note flourish in the right hand. Chord changes are indicated below the piano part.

23.

D7 G minor C7 F major

Detailed description: This system contains measures 24 and 25. The piano accompaniment continues with its characteristic sixteenth-note texture. Chord changes are indicated below the piano part.

25.

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

F major C minor

Detailed description: This system contains measures 26 and 27. The vocal line begins with a half note G4. The piano accompaniment features a 'p' (piano) dynamic marking. Chord changes are indicated below the piano part.

27.

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

B-flat major B-flat major

29.

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

31.

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

Ritornello

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

45.

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

m. 7

F7 B-flat major G minor

J.S. Bach - Church Cantatas BWV 105

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).

The cantata closes with an expressive chorale in which the poet's trembling conscience (reminiscent of no. 3) 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

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

105/6. Choral. (Mel: „Jesu, der du meine Seele“)

1. *Mel: = 72.*

Soprano. "Crucifixus" of the Mass in B Minor.

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 - - -

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.

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

B-flat major D7 G7 C major D7

3.

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

D major G minor G minor

7.

deine Treu' erfüllen, 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 -

Allusion to Jn. 3:16.

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

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.



The image shows a page of handwritten musical notation on aged paper. The top half of the page contains several staves of music, including a vocal line with lyrics and a basso continuo line. The lyrics are written in German. The bottom half of the page contains the full text of the lyrics, which are also written in German. The handwriting is in a cursive style typical of the 18th century.

Aria Sopr:
Wie zittern die Gedanken
Der Trüber Gedanken
Auch in Jesu Christo einander nachzugehen
Und in demselben die zu erfülligen sorgen
So wird nie ganz leicht geistlich
Sich nie ganz selbst geistlich

Chorale
Herr Jesu Christ, du bist mein Heil
mein Gott, mein Herr, mein Heil
Herr Jesu Christ, du bist mein Heil