

Introduction & updates at melvinunger.com

NBA I/12; BC A72

Cantate: 4. S. after Easter (BWV 166, 108)

*James 1:17–21 (All good gifts come from above; be doers of the Word)

*John 16:5–15 (Jesus' farewell: promise to send the Holy Spirit)

Librettist: Christiane Mariane von Ziegler (The libretto is one of 9 that Bach used at the end of his chorale

cantata cycle (BWV 103, 108, 87, 128, 183, 74, 68, 175 and 176). See notes.

FP: 29 April 1725 (St. Nicholas)



Intended for the fourth Sunday after Easter, the libretto of BWV 108 relates closely to the Gospel reading of the day (John 16:5–15), in which Jesus bids farewell to his disciples and comforts them with assurances that, after his departure, he will send the Holy Spirit to them.

J.S. Bach

Cantata No. 108

Es ist euch gut, daß ich hingehe

Indeed the cantata opens not with a chorus (as is more usually the case) but with the Vox Christi, singing a verse from the day's scriptural lesson. Bach sets the text as a bass solo that (together with the strings) strides forth purposefully, the occasional vocal flourishes matched by an ornate oboe d'amore obbligato. Bach sets the 3 phrases of text in 3 sections, with the music of the ritornello, which is derived from the words of section 1 ("It is good for you that I go away") pervading throughout, providing unity to the movement.

The first movement is undesignated in name.

(Aria.) •Vox Christi: I will send the Comforter: John 16:7 (108/1) (from the day's Gospel reading).

(Andante ma un poco adagio ♩ = 60.)

Note: Bach composed 3 consecutive cantatas that start with the vox Christi: BWV 85 (14 April 1725), BWV 108 (29 April 1725) and BWV 87 (6 May 1725).

Instrumentation:
Oboe d'amore I, II
Vln I, II
Vla
SATB
Continuo, Organo

108/1.

Ob d'amore I

Ritornello (related to first vocal theme), reminiscent of a French overture.

Strings

A major

A striding, purposeful bass line suggests an inevitable, objective reality.

Ob d'amore

A major

Poignant Cantata About Jesus' Departure and Promise of the Holy Spirit.

5

F# minor

This motive is similar to ones in movements 2 & 5.

F# minor B7 E major

7

E major

This is a tonally open ritornello (see note).

E major

9

A Basso.

Vox Christi

Es ist euch gut, dass ich hin - ge - he,

E(7) A major

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

For biblical background, see note.

Text painting: A striding theme that ascends, then descends (supported by strings playing staccato chords and a trebling bass) depicts Jesus' words about his departure, while beautiful 32nd arabesques by the oboe d'amore reflect the assuring words "it is good...because I will send the Comforter."

11

es ist euch_gut, dass_ich hin - ge - he, es ist euch

A major A major

The contrast between the inflexible continuo bass and the fluid lines of the singer and oboe d'amore seems to represent a duality between the inevitability of the events Christ references and their emotional impact.

13

gut, es ist euch gut, dass ich hin - ge - he,

F# minor F# minor B7 E major

Sighing duples reflect the implication of Jesus' words, i.e., that he must undergo his Passion.

15

dass ich hin - ge -

E major

17

he; denn,so ich nicht hin - ge - he, kommt der

E major E(7) A major

J.S. Bach - Church Cantatas BWV 108

19

Trö - ster nicht zu - euch, denn, so - ich nicht, so ich nicht hin -

Ob d'am

F# minor F#7 B minor

Word painting: Jesus' departure ("hingehe"), which will include his crucifixion, is depicted with sighing duples alternating with upwardly sweeping scales of 32nd notes.

21

ge -

Ob d'am

B minor E7 A major

23

Ob d'am

F# minor

E# dim.7 C#7

Sighing duples...

25

- he, so kommt der Trö - ster nicht zu - euch.

Ob d'am

F# minor

C

27

F# minor F#7 B minor

J.S. Bach - Church Cantatas BWV 108

29

B minor C#7

31

Von Ziegler 1728: "hingehe."

So ich aber ge - he,

Ob d'am

F# minor F# minor

Modulation to the major mode reflects the positive aspect of Jesus' departure as referenced in the text.

33

so ich aber ge - he, will ich ihn zu euch sen - den,

Ob d'am

E7 A major A7 D major A major E7

35

will ich ihn zu euch sen - - - - - den, so ich a - ber

A major

37

ge - he, will ich - ihn - zu euch sen -

Word painting: A long, energetic melisma on "send" depicts the promised Holy Spirit.

F# minor F# minor A major A7

J.S. Bach - Church Cantatas BWV 108

89

D major E7 A major A major

Text painting: Descending line for "I will send [the Holy Spirit down] to you."

41

den, will ich ihn zu euch sen - den.

Ritornello

Ob d'am

A major

D

49

A major A7 D major

A major

45

D major E7 A major

D major

47

A major A major

A major

In a expressive tenor aria, the disciple asserts his determination not to be swayed by circumstances. While leaping chromatic figures color the words, "Zweifel" (doubt) and "stören" (disturb), a repeated bass figure in the continuo seems to signify the disciple's steadfast confidence or determination, and sustained notes for the word "glaube" (believe) reinforce the idea of a determined faith.

2. Aria • Certainty of salvation based on Jesus' parting words (108/2).

108/2.

Vln solo

1.

The ostinato continuo motive suggests steadfast confidence or determination (see below). Its striding quality is reminiscent of the opening aria.

The continuo motive is similar to ones in nos. 1 & 5.

For biblical background, see note.



Text painting: A repeated bass figure suggests the disciple's determination to remain constant, as referenced in the text.

Word painting: Leaping chromatic lines color the words "Zweifel" (doubt) and "stören" (disturb).

J.S. Bach - Church Cantatas BWV 108

18
8

ren, kein Zweifel stö - ren, auf dein Wort,

A major C#7 A7

F# minor Modulation to the major mode reflects a growing assurance.

21
8

auf dein Wort, Herr, zu hö - ren, mich kann kein Zwei -

D major A major E7 A major

24
8

- fel stö - ren, mich kann kein Zwei -

A7 F#7 B minor G major

27
8

- fel stö - ren, auf dein Wort, Herr, auf

F#7 B minor C#7

7

J.S. Bach - Church Cantatas BWV 108

30 **A**

8 dein Wort, Herr, zu hö - ren, auf dein Wort, Herr, zu hö - ren.

F# minor G#7 C# minor C# minor

34

B7 E major G#7 C# minor

38

N6 C# minor

Word painting: Sustained notes for the word "glaube" (believe) reinforce the idea of a determined faith.

41 **B**

8 Ich glau -

C# minor A major

44

8 be, gehst du fort, ich

A major B7 E major E7 A major C#7

Text painting: Rising scales for the words spoken to Jesus: "If you depart..."

J.S. Bach - Church Cantatas BWV 108

47
8 glau - - - - - be, gehst du fort,

F# minor F# minor A7

50
8 gehst — du fort, gehst — du fort, so kann ich mich — ge -

D major B7 E major E7 A major

53
8 trös- ten, dass ich zu den Er - lös - ten, zu

A major A7 D major

Text painting: Rising scale for "with the redeemed, I will come to the desired port."

56
8 den Er - lös - - - - ten komm' an er - wünsch - - - - ten

B7 E major C#7

NBA: gewünschten

59

8 Port, komm' an erwünschten Port. Ich

F# minor C#7 F# minor

62

8 glau - - - - -

B minor B minor E# dim.

C Word painting: Even longer note for the word "glaube" (believe) reinforce the idea of a determined faith.

65

8 - be, gehst du fort, gehst du fort, so kann ich mich ge -

F# major F#7 B minor C#7 D major F# minor

68

8 trös - ten, so kann ich mich ge - trös - ten, dass ich zu

F# minor F#7 F#7 B minor F# minor

The natural reference to arriving at the desired haven or port is depicted with rising and falling waves of notes. The parallel writing between tenor and solo violin in mm. 72–74 (sweet 3rds and 6ths) suggests arriving with the redeemed, as referenced in the text.

71
8 den Er-lös - ten komm' an er - wünsch - ten NBA: gewünschten

74
8 Port, komm' an erwünschten Port.

Secco C#7 F# minor F# minor dal segno

108/3. 3. Recitativo • Certainty of salvation based on coming of Spirit (108/3).

Von Ziegler 1728: This text is part of the preceding aria.

The tenor's recitative provides an even more explicit connection to Jesus' words.

The libretto shortens the Von Ziegler text without regard to rhyme. Martin Petzoldt notes a theological shift of emphasis from life's duration to the rule of the Holy Spirit. See "Bach-Kommentar" 2:860 (more in side note).

1. Tenore Von Ziegler 1728: "schon" (already).

8 Dein Geist wird mich al - so re - gie-ren, dass ich auf rechter Bah-ne
Thy Spirit will me so rule, that I on (the) right course

Secco Von Ziegler 1728 has 2 lines here: "Daß ich, so lang ich hier die Wallfahrth muß verführen, nicht von der rechten Bahne gleite" (That I, as long as I have to proceed with the pilgrimage here, do not stray from the right path).

F# major F#7 B minor (A7)

Allusion to the Gospel reading, John 16:13 [Christ]: "When the Spirit of truth comes, he will guide you into all the truth..."
Also Galatians 5:18: If you are led (Luther 1545: regieret) by the Spirit..., and Psalm 143:10: Let thy good spirit lead me on a level path!

3 geh! Durch dei-nen Hingang kommt er ja zu mir. [drum] ich fra-ge sor-gen -
shall-go; by/through thy departure comes he indeed to me; I ask anxiously:

4 voll: ach, ist er nicht schon hier?
"Ah, is he not yet/already here?"

5

D major D7 B major D# dim.7

For biblical background, see note.

Text painting: Rising figure for "through thy departure [to the Father]."

Von Ziegler 1728: "drum frag ich ängstlich" (anxiously).

Martin Petzoldt suggests that the repetition of the question whether the Spirit is not already here underscores in the attitude of expectation the necessity of the presence of Jesus in his Spirit (see "Bach-Kommentar" 2:861).

5 voll: ach, ist er nicht schon hier?
"Ah, is he not yet/already here?"

6 ach, ist er nicht schon hier?

7

E7 A# dim.7 F#7 B minor (E7) A major

Ending the question on the dominant of B minor, then on the dominant of D major, underscores the uncertainty of the text (similar to phrygian cadences often used for questions).

The energetic chorus (written in the form of a three-part fugal motet, declaims a subsequent segment of the day's scriptural reading: John 16:13. The vocal lines march along determinedly, with the accompanying instruments doubling the voices in the contrapuntal interplay. Each section of the movement presents a short fugue. The inherent inflexibility of fugal form ingeniously reflects the literary ideas of the text: 1) the Spirit's coming follows (and is dependent on) Christ's departure, 2) the Spirit speaks only that which he is given to say, and 3) he will foretell that which is to come.

108/4. Vivace

• Spirit will come & lead into all truth: John 16:13 (108/4) (from the day's Gospel reading).

+Ob d'amore I
Vln I

+Ob d'amore II
Vln II

+Vla

Alfred Dürr notes that the first fugue is unusual in that it does not start with a dux (leader) on D but with two comes (follower) statements (see *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 319. Starting with "derived" statements of the subject may be related to Jesus' words that the Spirit will speak not speak of himself but only of what he hears.

Although the speaker is Jesus, Bach sets the vox Christi as a chorus. Three fugues (in which the third has the same subject as the first but with different text), produce a quasi da capo form. Bach's structure reflects the text's implied reference to the Trinity and the role of the Holy Spirit: 1) the 3-part form suggests the Trinity, the modified return of the A section reflecting the text of that section (the Spirit proclaims the future), 2) the use of stile antico (alla breve meter with instruments doubling the vocal counterpoint, and old-fashioned permutation fugue) signals the ancient and traditional nature of Trinitarian doctrine, and 3) the use of fugue (one voice proceeding out of another in various combinations) is reminiscent of the Nicene creed ("I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son") while also suggesting the role of the Spirit as referenced in the text (that is, he speaks only what is given to him).

A. Permutation Fugue 1: B-T-A-S / A-T-S-B.

Wenn a - ber je - ner, der Geist der Wahrheit, kom - men wird, der

Fugue subject's opening similar to beginning of final chorale.

Fugal form and a "hammering" fugue subject of repeated notes suggest an objective, doctrinaire reality. The subject's beginning appears related to the opening of the chorale at the end of the cantata.

For biblical background, see note.

Bach's autograph score suggests he considered starting the bass subject on D. The part (not in Bach's hand) shows E.

Geist der Wahrheit, kom-men wird, der wird euch in al - le - Wahr - heit
wird euch in al - le - Wahr - heit lei - ten, der wird euch in

D7 G major

A7 D major

D major

D7 G major

G major

A7 D major

J.S. Bach - Church Cantatas BWV 108

7

Wahr - heit lei - ten, in al - le Wahr -
 ten, wenn a - ber je - ner, der Geist der Wahrheit,
 ten, wenn a - ber je - ner, der Geist der Wahrheit, kom - men wird, der
 ten, der wird euch in al - le

8

heit lei - ten, kom - men wird, der wird euch in al - le Wahrheit lei - ten, der wird euch in
 wird euch in al - le Wahr - heit lei - ten, der
 Wahrheit lei - ten, wenn a - ber je - ner, der Geist der Wahrheit,

11

wenn a - ber je - ner, der Geist der Wahrheit, kom - men wird, der
 al - le Wahr - heit lei - ten, in al - le Wahr -
 wird euch in al - le Wahr - heit lei - ten, in
 kom - men wird, der wird euch in al - le Wahrheit lei -

D major E7 A major A7 D major

E7 A major

B7 E major A major

(S3) (S1) (S2) (S3) (S1) (S2) (S3) (S1) (S2) (S3)

13/ **A**
 wirdeuch in al-le Wahr-heit lei-ten.
 - - - - - heit lei-ten. **B. Permutation Fugue 2: T-A-S-B / S-B).** **S1**
 8 al-le Wahr-heit lei-ten. Denner wird nicht von ihm sel-ber, nicht
 - - - - - ten, in al-le Wahrheit lei-ten.

A
 A major F# minor

16/ **S1**
 Denn er wird nicht von ihm sel-ber, nicht von ihm sel-ber
 8 von ihm selber re-den, sondern was er hö-ren wird, das wird er **S2** **S3**

E7 **A major** **B minor** **A7**

18/ **S1** **S2** **S3** **(S3)** **S1**
 Denn er wird nicht von ihm sel-ber, nicht von ihm sel-ber re-den, sondern
 re-den, sondern was er hö-ren wird, das wird er re-
 8 re- - - - - den, das wird er re-
 Denner

D major **A major** **E7** **A major**

J.S. Bach - Church Cantatas BWV 108

21/

was er hö - ren wird, das wird er re - den; denn er - den, wird er - den, das wird er re - den, das wird er re - den, son - dern

B minor B minor A(7) D major

23/

wird nicht von ihm sel - ber, nicht von ihm sel - ber re - den, sondern was er re - den, das wird er re - den, das wird er re - den, denner was er hö - ren wird, das wird er re - den, denner wird nicht von ihm

D(7) G major A major

25/

hö - ren wird, das wird er re - den, das wird er re - den, das wird er re - den, son - dern was er hö - ren sel - ber, nicht von ihm sel - ber re - den, sondern was er hö - ren wird, das wird er

D major F#7 B minor G major (F#7) B minor

28

den, das wird er re - den, S1

re (S3) - den, das wird er re - den, das wird er re - den, und was zu -

wird, das wird er re - den, das wird er re - den,

re - den, das wird er re - den, B

B minor B minor

30 II

künftig ist, wird er ver - kün - di - gen, wird er ver - kün - S2

S1 und was zu - künft - tig ist, wird er ver - S2

A7 D major D7 G major

33

S1 und was zu - (S1)

- di - gen, wird er ver - kün - di - gen, und was zu - künft - tig S3

kün - di - gen, wird er ver - kün - S2 - di - gen, wird S3

S1 und was zu - künft - tig ist, wird er ver - kün - di - gen, wird

G major A7 D major

J.S. Bach - Church Cantatas BWV 108

35

S2 S3

künf - tig ist, wird er ver - kün-di-gen, wird er ver - kün -
 ist, wird er ver - kün-di - gen, und was zu künftigt ist, wird er ver - kün - di -
 er ver - kün - di - gen, wird er ver - kün - di - gen, wird er ver -
 er ver - kün - di - gen, und was zu - künftigt ist, wird er ver -

D7 G major D major D major F#7 B minor

37II

(S3) S1

gen, wird er ver - kün - di - gen, wird er ver - kün -
 kün - di - gen, wird er ver - kün - di - gen, wird er ver - kün - di -
 kün - di - gen, wird er ver - kün - di - gen, und was zu - künf - tig

B minor E7 A major A major

40

S1 S2 S3

di - gen, wird er ver - kün-di - gen, wird er ver - kün-di -
 di - gen, wird er ver - kün-di - gen, und was zu - künf - tig
 gen, und was zu - künf - tig ist, wird er ver - kün-di - gen, ver -
 ist, wird er ver - kün-di - gen, ver - kün - di -

A major B7 E minor E minor B minor

J.S. Bach - Church Cantatas BWV 108

42/

S1 S2 S2

gen, und was zu - künf - tig ist, wird er ver - kün - di - gen, wird er ver -

S2 (S3)

ist, wird er ver - kün - di - gen, ver - kün - di - gen, ver - kün - di -

kün - di - gen, und was zu - künf - tig ist, wird er ver -

gen. wird er ver - kün - di - gen, ver - kün - di - gen, S1 und was zu -

44/II

B minor F# minor E# dim.7 F# minor (B7) E minor

kün - di - gen. (S3) kün - di - gen, (S3)

gen, wird er ver - kün - di - gen, wird er ver - kün - di - gen, ver - kün - di - gen, ver -

(S3)

kün - di - gen, wird er ver - kün - di - gen, ver - kün -

S2 Sequence S2

künf - tig ist, wird er ver - kün - di - ge, wird er ver - kün - di -

Diatonic descending sequence in the bass suggests the Spirit imparting a message to humans, as referenced in the text (see later).

47/

A# dim.7 B minor B minor D major E7 A major A7 D major

S1 S2 (S3)

und was zu - künf - tig ist, wird er ver - kün - di -

kün - di - gen, was zu - künf - tig ist, wird

- di - gen, und was zu - künf - tig - ist, wird er ver - kün - di -

S2 S3

gen, wird er ver - kün - di - gen, ver - kün - di -

D major D major

Diatonic descending sequences suggests the Spirit imparting a message to humans, as referenced in the text (as referenced in the text: "He will proclaim to you what is in the future").

49

gen.und was zu - künf - tig ist, wird er ver - kün - digen, und was zu -
 er ver - kün -
 gen, und was - zu - künf - tig ist.wird er - ver - kün - digen,und
 gen,und was zu - künf - tig ist.wird er ver - kün - di - gen.und was zu -

D7 G major A7 D major

51

künf - tig ist, wird er ver - kün - digen, und was zu - künf - tig
 di -
 was - zu - künf - tig ist, wird er - ver - kün - digen,und was zu - künftg
 künf - tig ist,wird er ver - kün - di - gen,und was zu - künf - tig

B7 E minor A7 D major (E7)

54

ist,wird er ver - kün - di - gen,und was zu - künftg ist, wird er ver - kün - di - gen.
 gen,und was zu - künf - - - - - tig ist, wird er ver - kün - di - gen.
 ist,wird er ver - kün - di - gen.wird er ver - kün - di - gen.
 ist,wird er ver - kün - di - gen,wird er ver - kün - di - gen.

A major D major D major D major D major

The final aria is for alto, strings, and continuo. Elegantly dance-like in mood, it depicts the believer quietly treasuring the thought of her lover. Karen Wollschläger calls it "a song of farewell, suffused with sigh motives, in which the plea "Überschütte mich mit Segen" (Pour upon me here your blessing") provides a glimmer of hope." See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 10, p. 168, translated by David Kosviner.

Aria. •Prayer for blessing; to be led in God's ways forever

108/5. **Largo.** (♩ = 92.) Sigh figure

Figura corta (see below).

Sigh figure

Ritornello derived from vocal line, Vln I has leading role.

These motives are similar to ones in nos. 1 & 2.

B minor

B minor

A striding bass line, reminiscent of the first 2 movements, suggests an inevitable, objective reality.

The text alludes to Psalm 21:2-3. Thou hast given him his heart's desire, and hast not withheld the request of his lips. Selah. For thou dost meet him with goodly blessings (Luther 1545: überschüttet ihn mit guten Segen)...

Vln I leads...

Descending sequence (with figura corta) suggests blessing imparted from above.

The text alludes to such passages as Psalm 20:4: May he grant you your heart's desire, and fulfil all your plans! and Psalm 145:19: [The Lord] fulfills the desire of all who fear him (Luther 1545: was die Gottesfürchtigen begehren), he also hears their cry, and saves them. (Also Psalm 84:11.)

Alto.

Sigh

Sigh

tr

Lines 1-2 (2x).

Was mein Herz von — dir be - gehrt, ach, das

Sighing figures and pauses between the short phrases reflect the longing referenced in the text. Von Ziegler 1728: "mir" (me) (see side note).

For biblical background, see note.

Figura corta (see side note).

B minor

B minor

F# minor

wird mir wohl ge - währt, was — mein Herz — von — dir be -

Vln I alone.

Vln II
Vla

G major D major

D major

D7

G major

E major

The emotions of yearning vs. the joy of having desire granted (referenced in the text) are depicted with sighing duples and sequential figurae corta, respectively.

J.S. Bach - Church Cantatas BWV 108

14

geht, — ach, — das wird — mir wohl — gewährt.

Vln I alone.

A major

Ritornello

Vln II & Vla.

17

D major

20

Lines 3–6 (3x).

Ü — ber — schüt — te — mich — mit Se — gen, füh — re —

Word painting: Circular figures for "überschützte mich" (pour over/shower me [with blessings]). For definitions of "figura circulatorio" and "circulo mezzo," see side note.

The mood changes at first. Regarding major vs. minor, see side note.

Von Ziegler 1728: "leite" (lead); führe=guide or direct.

Allusion to Psalm. 21:2–3 (3–4 in German bible): Thou hast given him his heart's desire, and hast not withheld the request of his lips. Selah. For thou dost meet him with goodly blessings (Luther 1545: überschüttest ihn mit guten Segen)

23

Text painting: Meandering, descending line of one octave for "lead me on thy paths."

mich auf dei — nen We — gen, dass ich in — der E — wig —

D major

E7

A major

F#7

B minor C#7

F# minor

F# minor

28

Voice with continuo alone to the cadence.....

keit schau — o — dei — ne Herrlichkeit!

Right hand is editorial.

Vln I

Ritornello

Vln II

Word painting: Rising melisma to depict "see [thy glory]."

R.H. is editorial realization.

Continuo alone.

Vla

C#7

F# minor

F# minor

Text painting: The instruments pause on a dominant 7th, then the voice continues without strings on a rising melisma on "see [thy glory]" to the cadence.

29 **B**

Ü - ber -

F# minor F# minor F# minor

Text painting: Meandering line that rises and falls for "lead me on thy paths."

32

schüt - te - mich - mit Se - gen, füh - re mich - auf dei - nen

B7 E minor A7 D major F#7 B minor

35. 35

We - gen, dass ich in - der E - wig - keit schau -

Text painting: rising melisma for "see thy glory."

Continuo alone...

B minor F#7 F#7 B minor

Text painting: The instruments pause on a dominant 7th, then the voice continues without strings on a rising melisma on "see [thy glory]" to the cadence.

38 **C**

e - dei - ne Herrlichkeit, ü - ber - schüt - te mich mit

Vln I Vln II & Vla

B minor

Right hand here is an editorial realization.

2 rising vocal sequences for "pour over/shower me with blessings, lead me on thy paths."

Von Zieger 1728: "dass einst in" (that I someday...) instead of "dass ich in der" (that I in...).

40

Segen, führe mich auf deinen We-gen, dass ich in der E - - -

Word painting: Sustained note for "eternity."

Vln I alone

Vln I: Figura corta, Vln II & Vla tacet.

43

- wig-keit schau - - - e - dei -

Word painting: Long, rising melisma for "see [thy glory]."

hemiola

Vln II Vla

Strings play sighing/yearning duples.

B minor

46

- ne Herrlichkeit!

Ritornello

Sigh

B minor

B minor

49

B minor

52

Vln I plays figura corta.

B minor

B minor

The cantata ends with the 10th of the 1653 hymn "Gott, Vater, sende deinen Geist" by Paul Gerhardt (1607–1676), providing a corporate response to the theme of the cantata: the Spirit will lead all who love God in paths of blessing.

Von Ziegler 1728 (like the chorale usually): "Der" (The)

+Ob da'm I, II
+Vln I

+Vln II

+Vla

Martin Petzoldt notes that changing the first word from "the" (as found in hymnals of the day as well as in Von Ziegler's 1728 print) to "thy" creates a parallel to no. 3 and emphasizes the interrelationships of the Trinity. He sees the revision in mm. 6–7 to a singular "path" and the change in m. 10 from "treten" (tread) to "gehen" (go) as being similarly connected to the changes in no. 3 (see above). See "Bach-Kommentar: 2:864.

Somewhat unusually, this cantata ends in a different key and mode from that of its beginning. See note.

NBA: "wohl gebähntem Wege" (well-paved path"). Von Ziegler 1728 has the plural "paths" as given here. ; und rich-tet un-tern

For biblical background, see note.

Constant 16th-note motion (especially the marching bass line) depicts the Holy Spirit as life-giving, energizing, leading, and directing member of the Trinity, as referenced in the text.

Allusion to such biblical passages as Proverbs 15:19: The path of the upright is a level (Luther 1545: wohl gebahnet) highway.

108/6. Choral. (Mel: „Kommt her zu mir, spricht Gottes Sohn.“)

Soprano. 1.

Dein Geist, den Gott vom Himmel giebt, der lei-tet Al-les, was ihn liebt, auf

Dein Geist, den Gott vom Himmel giebt, der lei-tet Al-les, was ihn liebt, auf

Tenore.

Dein Geist, den Gott vom Himmel giebt, der lei-tet Al-les, was ihn liebt, auf

Basso.

Dein Geist, den Gott vom Himmel giebt, der lei-tet Al-les, was ihn liebt, auf

B minor

F# major

B minor

F# major

wohl ge-bahn - ten We-gen. Er setzt und richtet un-tern

wohl ge-bahn - ten We-gen. Er setzt und richtet un-tern

wohl ge-bahn - ten We-gen. Er setzt und rich-tet un-tern

B minor E(7)

A major

NBA: gehen

A major

B minor

F# major B minor

Fuss, dass er nicht anders tre-ten muss, als wo man find't den Se-gen.

Fuss, dass NBA: "gehen" (go"). Von Ziegler 1728 has "treten" (to tread) as given here. den Se-gen.

Fuss, dass er nicht anders tre-ten muss, als wo man find't den Se-gen.

Fuss, dass er nicht anders tre-ten muss, als wo man find't den Se-gen.

Text painting: Meandering, chromatic bass lines suggests trying to find one's own way, which may not be aligned with the Spirit's path.

F# major B minor

E7

A(7)

D major

F# major B minor

B minor

E7 A major

B minor

F#7 B major