Last changed: 26 December 2025. Cantatas BWV 108 Form: Aria (B) - Aria (T) - Recit (T) - Chorus - Aria (A) - Chorale. 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 J.S. Bach with assurances that, after his departure, he will send the Holy Spirit to them. Introduction & updates at melvinunger.com NBA I/12; BC A72 Cantata No. 108 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 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 Holly Spirit)

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Librettist: Christiane Mariane von Ziegler (The libretto

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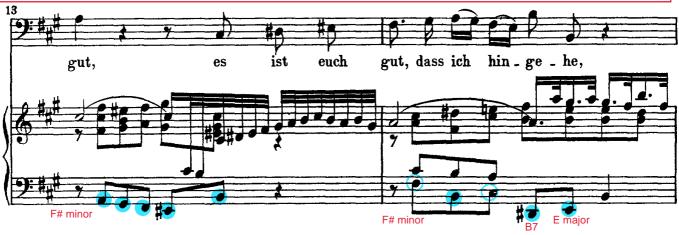
*John 16:5–16 (Jesus' farewell: promise to send the Holly Spirit)

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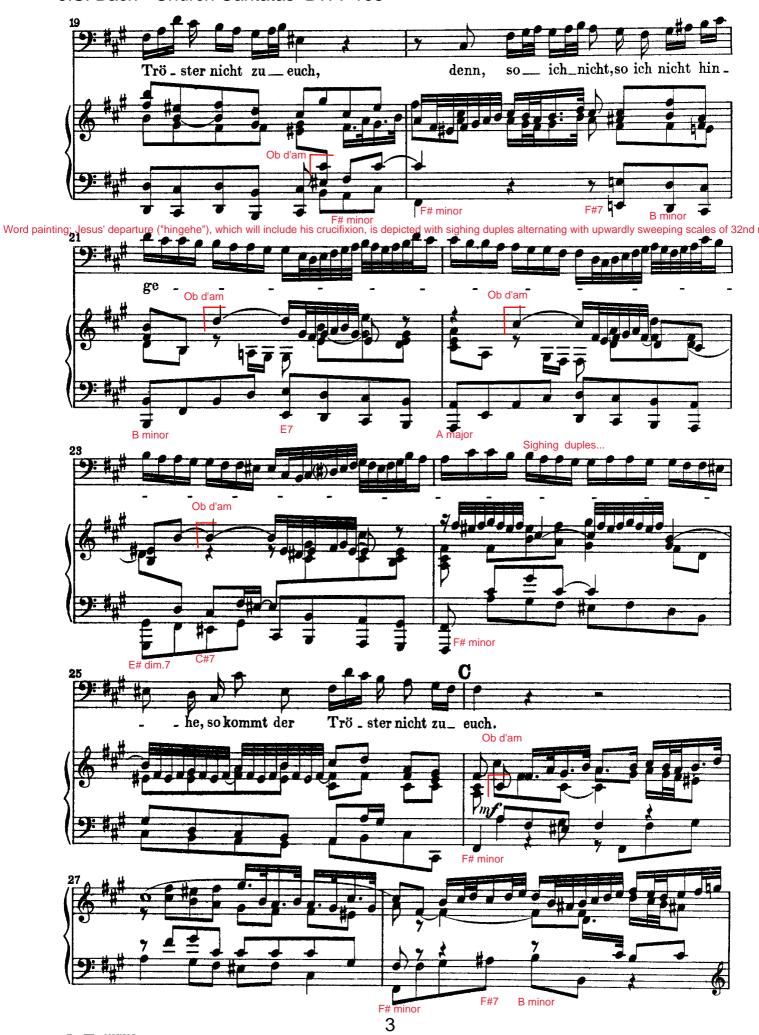
*John 16:5–16 (Jesus' farewell: promise to se Note: Bach composed 3 consecutive is one of 9 that Bach used at the end of his chorale The first movement is undesignated in name. cantatas that start with the vox Christi: (Aria.) •Vox Christi: I will send the Comforter: John 16:7 (108/1) (from the day's Gospel reading). cantata cycle (BWV 103, 108, 87, 128, BWV 85 (14 April 1725), BWV 108 (29 183, 74, 68, 175 and 176). See notes. April 1725) and BWV 87 (6 May 1725). (Andante ma un poco adagio de 60.) FP: 29 April 1725 (St. Nicholas) Instrumentation: Oboe d'amore I, II VIn I, II Vla **SATB** Continiuo, Organo striding, purposeful bass line suggests an inevitable, objective reality Jesus' Departure and Promise of the Holy Spirit This motive is similar to ones in movements 2 & 5 E major E major open ritornello (see note). E major A Basso For word-for-word English translations, see Unger, *Handbook* Bach's Sacred Cantata Texts Es ist euch gut, dass_ich hin _ ge he, For biblical background, see note Text painting: A striding theme that ascends, then descends (supported by strings playing staccato chords and a treading 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."

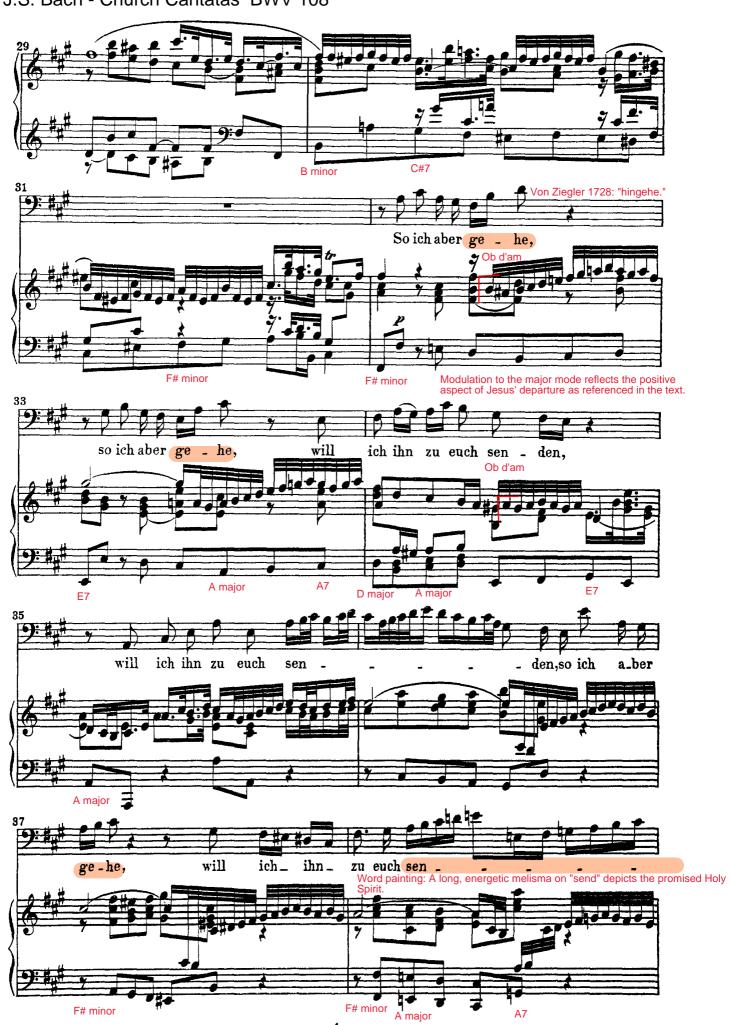


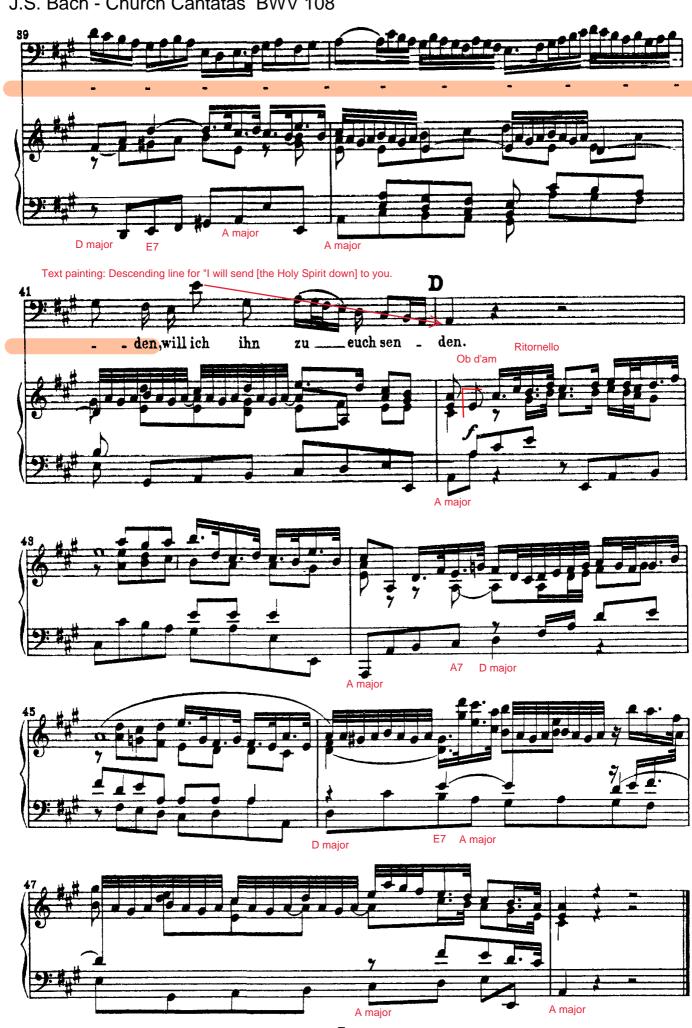
The contrast between the inflexible continuo bass and the fluid lines of the singer and oboe d'amore seems to represent a duality between the inevitability of the events Christ references and their emotional impact.





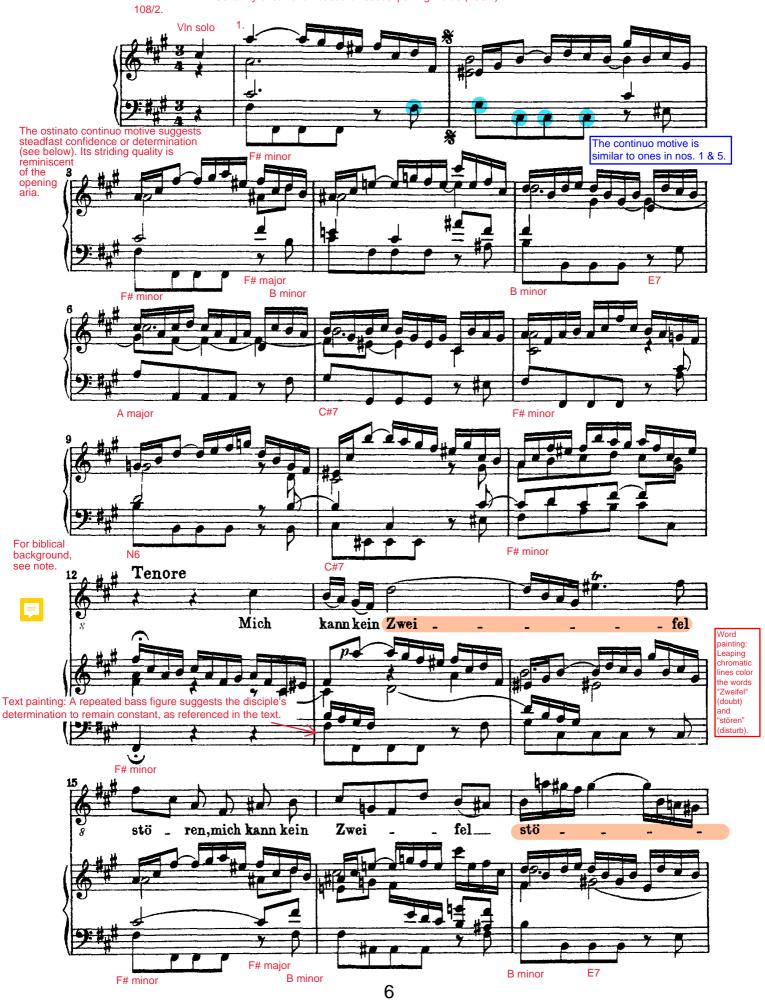






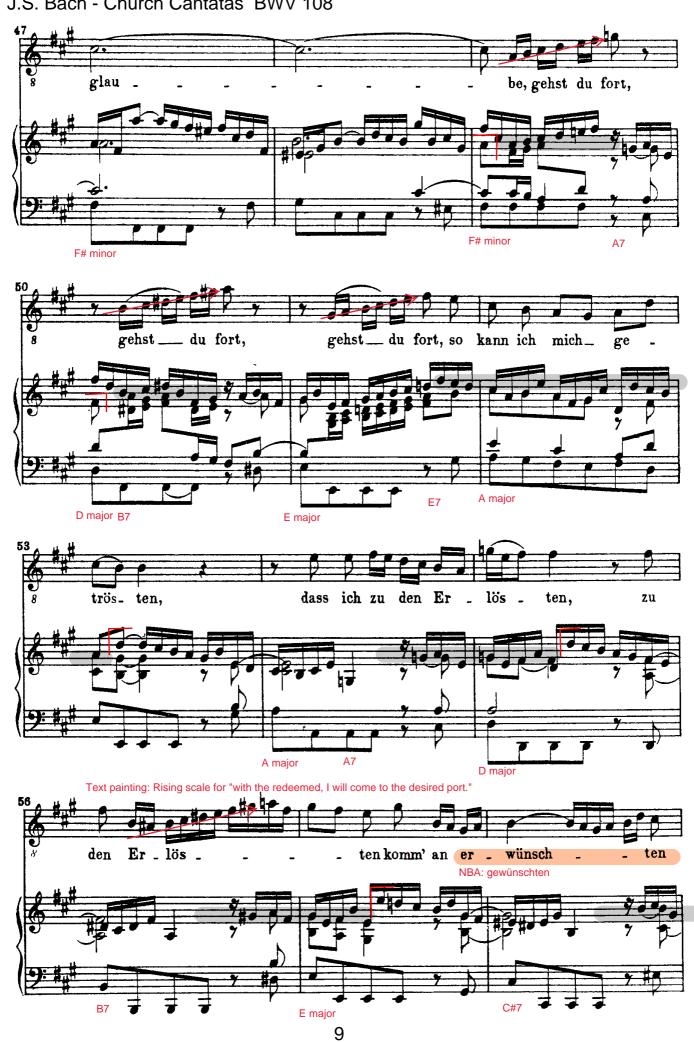
In a expressive tenor aria, the disciple asserts his determination not to be swayed by circumstances. While leaping chromatic figures color the words, "Zweifel" (doubt) and "stören" (disturb), a repeated bass figure in the continuo seems to signify the disciple's steadfast confidence or determination,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

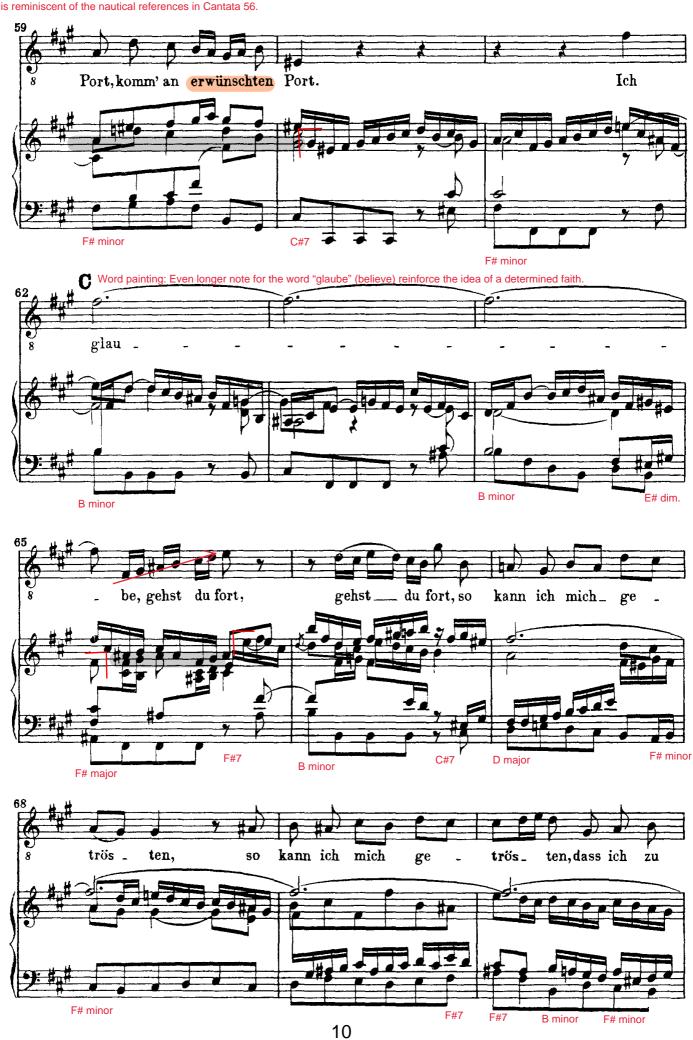
2.Aria •Certainty of salvation based on Jesus' parting words (108/2).



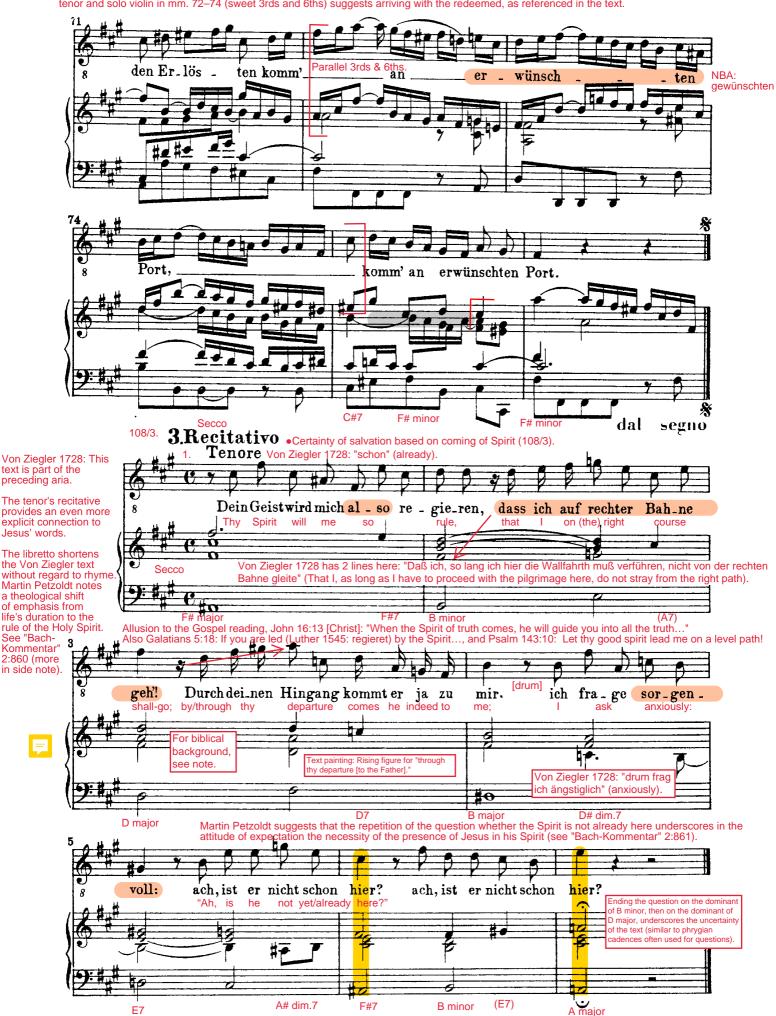




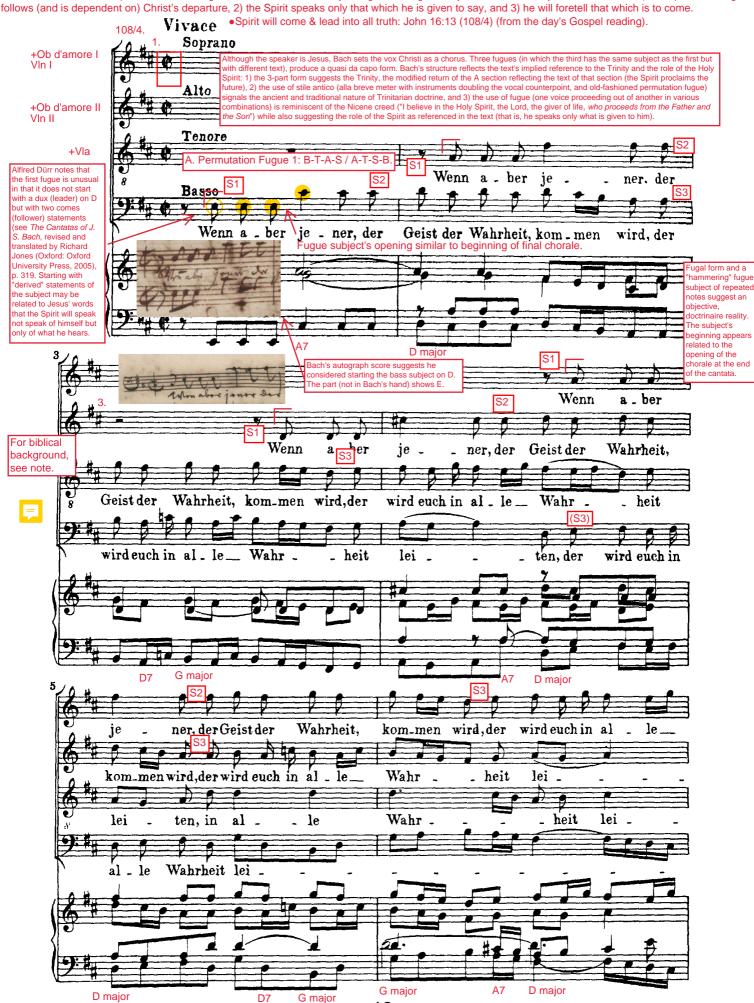


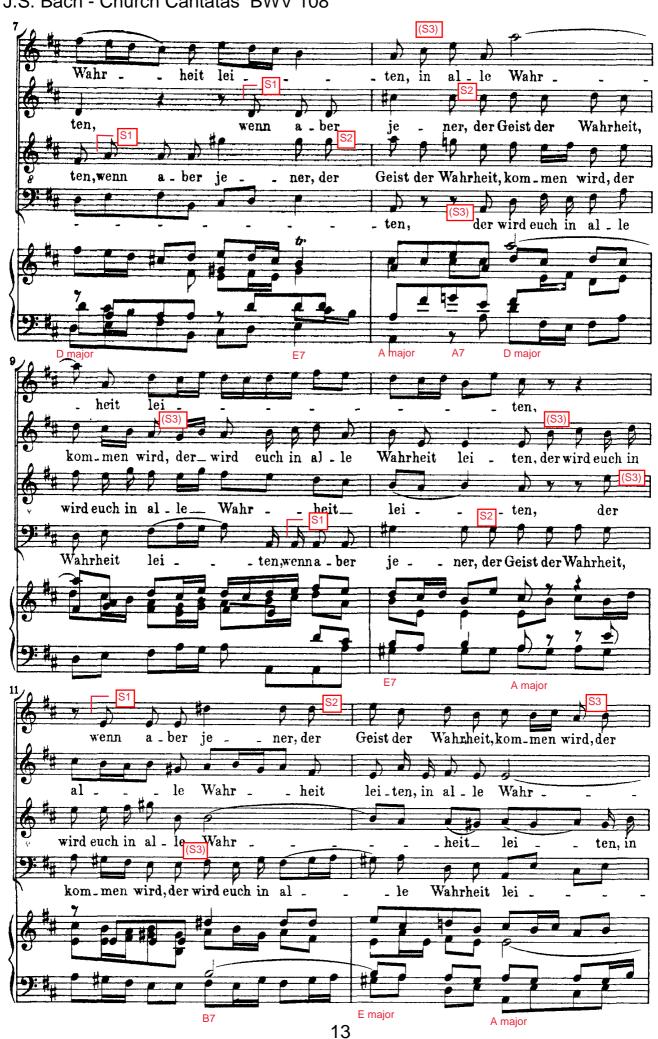


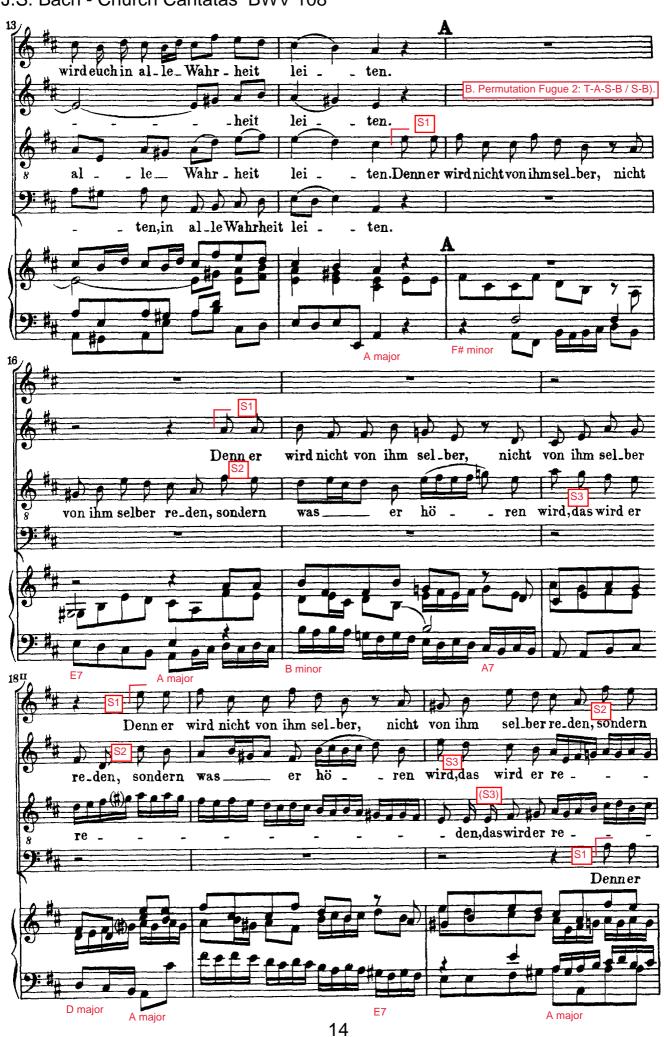
The nautical reference to arriving at the desired haven or port is depicted with rising and falling waves of notes. The parallel writing between tenor and solo violin in mm. 72–74 (sweet 3rds and 6ths) suggests arriving with the redeemed, as referenced in the text.



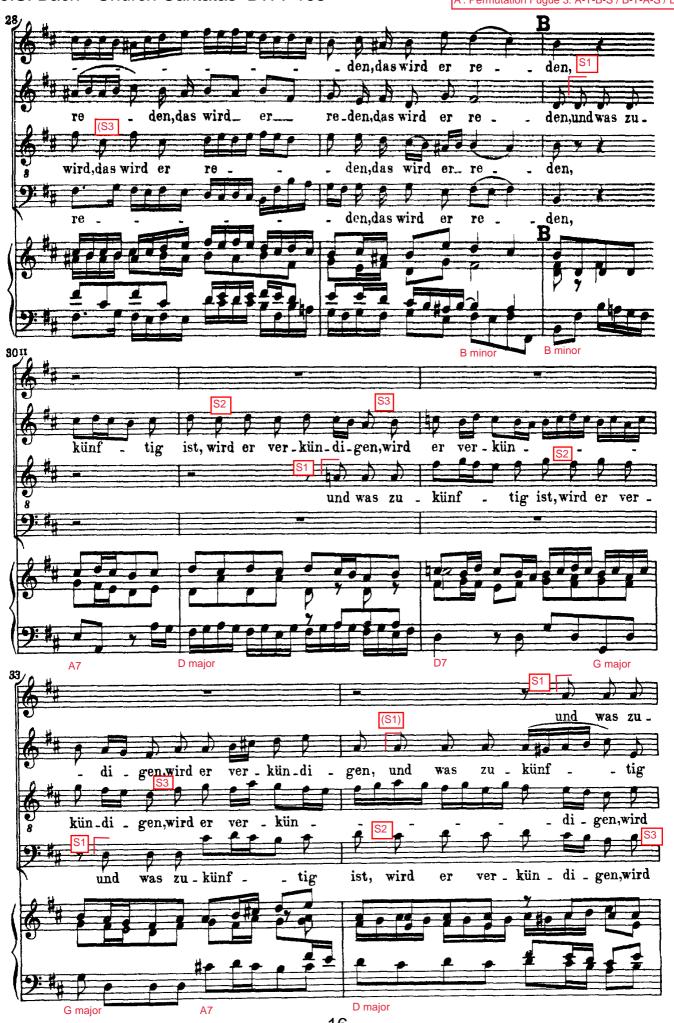
The energetic chorus (marked *vivace*), written in the form of a three-part fugal motet, declaims in forceful manner a subsequent segment of the day's scriptural reading: John 16:13. The vocal lines march along determinedly, with the accompanying instruments doubling the voices in the contrapuntal interplay. 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.

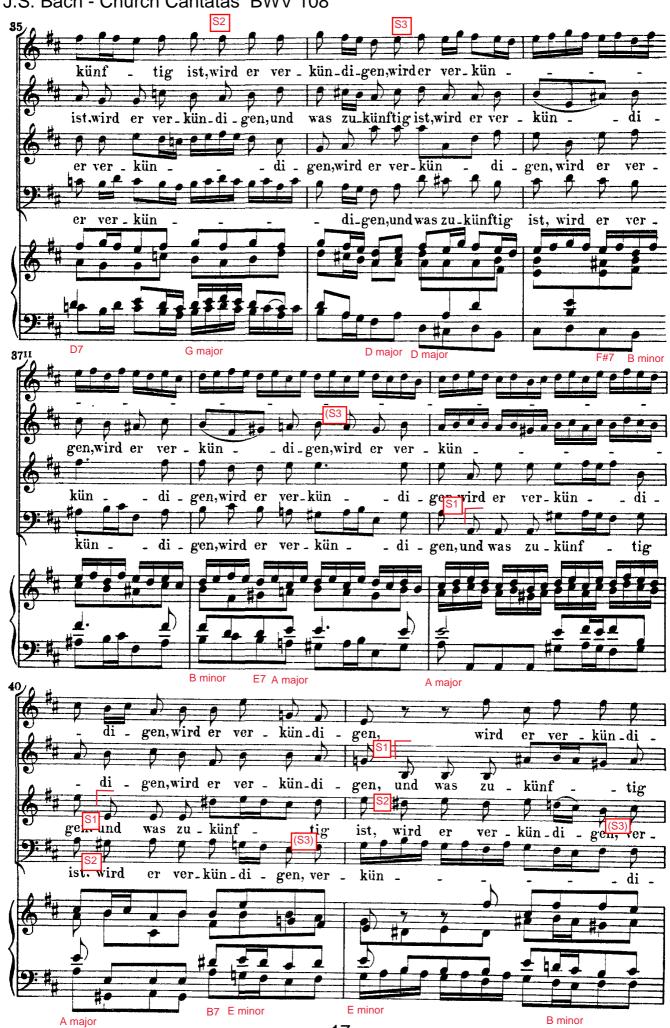












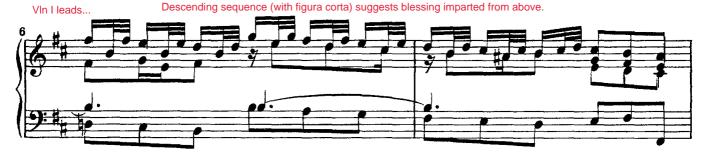


Diatonic descending sequences suggests the Spirit imparting a message to humans, as referenced in the text (as referenced in the text: "He will proclaim to you what is in the future"). wird er ver-kün digen, und gen.und was zu-künf-tig ist, er ver kün kün - digen, und künf tig ist.wird er ver und was zu di - gen. und was zu ist, wird er ver kün gen, und was zu - künf tig G major tig digen, und was zu - künf künf _ tig ist, wird ver_kün er di kun - digen, und was zu - kunftig künf - tig ist, wird er zu ver ver - kün di _ gen, und was zu _ künf künf D major (E7)was zu-künftig ist, wird er ver .. kün ist, wird er ver kündi gen, und di gen. gen, und was zu - künf - tig ist, wird er ver _ kun di-gen. di-gen.wird er ver di-gen. ist wird er ver kün di_g'en, wird er ver_kün gen. D major D major D major D major 19

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.

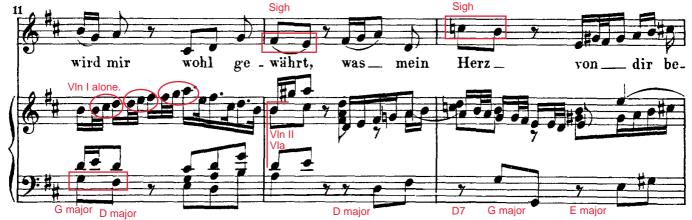


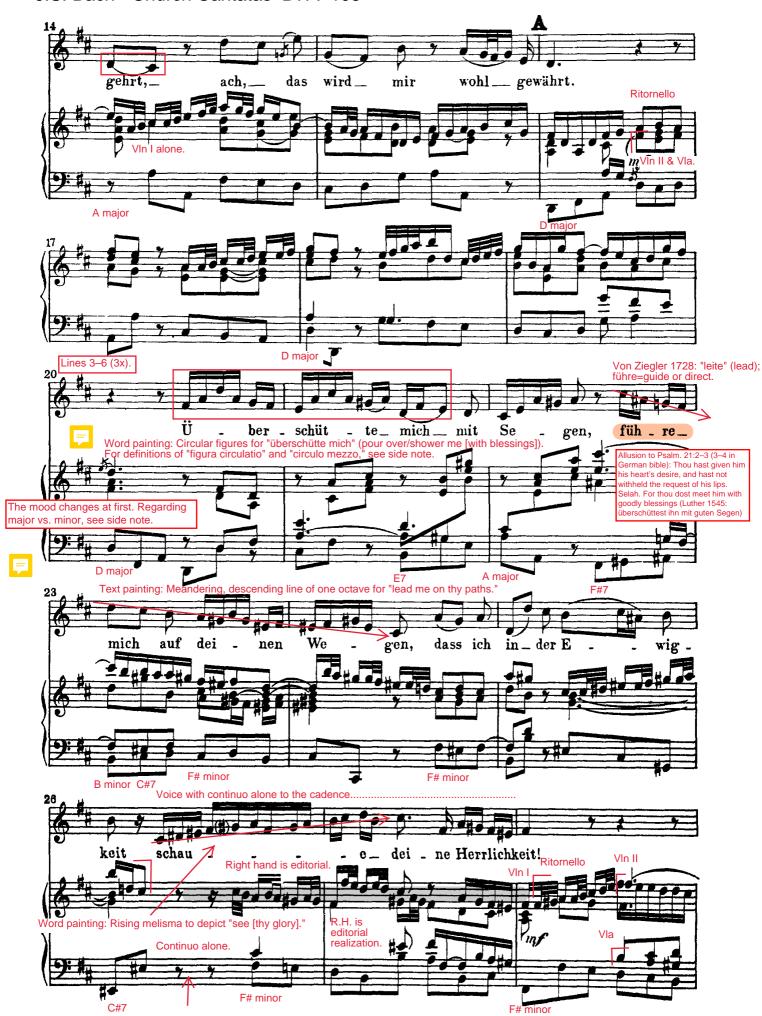
alludes to Psaim 21:2–3. Thou hast given him his heart's desire, and hast not withheld the request of his lips. Selah. For thou dost meet him with goos (Luther 1545: überschüttest ihn mit guten Segen)...

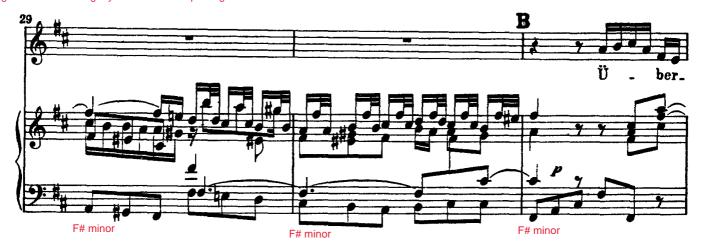


The text alludes to such passages as Psalm 20:4: May he grant you your heart's desire, and fulfil all your plans! and Psalm 145:19: [The Lord] fulfills the desire of all who fear him (Luther 1545: was die Gottesfürchtigen begehren), he also hears their cry, and saves them. (Also Psalm 84:11.)



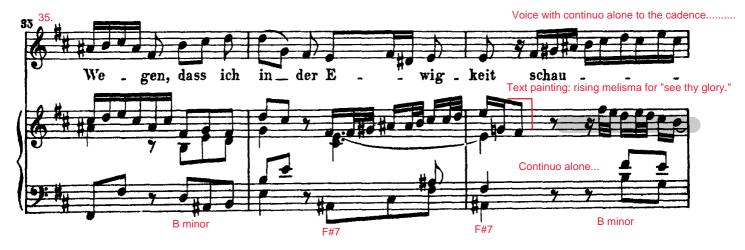






Text painting: Meandering line that rises and falls for "lead me on thy paths."





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.



Right hand here is an editorial realization.

