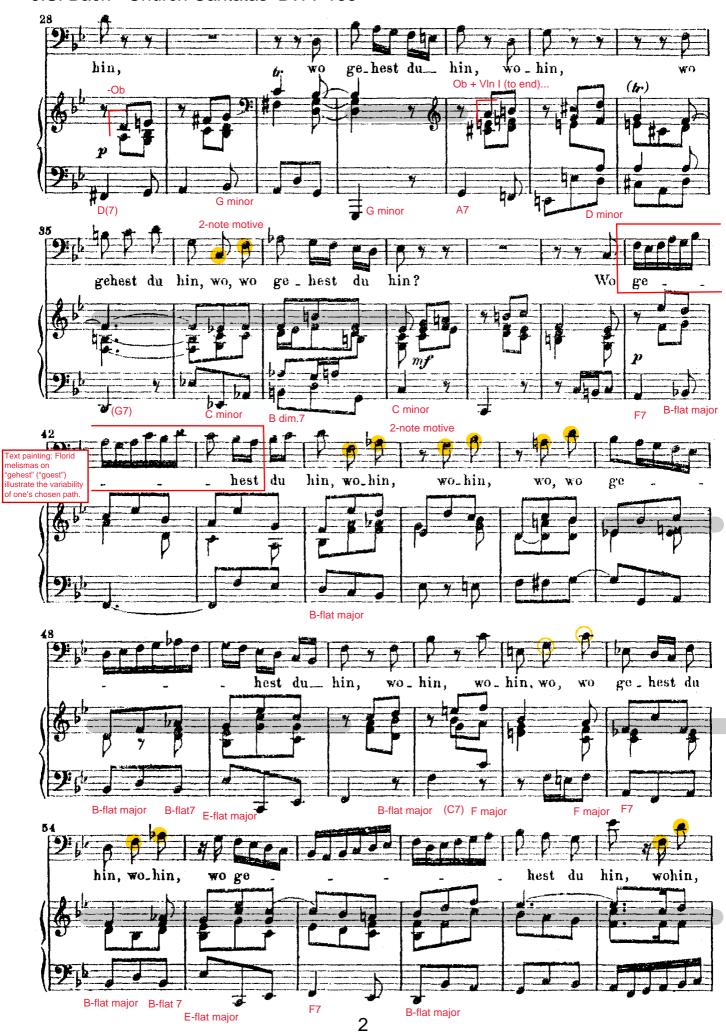
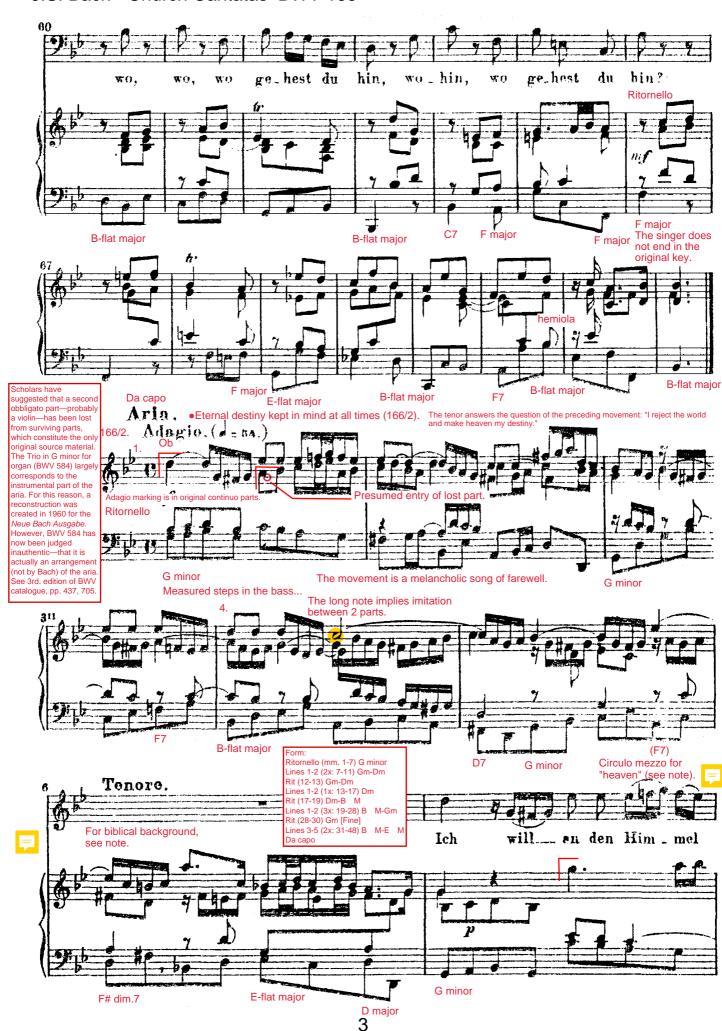
Last changed: 20 December 2025. Cantatas BWV 166 Form: Aria (B) - Aria (T) - Chorale (S) - Recit (B) - Aria (A) - Chorale. A chamber cantata that Introduction & updates at melvinunger.com. he movement results...from a complex interweaving of vocal exhorts one to consider NBA I/12; BC A71 melody and motives in the introductory ritornello. This is strikingly one's destiny regular in structure, almost song-like ... But in contrast to Cantate: 4. S. after Easter (BWV 166, 108) novements from the late fall of 1723, which begin in a similar way *James 1:17-21 (All good gifts come from above; be doers of the Word) here the voice part does not adopt motives of the ritornello (following it closely) but rather the orchestra repeatedly intervenes *John 16:5-15 (Jesus' farewell: promise to send the Holy Spirit) J.S. Bach n the process with fragments of the introduction, which are not Librettist: Unknown; perhaps Christian Weiß the elder only accompanied independently by the voice part, but cana also be continued independently." See Konrad Küster, ed., *Bach* Cantata No. 166 FP: 7 May 1724 (Leipzig: St. Nicholas) Handbuch (Kassel: Bärenreiter, 1999), p. 233, translated from the This cantata belongs to Bach's first cantata cycle in Leipzig German original. Wo gehest du hin (see note). •Vox Christi: Where goest thou? John 16:5 (166/1). In the day's Gospel reading, this question Through-composed is part of a longer statement by Jesus to his disciples regarding his destiny: "But now I am going to him who sent me; yet none of you asks me, 'Where are you going?'" In the cantata, Jesus Aria. Instrumentation turns the question on the disciples, challenging them gently to think of their ultimate destiny. (Lento Oboe VIn I, II Vla SATB Continuo, Organo Ritornello This 2-note motive is identified with "wo, wo? or "wohin"? in mm. 36, B-flat major 44-46, 52, 54, 59. F major Continuo has a stepping figure F major The singer's line is built into the E-flat major ritornello material ("Vokaleinbau") Bach varies the scripture slightly to stress the destination. Basso. 14 ge_hest du hin, wo, wo ge_hest du hin, wo_hin, wo gehest du The melisma on "gehest becomes florid later on B-flat major B-flat major For biblical background, Bach employs fragmented lines, tonal ambiguity, lack of symmetry, and see note. chromaticism to underscore the question, "Where are you going? ge_hest du hin? hin, wo _ hin, ge_hest du WO. F major F major F major For word-for-word English translations, see Unger, Handbook to Bach's Sacred Cantata Texts.



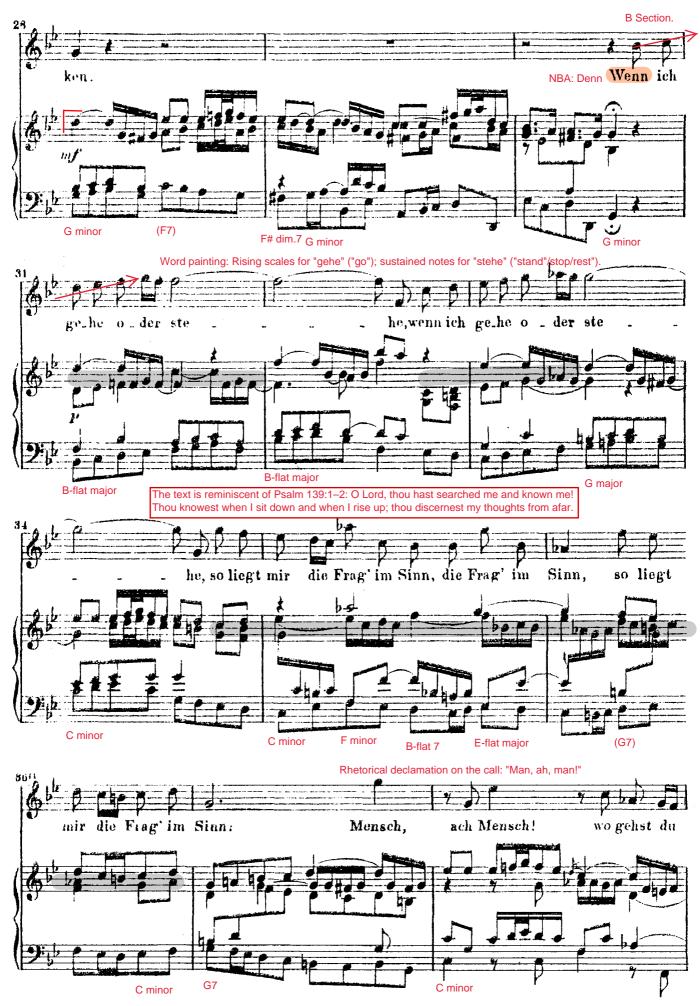




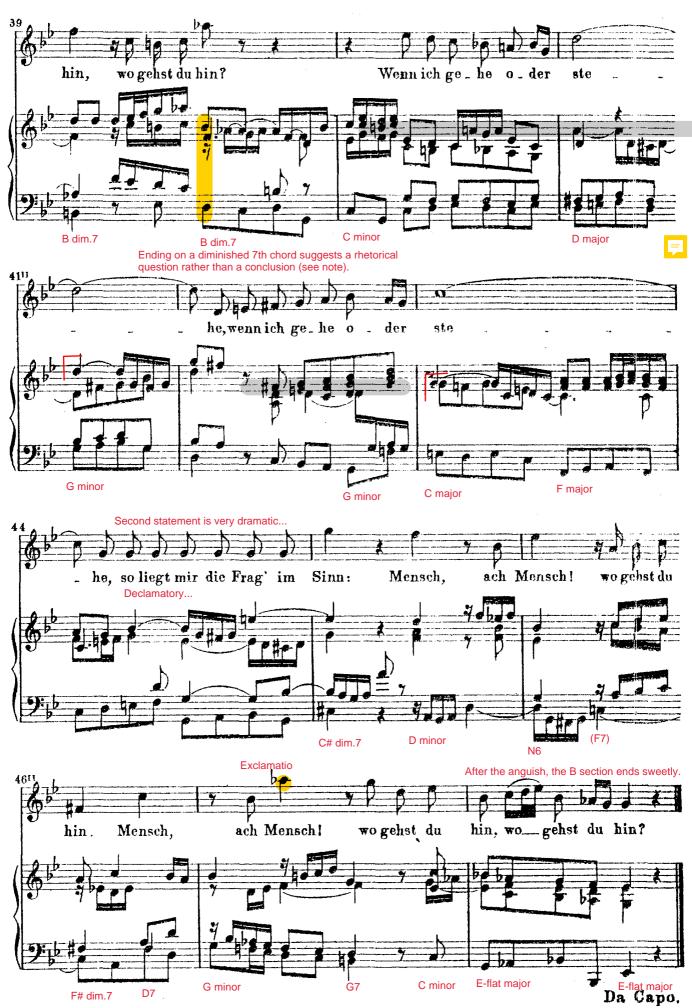
D minor

D minor





6



7

This is the third stanza of 9 in the 1582 chorale "Herr Jesu Christ, ich weiß gar wohl" by Bartholomäus Ringwald (1530–1598).

Ifred Dürr writes, "The hymn melody, sung in unadorned long notes by the soprano, is surrounded by a igorous unison of violins and violas. The whole movement thereby acquires a somewhat severe quality in ccordance with the character of the text." See The Cantatas of J. S. Bach, p. 317.



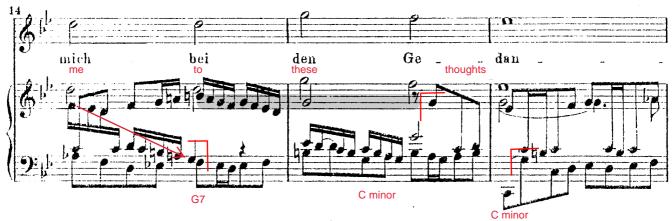
A purposeful headmotive, imitated by the continuo, which then continues with treading 8th notes, underscores the steadfast and consistent resolve of the text.



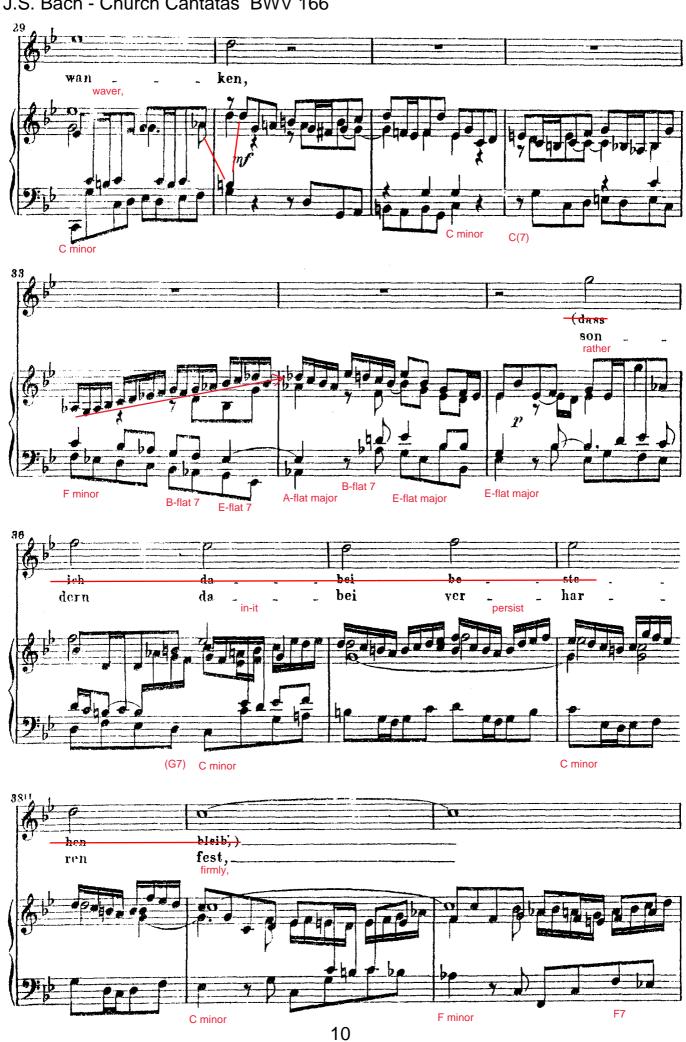


Soprano., The word change more immediately identifies the speaker with the previous movement.











Changing the text from "go to heaven" to "come to heaven" has the effect of emphaszizing arrival. kom men. Original chorale come words: fahrer G7 E-flat major B-flat 7 C minor C minor F minor G7 C major Secco C minor •Worldly pleasures & life itself can vanish quickly (166/4). Recitativo. B-flat 1. Basso, D F# Chromatic saturation in the vocal Bass is often part in 11 mm. _ fliessen Gleich wie die Re_gen _ was _ ser / bald und manche the voice of The text is rain-waters soon subside and (many) reminiscent of various biblical passages (see note Text painting: Quick descending on biblical scale for the rainwaters subsiding background). G minor D major D7 E-flat Freu de in der Far_ben leicht verschiessen, es auch der SO geht too (with) the easily SO is it joy Text painting: Quick rising melisma for "Freude" leading to a dissonant chord depicts the unstable foundation of earthly joy. 0 G7 C minor B-flat major B dim.7 F# dim.7 511 denn ob man mancher Mensch so vie le Stücken hält; Welt, auf wel-che (high-an-opinion) for though one which many-a

G minor

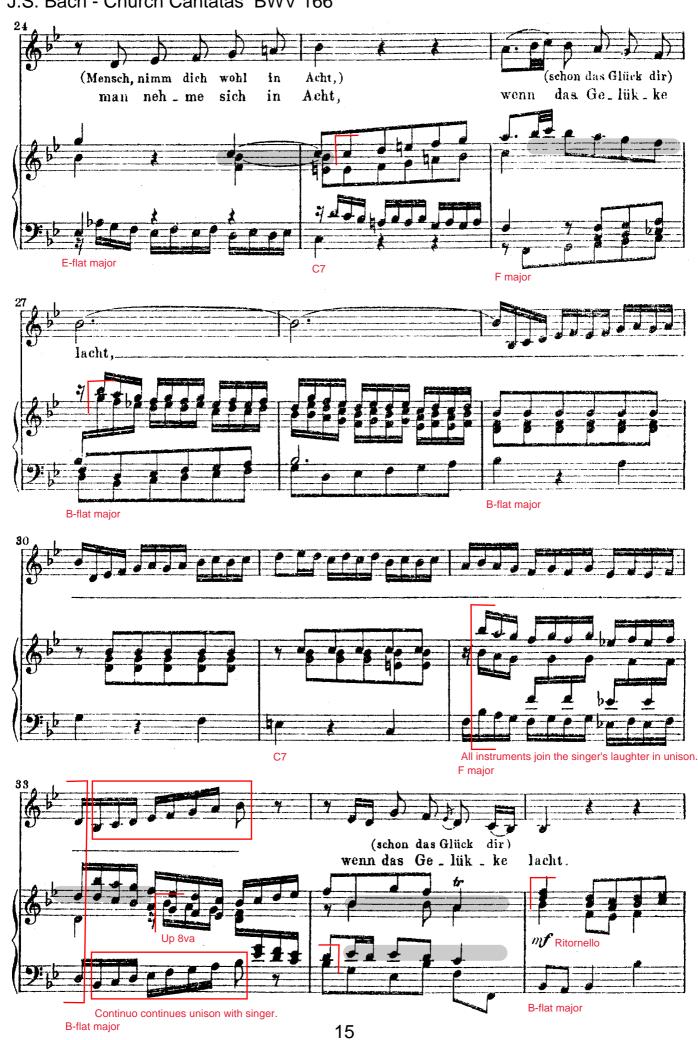
G minor

12

D7

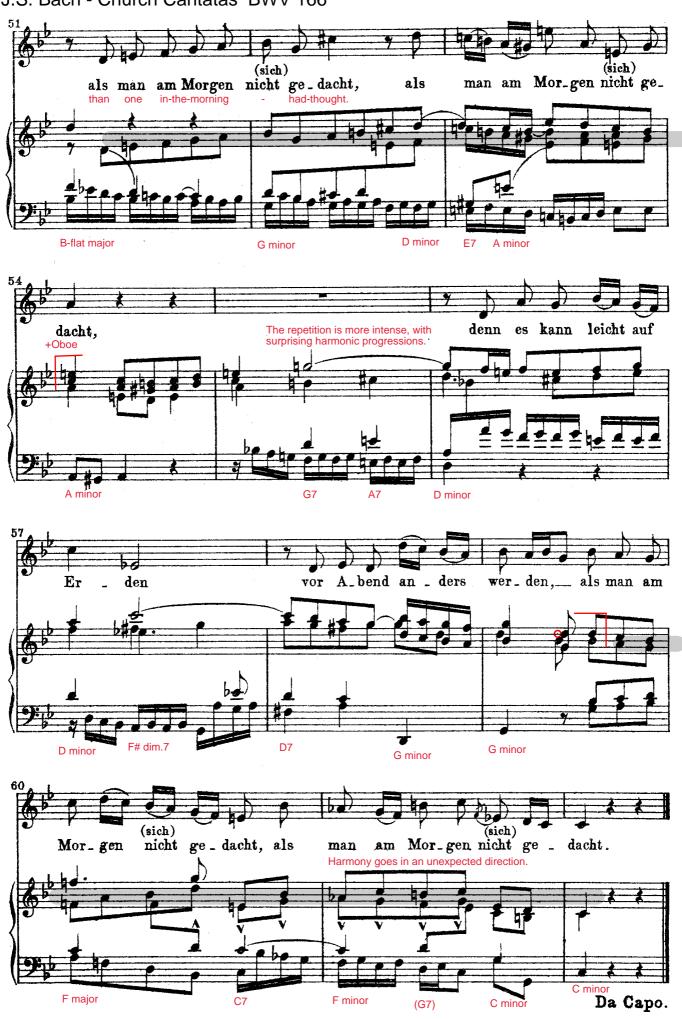








Ę



17

This is the first stanza of 12 in the 1686 chorale by Ämilie Juliane, Countess of Schwarzburg-Rudolstadt (1637–1706), see note. Alfred Dürr writes, "After [the] dance-like aria, the solemnity of the concluding chorale, with its prayer 'Just make my end be good" is all the more striking." See The Cantatas of J. S. Bach, p. 317. Bach sets the chorale very simply. The tune was one of Bach's favorites (see note).

Unoral (Mel:,,Wer nur den lieben Gott lässt walten".)

(6) Soprano (See also 27/1.) •Death comes at any time, only God knows how soon (166/6).



G minor



D minor

B-flat major

D major