

= Es ist euch gut , daß ich hingehe , BWV 108 =

Es ist euch gut , daß ich hingehe ( It is good for you that I leave ) , BWV 108 , is a church cantata by Johann Sebastian Bach . He composed it in Leipzig for Cantate Sunday , the fourth Sunday after Easter , and first performed it on 29 April 1725 .

It is the second of nine cantatas on texts by Christiana Mariana von Ziegler , with whom he collaborated at the end of his second cantata cycle . She used two quotations from the prescribed gospel from the Farewell discourses and closed the cantata with a stanza Paul Gerhardt 's " Gott Vater , sende deinen Geist " . The topic is the prediction of Jesus of his parting and the coming of the Spirit as a comforter . The first announcement is sung by the bass as the vox Christi , the second , in the centre of the work , by the chorus in three fugues combined in motet style but unified by similar themes . Bach scored the cantata for three vocal soloists ( alto , tenor and bass ) , a four @-@ part choir , and a Baroque instrumental ensemble of two oboes d 'amore , strings and continuo . He used elements of word @-@ painting , such as very long notes to illustrate firm belief , and sigh motifs interrupted by rests to illustrate the desiring heart .

= = History and words = =

Bach composed the cantata in his second year in Leipzig for the fourth Sunday after Easter , called Cantate . The prescribed readings for the Sunday were from the Epistle of James , " Every good gift comes from the Father of lights " ( James 1 : 17 ? 21 ) , and from the Gospel of John , Jesus announcing the Comforter in his Farewell discourses ( John 16 : 5 ? 15 ) . In his second year Bach had composed chorale cantatas between the first Sunday after Trinity and Palm Sunday , but for Easter returned to cantatas on more varied texts , possibly because he lost his librettist .

Between Easter and Pentecost Bach ´ s congregation heard a series of nine cantatas with texts by a new librettist , Christiana Mariana von Ziegler . As the average interval between the performances was less than a week ( they were not only for Sundays ; there were additional ones for Ascension Day and Pentecost ) , Bach may have been composed at a correspondingly intense rate , although it is not known when he began work on them . The first of the series was Ihr werdet weinen und heulen , BWV 103 , followed a week later by Es ist euch gut , daß ich hingehe . It begins with a bass solo as the vox Christi delivering a quotation from the gospel ( John 16 : 7 ) ; a second quotation appears in movement 4 ( John 16 : 13 ) . Movements 2 and 3 deal with the hope for salvation ; movement 5 is a prayer for guidance until death . The poet used as the closing chorale the tenth stanza of Paul Gerhardt 's hymn " Gott Vater , sende deinen Geist " ( 1653 ) , expressing faith in God 's guidance .

= = = Publication = = =

The cantata text was published in 1728 in Ziegler 's first collection , Versuch in gebundener Schreibart . The version set by Bach was slightly different , as he shortened the text here as in other cantatas by the same librettist . The music survived in a holograph manuscript , but was not published until 1876 when the cantata appeared in the Bach Gesellschaft ´ s first complete edition of Bach ´ s work .

= = Music = =

= = = Structure and scoring = = =

Bach structured the cantata in six movements , beginning with a biblical quotation for the vox Christi , Jesus speaking . A set of aria and recitative is followed by a chorus on another biblical quotation from the gospel , while an aria leads to the closing chorale . Bach scored the work for three vocal soloists ( alto ( A ) , tenor ( T ) and bass ( B ) ) , a four @-@ part choir , and a Baroque instrumental

ensemble of two oboes d 'amore ( Oa ) , two violins ( VI ) , viola ( Va ) and basso continuo . The duration of the cantata is given as 20 minutes .

In the following table of the movements , the scoring follows the Neue Bach @-@ Ausgabe . The keys and time signatures are taken from Alfred Dürr , using the symbol for common time ( 4 / 4 ) . The continuo , playing throughout , is not shown .

= = = Movements = = =

The cantata presents similarities to the one Bach wrote the previous year for the same occasion , Wo gehest du hin ? BWV 166 .

= = = 1 = = =

The similarities begin with the first movement , which like that of the previous year ´ s cantata , is given to the bass as the vox Christi . The movement is the quotation of verse 7 from the gospel , beginning : " Es ist euch gut , daß ich hingehe ; denn so ich nicht hingehe , kömmt der Tröster nicht zu euch . " ( It is good for you that I leave ; for if I did not go , the Comforter would not come to you . ) It is between aria and arioso . An oboe d 'amore as the obbligato instrument plays extended melodies . Voice and oboe share the musical material , conveying " the mood of grieving at parting " .

= = = 2 = = =

The following aria , " Mich kann kein Zweifel stören " ( No doubt can disturb me ) , is dominated by a virtuoso solo violin . The words " Ich glaube " ( I believe ) are illustrated by very long notes in the voice , while an ostinato bass line renders " steadfastness " in a different way . The musicologist Julian Mincham notes that Bach uses the key F @-@ sharp minor selectively , " often for slowish movements of great expressive force " , for example for the alto aria Buß und Reu from his St Matthew Passion .

= = = 3 = = =

A short secco recitative expresses " Dein Geist wird mich also regieren , Daß ich auf rechter Bahne geh " ( Thus Your Spirit will guide me , so that I walk on the right path ) .

= = = 4 = = =

The next biblical quotation , verse 13 of the gospel , " Wenn aber jener , der Geist der Wahrheit , kommen wird , der wird euch in alle Wahrheit leiten . " ( But when that one , the Spirit of Truth , shall come , He shall lead you into all truth . ) is rendered by the choir . It is divided in three sections , similar to a da capo form . All three parts are fugues , combined in motet style , the instruments playing mostly colla parte with the voices . The second section begins " Denn er wird nicht vom ihm selber reden " ( For He will not speak of His own accord ) ; the third section expresses " und was zukünftig ist , wird er verkündigen " ( and what is to come , He will foretell ) , on a fugue subject similar to the first , giving the movement a " feeling of unity " .

= = = 5 = = =

The last aria , " Was mein Herz von dir begehrt " ( What my heart desires from You ) , is accompanied by the strings , dominated by the first violin . The word " Herz " ( heart ) is rendered in sighing motifs , intensified by following rests .

= = = 6 = = =

The closing chorale , " Dein Geist , den Gott vom Himmel gibt , der leitet alles , was ihn liebt " ( Your Spirit , which God sends from heaven , leads everything that loves Him ) , is a four @-@ part setting on the melody of " Kommt her zu mir , spricht Gottes Sohn " . The bass line is pacing forward constantly .

= = Selected recordings = =

The selection is taken from the listing on the Bach @-@ Cantatas website . Choirs and orchestras are roughly marked as large by red background ; vocal ensembles with one voice per part ( OVPP ) and instrumental groups playing period instruments in historically informed performances are highlighted green .