

J.S. Bach
Cantata No. 166
Wo gehest du hin

Aria.
(Lento $\text{♩} = 44.$)

The first system of the Aria consists of six measures. It is written for a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'Lento' with a quarter note equal to 44 beats. The first measure includes a 'mf' dynamic marking. A trill is indicated above the second measure. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system of the Aria consists of seven measures, numbered 7 through 13. It continues the musical texture established in the first system, with consistent eighth-note accompaniment and melodic lines in both staves.

14 Basso.

The Basso section begins at measure 14. The vocal line is written in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "Wo gehest du hin, wo, wo gehest du hin, wo hin, wo gehest du". The piano part includes a 'p' dynamic marking. The vocal line features a mix of eighth and sixteenth notes.

The Basso section continues from measure 21 to 26. The lyrics are: "hin, wo hin, wo gehest du hin? Wo gehest du". The piano accompaniment includes a 'mf' dynamic marking and a trill in the final measure. The vocal line concludes with a question mark and a final phrase.

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28

hin, *tr* wo ge-hest du hin, wo-hin, wo *(tr)*

p

This system contains measures 28 through 34. The vocal line begins with a trill on the word 'hin'. The piano accompaniment features a delicate texture with a piano (*p*) dynamic. A trill is also indicated above the final measure.

35

gehest du hin, wo, wo ge-hest du hin? Wo ge-

mf *p*

This system contains measures 35 through 41. The vocal line asks 'gehest du hin, wo, wo ge-hest du hin?' and begins the phrase 'Wo ge-'. The piano accompaniment has a moderate (*mf*) dynamic, with a piano (*p*) dynamic starting in the final measure.

42

- hest du hin, wo-hin, wo-hin, wo, wo ge-

This system contains measures 42 through 47. The vocal line continues with 'hest du hin, wo-hin, wo-hin, wo, wo ge-'. The piano accompaniment maintains a consistent rhythmic pattern.

48

- hest du hin, wo-hin, wo-hin, wo, wo ge-hest du

This system contains measures 48 through 53. The vocal line continues with 'hest du hin, wo-hin, wo-hin, wo, wo ge-hest du'. The piano accompaniment continues with the same rhythmic accompaniment.

54

hin, wo-hin, wo ge- hest du hin, wohin,

This system contains measures 54 through 59. The vocal line concludes with 'hin, wo-hin, wo ge- hest du hin, wohin,'. The piano accompaniment continues with the same rhythmic accompaniment.

60

wo, wo, wo gehst du hin, wo hin, wo gehst du hin?

67

Aria.
Adagio. (♩ = 64.)

81

6 Tenore.

Ich will... zu den Him... mel

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8

denken und der Welt mein Herz nicht schenken, ich will an den Himmel den - ken

10^{II}

und der Welt mein Herz nicht schenken.

13

Ich will an den Himmel denken und der Welt mein Herz nicht

15^{II}

schen - ken.

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18

Ich will an den Him_mel

20^{II}

denken und der Welt mein Herz nicht schenken, an den Himmel will ich denken und der

23

Welt mein Herz nicht schenken, ich will an den Himmel denken und der

25^{II}

Welt__ mein Herz nicht schen

28

ken. Wenn ich

mf

31

gehe o - der ste he, wenn ich gehe o - der ste

34

he, so liegt mir die Frag' im Sinn, die Frag' im Sinn, so liegt

36

mir die Frag' im Sinn: Mensch, ach Mensch! wo gehst du

39

hin, wo gehst du hin? Wenn ich ge - he o - der ste

41

he, wenn ich ge - he o - der ste

44

he, so liegt mir die Frag' im Sinn: Mensch, ach Mensch! wo gehst du

46

hin. Mensch, ach Mensch! wo gehst, du hin, wo - gehst du hin?

Da Capo.