

# J.S. Bach - Church Cantatas BWV 139

Form: Chorus/Fantasia - Aria (T) - Recit (A) - Aria (B) - Recit (S) - Chorale.

Introduction & updates at [melvinunger.com](http://melvinunger.com).

NBA I/26; BC A159

23. S. after Trinity (BWV 163, 139, 52)

\*Philippians 3:17-21 (Our citizenship is in heaven.)

\*Matthew 22:15-22 (The Pharisees try to trap Jesus with the question: "Is it lawful to pay taxes to Caesar?")

Librettist: Unknown

FP: 12 November 1724 (St. Nicholas). This cantata belongs to Bach's chorale cantata cycle (see note).

The central idea of the cantata is "God as man's friend," derived from the last line of each chorale stanza (see note for chorale text and translation), which itself alludes to biblical passages such as James 2:23 (Abraham identified as a friend of God) and John 15:15 (Jesus calls his disciples friends).

## J.S. Bach

### Cantata No. 139

Wohl dem, der sich auf seinen Gott  
(Chorale Verse 1) • God as friend: Relying on him in times of opposition (139/1).

#### Nº 1. Vers 1. Coro.

(Tempo ordinario  $\text{♩} = 72$ )

139/1.



Regarding lost parts and attempted reconstructions, see note.

Instrumentation:

Tromba

Recorder I, II

Ob I, II

Vln I, II

Vla

SATB

Continuo

Form (Rhyme: ABABCC)

Rit (mm. 1-11) EM

Line 1 (11-16) EM-BM

Rit. (16-20) BM-EM

Line 2 (20-25) EM

Rit (25-35) EM

Line 3 (35-40=11-16) EM-BM

Rit. (40-44=16-20) BM-EM

Line 4 (44-49=20-25) EM

Rit (49-53) EM-Cm

Line 5 (53-59) F#m-BM

Rit (59-65) BM-G#m

Line 6 (65-71) G#m-EM

Rit (1-11) EM

1. Ob d'am I

Ritornello (related to chorale opening).

Vln I

Ob d'am II

E major

The opening gesture, derived from the first phrase of the chorale, played by 2 oboes d'amore in parallel 6ths with Vln I, suggests the sweetness of having God for a friend, as referenced in the text.

3(73) E7 A major B7 E major (F#7) B major

The four-note diatonic ascending figure permeates the whole movement, suggests lifting one's hope upward to "God as friend" as referenced in the text (see note).

B major E major C#7 F# minor

F# minor B7 E major

E major

The restless counter melody may suggest the enemies of Christ and the believer. Martin Petzoldt notes that tradition named 5 enemies of Christ: world, devil, death, hell, and sin. See *Bach Kommentar* 1:550, 642, 2:915. The opening chorale stanza mentions all of these except death, which appears in the last stanza (movement no. 6).

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**Stollen 1 of chorale's bar form.**

(NB. Der Cantus firmus: „Mach mit mir, Gott, nach deiner Güt“ im Sopran.)

**A Soprano.** Chorale text line 1. Accompanying voices have thematic material in diminution, treated imitatively.

11

Alto. Wehl dem, der sich  
Wohldem, der sich auf seinen Gott, wohl dem, — der sich auf sei - nen Gott,  
Tenore.

Basso. Wohldem, der sich auf seinen Gott, auf seinen Gott, wohldem, der

Ob d'am I  
Ob d'am II

13II E major E major

auf sei - - - -en Gott  
wohldem, der sich auf seinen Gott, der sich auf sei - - - -en  
sich auf seinen Gott, der sich auf sei - - - -en Gott, der sich auf sei - - - -en  
sich auf seinen Gott, wohldem, der sich auf seinen Gott, wohldem, der sich auf seinen

C#7 F# minor B7 E major F#7 B major

16

Gott  
Gott  
Gott  
Ritornello Ob d'am I  
Vln I  
Ritornello Ob d'am II

B major C#7 F# minor F# minor

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**B** Chorale text line 2. Accompanying voices have thematic material in diminution, treated imitatively.

**B** Chorale text line 2. Accompanying voices have thematic material treated imitatively.

19

recht kindlich kann ver... las... sen, recht

recht kindlich kann ver... las...

Ob d'am I

Ob d'am II

E major

E major

20

B

2111 B7 E major E major

lich kann ver - las -  
kindlich kann ver - las - sen, recht kindlich kann ver - las - sen,  
sen, recht kindlich kann ver - las - sen, recht kindlich kann verlas -  
kann ver - las - sen, recht kindlich kann ver - las -

E major

24

sen!  
recht kindlich kann verlas - sen!  
sen, recht kindlich kann verlas - sen!  
sen, recht kindlich kann verlassen!  
Ob d'am I  
Ritornello

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27      A major      B7      E major      F#7      B major

B major      E major      C#7      F# minor

F# minor      B7      E major

E major

**C** Chorale text line 3 (music of Stollen 1 repeats). Accompanying voices have thematic material in diminution, treated imitatively.

Stollen 2 of chorale's bar form.

Den      mag      gleich  
Den mag gleich Sün-de, Welt und Tod, den mag gleich Sün-de,  
Den mag gleich Sün-de, Welt und Tod, Welt und

= m. 11.      Ob d'am I      = m. 12.  
Ob d'am II

E major      E major

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37

Sünd-e, Welt und Tod  
Welt und Tod, den mag gleich Sünde, Welt und Tod, Sünd-e,  
Tod, den mag gleich Sünde, Welt und Tod, Sünd-e, Welt und Tod, Sünd-e,  
Den mag gleich Sünde, Welt und Tod, den mag gleich Sünde, Welt und Tod, Sünd-e,

Written out version of m. 15.

= m. 13. = m. 14. = m. 15.

C#7 F# minor B7 E major F#7

39 1/2

Welt und Tod  
Welt und Tod  
Welt und Tod Ritornello  
= m. 16 Ob d'am I = m. 17.  
Vln I Ob d'am II

B major F# minor

42

Accompanying voices have thematic material in diminution, treated imitatively.

D Chorale text line 4.  
und alle Teufel has -  
und alle

= m. 18. = m. 19. Ob d'am I D = m. 20. Ob d'am II

F# minor B7 E major E major

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45

al - le Teu - fel has -  
sen, und al - le Teu - fel has - sen,  
und al - le Teu - fel has - sen, und al - le  
und al - le Teu - fel has - sen, und al - le Teu - fel, al - le Teu - fel

= m. 21. = m. 22. = m. 23.

47 II

- sen,  
has - sen, und al - le Teufel has - sen,  
Teufel has - sen, und al - le Teufel has - sen,  
has - sen, und al - le Teufel has - sen. Ob d'am II

= m. 24 with a few changes. tr. Ritorcello

E major B major E major F#7

50

Ob d'am II

Ob d'am I up 8va

B major E major E major G# major C# minor B7 E major

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53 E Chorale text line 5. Accompanying voices have thematic material in diminution, treated imitatively.

Abgesang of chorale's bar form.

sobleibt er dennoch wohl vergnügt,  
so bleibt er dennoch wohl vergnügt,  
so bleibt er dennoch wohl vergnügt,  
so bleibt er dennoch wohl vergnügt,  
sobleibt er

C# minor C#7 F# minor B(7) E major

1511 B(7)

er den noch wohl ver - - so bleibt er den noch wohl vergngt, so bleibt er  
wohl ver - - so bleibt er den noch wohl ver - - dennoch wohl vergngt, so bleibt er dennoch wohl vergngt, so bleibt er den - -

E major

58 E major E major

gnügt,  
dennnoch, dennoch bleibt er wohl ver-gnügt,  
so bleibt er dennoch wohl vergnügt,  
noch wohl ver - gnügt, Ritornello

Vln I  
Ob d'am I  
Ob d'am II

F#7 B major B major E major C#7 F# minor

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61

F# minor      G#7      (C# minor)

63

C# minor      D#7      G# minor

65

**F** Chorale text line 6. Accompanying voices have thematic material in diminution, treated imitatively.

wenn      er      nur      Gott  
 wenn er nur Gott zum Freun - - de kriegt, wenn er nur  
 wenn er nur Gott zum Freun - - de kriegt, nur Gott zum Freunde, wenn er nur  
 wenn er nur Gott zum Freunde kriegt, wenn er nur

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

67 II

zum      Freun - - de      kriegt.  
 Gott zum Freunde kriegt,      wenn er nur Gott zum Freunde  
 Gott zum Freunde kriegt, wenn er nur Gott zum Freunde kriegt, wenn er nur Gott zum Freunde  
 Gott zum Freunde kriegt, wenn er nur Gott zum Freunde kriegt, zum Freun - de,

E7      A major      B7

70

kriegt, wenn er nur Gott zum Freunde kriegt.

kriegt, wenn er nur Gott zum Freunde kriegt.

wenn er nur Gott zum Freunde kriegt. Ritornello

Ob d'am I  
Ob d'am II  
Vln I

E major E7 A major E major Dal Segno.

One of two obbligato parts is lost. The other is for violin. Regarding the reconstruction of lost parts, see note at no. 1.

## Nº 2. Aria.

139/2. (Moderato  $\text{♩} = 80$ ) (Based on Chorale Verse 2) •God as friend means the foe presents no danger (139/2).

1. Editorial reconstruction/realization. Vln I

A major Bass figure treated as a quasi-ostinato. B7 E major E7



A major B7 E major

(Choral.) Editorial addition of chorale phrase.

E major (E7) A major B7

E major E7 A7 F#7 B minor

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Editorial addition of chorale phrase.

17 E7 A major

21 A major A major

**A Tenore.** "God is my friend" motive permeates the entire movement, and contrasts with the 16th-note passages representing the raging of the enemy (see note above for comment by Alfred Dürr).

25 Gott ist mein Freund, Gott ist mein Freund; was hilft das  
A major B7 E7

Word painting: Leaping melismas for "das Toben" ("the raging").  
Bass figure treated as a quasi-ostinato.

29 To \_ ben, was hilft das To \_ ben, so wi \_ der mich ein Feind er \_  
A major A7 D major

Editorial addition of chorale phrase.

32 ho \_ ben! Gott ist mein Freund, Gott ist mein  
F#(7) B minor G major E minor

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Editorial addition of chorale phrase.

36

Freund; was hilft das To... ben, washilft das To... ben, so

F#7      B minor

Text painting: Line rises to high note for "enemy raised up against me."

39

widermicheinFeinder... ho... ben! ich bin getrost bei Neid und Hass, ich bin ge...

B minor      E# dim.7      G#7      F# minor C# minor      C# minor

43

trost, ich bin ge... trost, ich bin ge... trost.getrost bei Neid und Hass.

Ritornello

47

C# minor

50 **B**

Gott ist mein Freund,      Gott ist mein Freund,

C# minor      F#7      B minor      E7

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54

Gott ist mein Freund,  
Gott ist mein Freund; was hilft das

A major                      B7                      E7

Text painting: Long, energetic melisma for "das Toben" ("the raging").

### Editorial addition of chorale phrase.

58

To - ben, was hilft das

A major

A major

## A major

A major

61

To - \_ ben, so wi - der mich ein Feind er - ho - \_ ben, so

A major

F#7

The text's reference to deceitful and envious enemies alludes to the Gospel reading, in which the Pharisees try to trap Jesus. See note.

64

wi - der mich ein Feind er - ho - ben! ich bin ge - trost bei Neid und

B minor

A major

## B minor

A major

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67

Hass, ich bin ge - trost, ich bin ge - trost, ich bin ge -

A major

70

trost, getrost bei Neid und Hass.

Ritornello

A major

Up 1 8va (see full score).

B7

73

Ja,

E major

E7

A major

A major

E# dim.7

76

Text painting: Speech-like declamation for "speaking the truth rarely."

re - det nur die Wahrheit spär - lich, ja,

F# minor

F# minor

B7

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Musical score for piano and voice. The vocal line consists of three staves of music with lyrics: "was that mir das?", "seid im.mer falsch,", and "was that mir das?". The piano accompaniment features harmonic changes indicated by red text at the bottom of each measure: "A# dim.7", "A# dim.7", and "F#(7)". The score is in common time, with a key signature of one sharp.

85

seid immer falsch,  
seid immer falsch,  
was thut mir das, seid

B minor

B minor

Text painting: Neapolitan 6th for "always false." **D**

immerfalsch, was thut mir das?

*mf* Ritornello

N6      F#7      B minor      A7      D major

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Text painting: Obligato becomes more energized for reference to scoffers.

92

ihr Spöt - ter, ihr Spöt - ter, ihr

E(7)                    A major                    B7

Text painting: Long, energetic melisma for "Spötter" ("scoffers").

95

Spötter seid mir un - ge - fähr - lich, ihr Spöt - - -

E major

98

Editorial addition of chorale phrase.

ter, ihr Spötter, ihr

E major                    E major

101

Spöt - ter seid mir unge - fähr - lich, ihr Spöt - ter seid mir un - ge -

E major                    C#7                    F# minor

104

fähr - lich. ihr seid mir un - ge - fähr - lich, ihr Spöt - -

B7 E major E major

107

- ter, ihr Spöt - - ter, ihr seid mir un - ge-fähr - lich.

Secco E major Da Capo.  
E major

**Nº 3. Recitativo.**

139/3. •Christ's children sent among wolves as he too was (139/3).

1. Alto.

Der Heiland sen-det ja die Sei-nen recht mitten in der Wöl-f-

C# major E# dim.7

The reference to wolves alludes to Jesus' earlier words (see side note, citing Matthew 10:16) as well as to the Gospel reading, in which the Pharisees attempt to trap Jesus by asking whether he approved paying the Roman tax (see note at no. 2). In his commentary on the day's Gospel, Johann Olearius (whose biblical commentary was in Bach's personal library) noted the similarity between the Roman tax and the Turkish tax of his own day (cited in Martin Petzoldt, *Bach Kommentar* 1:643).

3

Wuth. Um ihn hat sich der Bösen Rotte, zum Schaden und zum Spotte, mit List gestellt: doch

F# minor B# dim.7 C# minor

6

da sein Mund so weisen Ausspruch thut, so schützt er mich auch vor der Welt.

F#7 B minor E# dim.7 F# minor

## No 4. Aria. 139/4.

(Poc' allegro  $\text{d} = 72$ ) (Based on Chorale Verse 3) • God as friend in times of adversity (139/4).



Rondo Form (Rhyme: ABBACC)

Note: Line 3 ("Plötzlich...") changes from iambic to dactylic meter.

Measure numbers do not reflect cadences that overlap formal divisions.

Rit (mm. 1-12) C meter, (poc' allegro), F#M

Text lines 1-2 (13-26) F#m-C#M

Line 3 (27-36) 6/8 meter, vivace, C#M-AM

Rit (37-39) C meter, (poc' allegro), AM

Lines 4-6 (40-45) C meter, andante, AM-Bm

Rit (46-50) C meter, vivace, Bm

Lines 4-6 (51-57) C meter, andante, Bm-C#m

Rit (58-69) C meter, vivace (poc' allegro?), F#m

Text lines 1-2 (70-83), F#m-C#M

Line 3 (84-88) 6/8 meter, vivace, C#M-DM

Lines 1-2 (89-92) C meter, poc' allegro, DM-F#M

Line 3 (93-102) 6/8 meter, vivace, F#M-F#m

Rit (103-106) C meter, poc' allegro, F#m

In this aria, unity of affect gives way to the differentiated portrayal of 3 literary images:  
1) the strikes of misfortune  
2) sudden intervention of the divine hand  
3) comforting light

These different images prompt changes of tempo and meter.

Bass line = "das Unglück schlägt" ("misfortune strikes").

Although the dotted rhythm might suggest a French overture, the application here appears different.

Alternating notes between unison oboes d'amore and continuo bass play descending chromatic fourth, traditional symbol of lament to flatward harmonic progression.

F# minor

F# minor

F# minor

The vagaries of misfortune "hitting from all sides" referenced in the text is reflected in frequent harmonic instability, particularly cadences on a major chord followed immediately by alteration of the chord to a dominant seventh, leading to modulation flatward in the circle of fifths.

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Text painting: Swirling 16th notes in the violin with a jerking rhythm in voice and continuo in a fast tempo depict the misfortune like a heavy chain striking the speaker and wrapping itself around him, as referenced in the text.

13 **A Basso.**

Das Unglück schlägt auf al - len Sei - . . ten

*p*

F# minor  
Editorial realization (see full score.)

F# major F#7 B major B7

15

um mich ein cent - - - - nerschwe - res Band,

E major E7 A major A7 D major E# dim.7

17

um mich ein cent - nerschwe - res Band;

F# minor  
C#7

19

das Un-glück schlägt auf al - len

F# minor  
F# minor

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21

Seiten, das Unglück schlägt auf al len Sei ten um mich

F# major      F#7      B major      B7      E major      E7      A major      A7

23

- ein cent ner schw - res, ein cent nerschwe - res

D major      E# dim.7      C#7      F# minor

25

Band, um mich ein cent ner schw - res

C# pedal      F# minor      F# minor

Text painting: The sudden change referenced in the text is marked by a change from iambic to dactylic meter. Bach correspondingly changes to 6/8 meter, triadic melody, and a vivace tempo.

27

**B Vivace. (d. = 72.)**

Band.      Doch plötzlich erscheinet die helfende Hand, doch

Ob d'amore I, II      Yet suddenly appears the helping hand

Vln (up 8va)

F# minor      B minor

Harmonic progression flatward in the circle of fifths.

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30

plötzlich erscheint die hellen-de Hand, die hel-

E major      A major      D major

33

fende

E major      F# minor      D major      E major      A major

37 (Poco allegro. Tempo I.)

Syncopations appear to underscore misfortune's assault.

Hand! Vln

Ob d'am I, II

Ritornello

A major      A7      Continuo down 8va (see full score).      D major

38II

C Andante. ( $\text{d} = 60$ ) Text painting: Playful, cantabile melody in casual tempo with continuo alone for "Comfort's light appears to me from afar."

40

Mir scheint des Trostes Licht von wei-

(Choral.) Continuo alone: All else, including addition of the chorale, is editorial.

A major      C#7      F# minor      F#7      B minor

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The text quotes the last two lines of the third chorale stanza verbatim but Bach makes no reference to the chorale melody.

NBA: weiten

42

tem; da lern' ich, da lern' ich,

A7 F#7 B minor B minor A7

44

da lern' ich erst, dass Gott al- lein der Men-schen be- ster Freund muss

B minor F#7 B minor

46 Vivace. ( $\text{d} = 88$ )

sein.

mf

B minor B minor

48 II

E7 F#7 B minor

D Andante. ( $\text{d} = 60$ )

Text painting: Playful, cantabile melody in casual tempo with continuo alone for "Comfort's light appears to me from afar."

51

Mir scheint des Trostes Licht von wei-

Continuo alone: All else, including addition of the chorale, is editorial.

B minor C#7

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53 NBA: weiten  
tem; da lern' ich, da lern'

F# minor      G#7      C# minor      B# dim.7      C# minor

55 ich erst, dass Gott al lein der Menschen be ster Freund muss sein.

G#7      C# minor      C# minor

**Vivace.**  
**E (Poco' allegro. Tempo I.)**

58 *mf*

F# minor      F# major      F#7      B major      B7

60

E major      E7      A major      A7      D major      E# dim.7

62

C#7      F# minor      F#7

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64

B minor      G#7      E# dim.7      C#7

66

F# minor      F# minor

68

70      **F**  
Das Unglück schlägt      auf al - len Sei - - ten  
*p*

F# minor      F# major      F#7      B minor      B7

72

um mich ein cent - - - - nerschwe - res Band,

E major      E7      A major      A7      D major      E# dim.7

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um mich ein cent - nerschwe - res Band;

F# minor  
C#7

76

das Un-glück schlägt auf al - len

F# minor

F# minor

78

Sei - ten, das Unglück schlägt auf al - len Sei - - ten um mich

F# major      F#7      B major      B7      E major      E7      A major      A7

Musical score for orchestra and choir, page 80, measures 1-2. The score consists of three staves. The top staff is for the bassoon, the middle staff for the strings, and the bottom staff for the bassoon again. The vocal parts are integrated into the instrumental staves. The vocal line includes lyrics: "ein cent - ner.schwe - res, ein cent - nerschweres". The key signature changes from D major to F# minor. Measure 1 ends with a fermata over the bassoon part.

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82

Band, um mich ein cent - ner - schwe - - res.

C#(7) F# minor  
C# pedal

Text painting: The sudden change referenced in the text is marked by a change from iambic to dactylic meter. Bach correspondingly changes to 6/8 meter, triadic melody, and a vivace tempo.

84 G Vivace. (Tempo II.)

Band. = m. 27.  
Doch plötz - lich er - schei - net die = m. 28.

C# major F# minor

86

hel-fen-de Hand, doch plötzlich erschei-net die hel-fen-de Hand!

E major A major

89 Poco allegro. (Tempo I.)

Das Un - glück schlägt auf al - len Sei - - ten

D major F#7 B minor G#7

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91

um mich ein cent - nerschwe - res Band.

C# major      C#7      F# minor

Text painting: The sudden change referenced in the text is marked by a change from iambic to dactylic meter. Bach correspondingly changes to 6/8 meter, triadic melody and a vivace tempo.

H Vivace. (Tempo II.)

93

Doch plötz - lich er - schei - net die hel - fen - de Hand, doch

F# major      B minor      E7

A long melisma underscores the "helping" hand of God.

96

plötz - lich er - schei - net die hel - fende Hand die hel -

A major      C#7      F# minor

99

F# minor

Poco' allegro. (Tempo I.)

Musical score for piano, page 102, section "Fen-de Hand!". The score consists of three staves. The top staff is bass clef, F major (one sharp). The middle staff is treble clef, C major. The bottom staff is bass clef, F major (one sharp). The section begins with a forte dynamic. The lyrics "fen-de Hand!" are written below the middle staff. The middle staff has a ritornello section marked "mf". The key signature changes to F# minor at the end of the section.

Martin Petzoldt argues that, in adapting ideas from the chorale's 4th stanza, the librettist modified the pietistic theology of the chorale to a more traditional Lutheran understanding of sin (see note here and note at no. 6).

**Nº 5. Recitativo.** (Based on Chorale Verse 4) •Sin's burden is greatest foe; removed by the Savior (139/5).  
139/5. 1. Soprano.



The musical score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is F# minor (one sharp). The soprano part starts with a melodic line of eighth and sixteenth notes. The lyrics "Ja, trag' ich gleich den grössten Feind in mir, (die schwere Last der Sünden. mein" are written below the soprano staff. The alto and bass parts provide harmonic support with sustained notes and chords. The bass staff includes a bassoon part. The score ends with a final chord of F#7.

g

g strings underscores the comforting inner rest provided by the Savior ("God as friend") despite an inner enemy of sin and Satan'

A "halo" of sustaining strings underscores the comforting inner rest provided by the Savior ("God as friend") despite an inner enemy of sin and Satan's cunning.



A musical score page from a hymnal. The top line shows a soprano vocal part in B major, starting with a treble clef, a key signature of two sharps, and a common time signature. The lyrics are: "Heiland lässt mich Ruhe finden. Ich gebe Gott, was Gottes ist. das In-ner-ste der". The bottom line shows a basso continuo part in B major, starting with a bass clef, a key signature of two sharps, and a common time signature. The lyrics continue: "Heiland lässt mich Ruhe finden. Ich gebe Gott, was Gottes ist. das In-ner-ste der". The piano accompaniment part is on the right, showing chords in B major and E(7). The page number 4 is at the top left, and a note at the top right says: "The text refers back to the Cooper reading of the day (Matthew 23:24), Jesus saying, "Render...to God the things that are God's.""/>

The text references the Gospel reading of the day (Matthew 22:21), Jesus saying, "Render...to God the things that are God's."

7

Seelen, Will er sie nun erwählen, so weicht der Sünden Schuld, so fällt des Satans List.

C#7                    F#7                    B7 E major

(Verse 5) •God as friend allows me to defy all foes (139/6).

**Nº 6. Vers 5. Choral.** (Mel: „Mach's mit mir, Gott, nach deiner Güt“) = 1628 tune by Johann Hermann Schein (1586–1630).

5 139/6. Soprano.

+Trp, Rec I, II  
all'ottava,  
Ob I, II

Da - he - ro Trotz der Hö - len Heer! Trotz auch des To - des Ra - chen!  
Trotz al - ler Welt! mich kann nicht mehr ihr Pochen trau - rig ma - chen!

Alto.

+Vln II

Da - he - ro Trotz der Hö - len Heer! Trotz auch des To - des Ra - chen!  
Trotz al - ler Welt! mich kann nicht mehr ihr Pochen traurig ma - chen!

Tenore.

+Vla

Da - he - ro Trotz der Hö - len Heer! Trotz auch des To - des Ra - chen!  
Trotz al - ler Welt! mich kann nicht mehr ihr Pochen traurig ma - chen!

Basso.

E major B major F# major (B7) E major B major

9

Gott ist mein Schutz, mein' Hilf' und Rath: Wohl dem, der Gott zum Freunde hat.

Gott ist mein Schutz, mein' Hilf' und Rath: Wohl dem, der Gott zum Freunde hat.

Gott ist mein Schutz, mein' Hilf' und Rath: Wohl dem, der Gott zum Freunde hat.

Gott ist mein Schutz, mein' Hilf' und Rath: Wohl dem, der Gott zum Freunde hat.

Johann Christoph Rube

E major E7 A major C#7 F# minor B major G# minor N6 E major E major