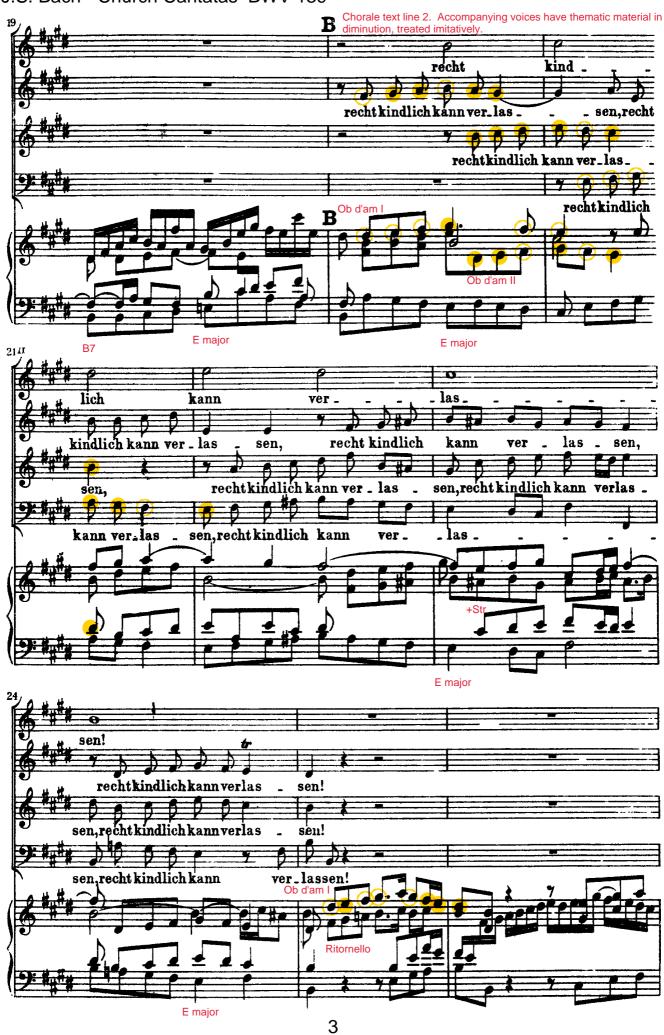
Introduction & updates at melvinunger.com. The central idea of the cantata is "God as man's friend," derived from the last line of each chorale stanza NBA I/26; BC A159 (see note for chorale text and translation), which itself alludes to biblical passages such as James 2:23 23. S. after Trinity (BWV 163, 139, 52)
\*Philippians 3:17–21 (Our citizenship is in heaven.) (Abraham identified as a friend of God) and John 15:15 (Jesus calls his disciples friends). Chorale Cantata \*Matthew 22:15-22 (The Pharisees try to trap Jesus J.S. Bach with Lost Material. with the question: "Is it lawful to pay taxes to Caesar?") Librettist: Unknown Cantata No. 139 The restless countermelody may suggest the FP: 12 November 1724 (St. Nicholas). This cantata nemies of Christ and the believer. Martin belongs to Bach's chorale cantata cycle (see note). Petzoldt notes that tradition named 5 enemies of Christ: world, devil, death, hell, Wohl dem, der sich auf seinen Gott and sin. See Bach-Kommentar 1:550, 642, (Chorale Verse 1) 2:915. The opening chorale stanza mentions Instrumentation: all of these except death, which appears in Ob d'amore I, II the last stanza (movement no. 6) Nº 1. Vers 1. Coro. VIn I, II Regarding lost Vla (Tempo ordinario = 22.) parts and **SATB** attempted Continuo reconstructions see note. Form (Rhyme: ABABCC) Rit (mm. 1-11) EM Line 1 (11-16) EM-BM itornello Rit. (16-20) BM-EM (related to choral 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 The opening gesture, derived from the first phrase of the chorale, played by 2 oboes d'amore in Rit (59-65) BM-G#m Line 6 (65-71) G#m-EM parallel 6ths with VIn I, suggests the sweetness of having God for a friend, as referenced in the text. Rit (1-11) EM B major A major E 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). C#7 B major E major F# minor F# minor E major E major

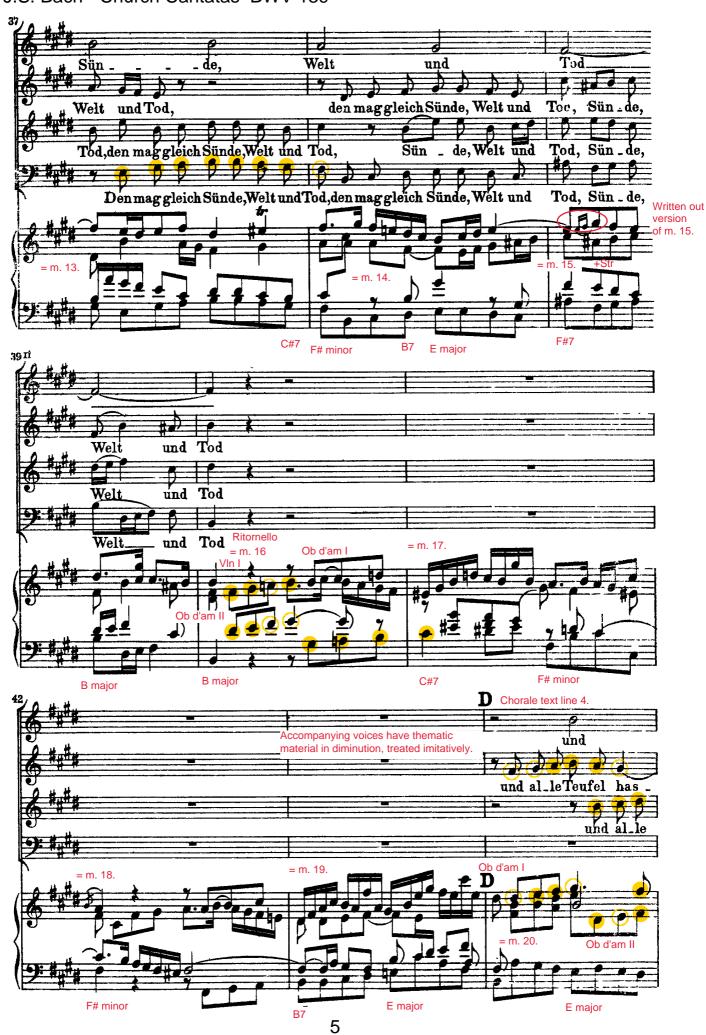
Last changed: 27 November 2025. ch Cantatas BWV 139 Form: Chorus/Fantasia - Aria (T) - Recit (A) - Aria (B) - Recit (S) - Chorale.

J.S. Bach - Church Cantatas BWV 139 Stollen 1 of chorale's bar form.

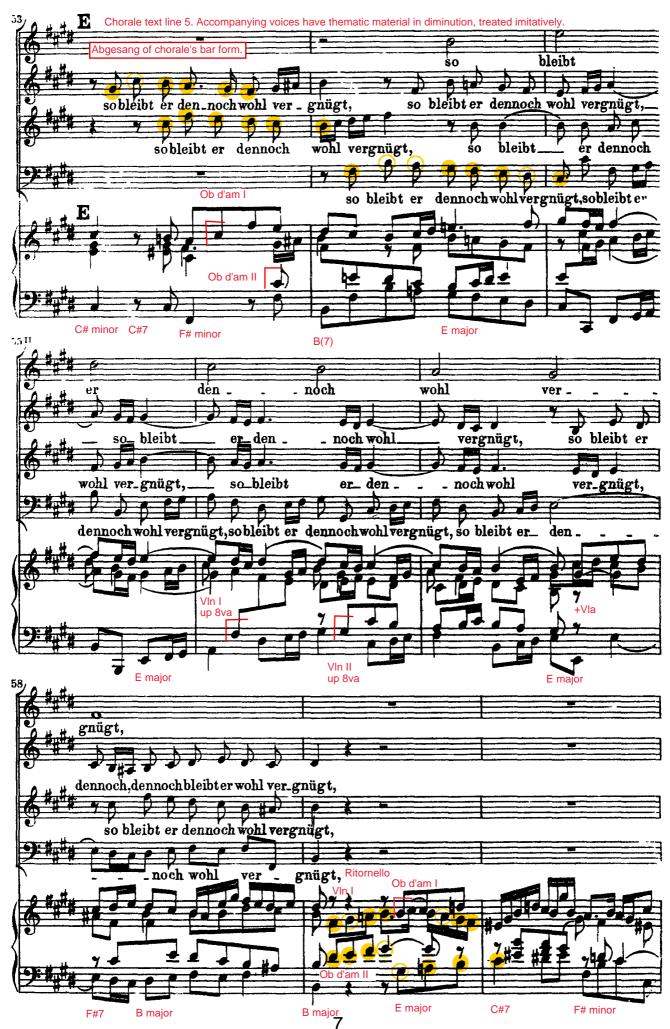
(M. Der Cantus firmus: "Mach's mit mir, Gott, nach deiner Güt" im Sopran.) Soprano. Chorale text line 1. Accompanying voices have thematic material in diminution, treated imitatively. der Wehl dem, sich Alto. R Wohldem, der sich auf seinen Gott, wohl dem, der sich auf sei \_ nen Gott, Wohldem, der Ö sich auf seinen Gott, auf seinen Gott, wohldem, der Basso Wohl dem,der Ob d'am For biblical background see note. Ob d'am II E major E majo Gott auf sei nen wohldem, der sich auf seinen Gott, der sich auf \_ nen sei nen Gott, der sich auf nen seinen sich auf seinen Gott, wohldem, der sich auf Gott, wohl dem, der sich auf C#7 F# minor E major B major Gott For word-for-word translations, see Unger, Handbook to Bach's Sacred Gott Gott Ritornello C#7 B major F# minor F# minor

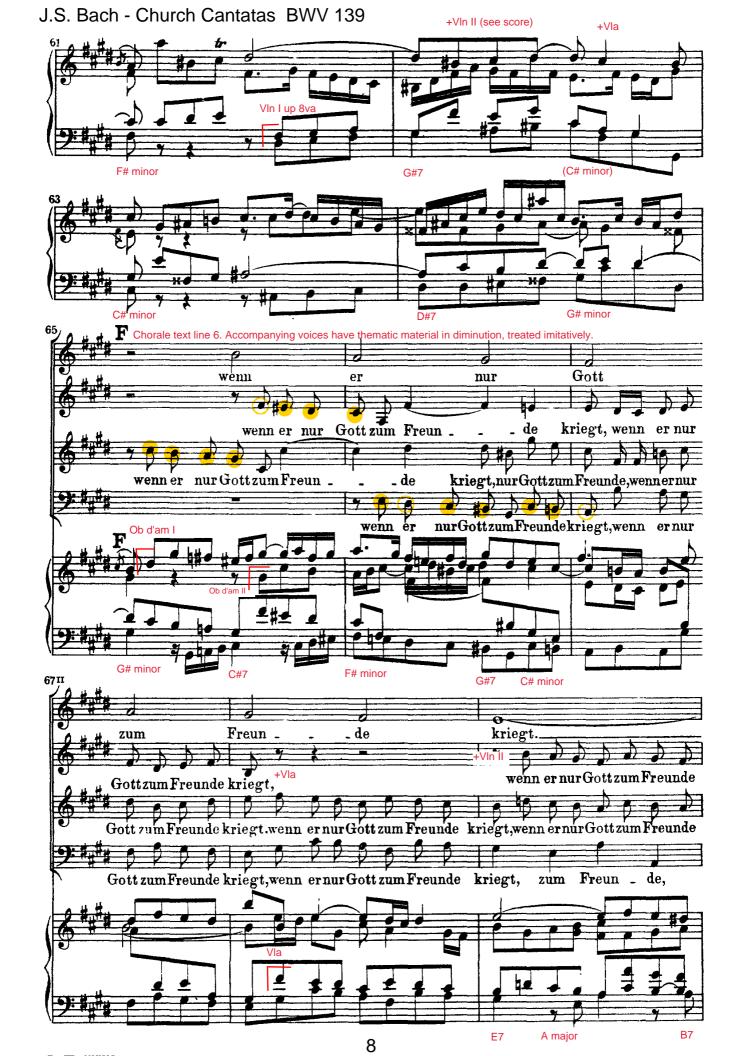


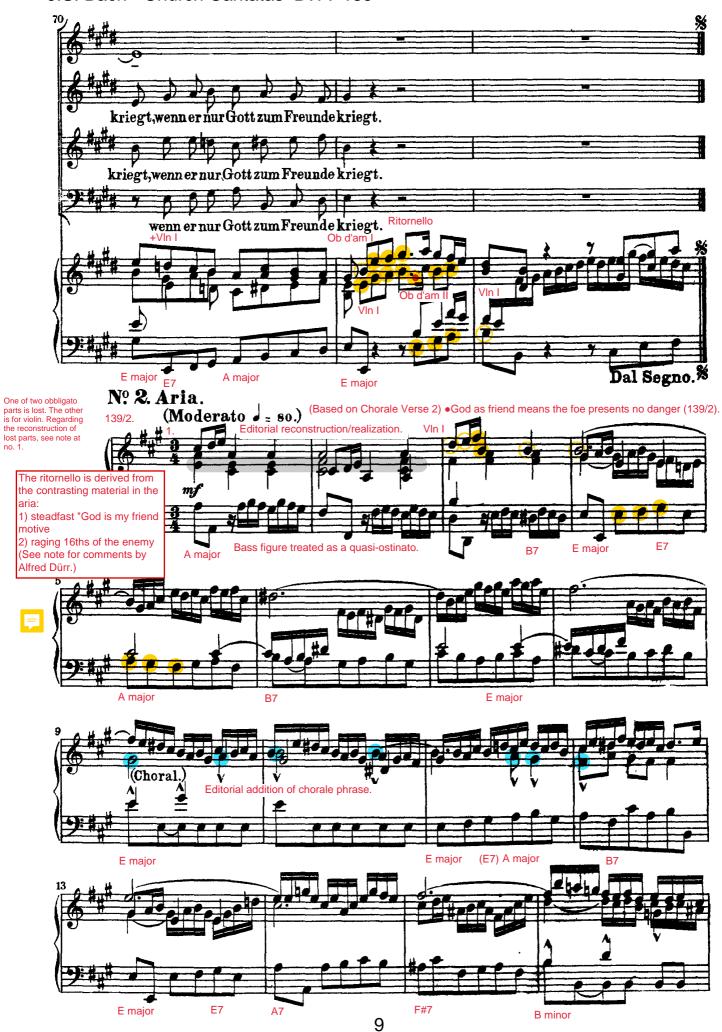


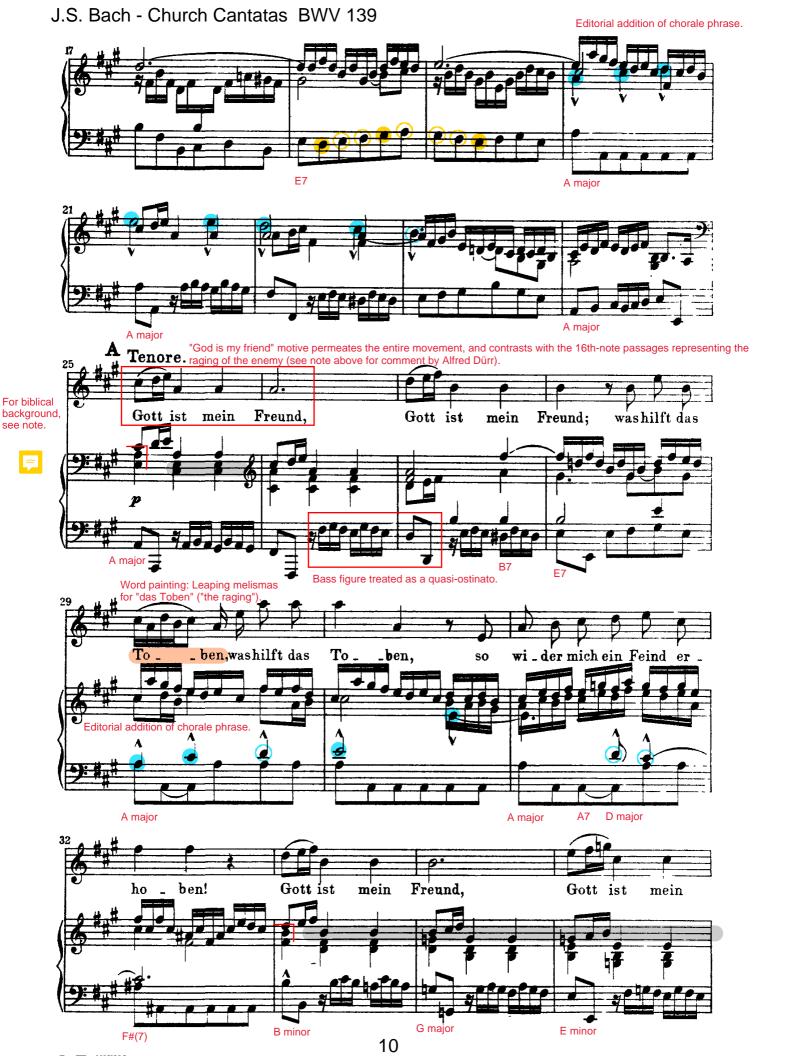










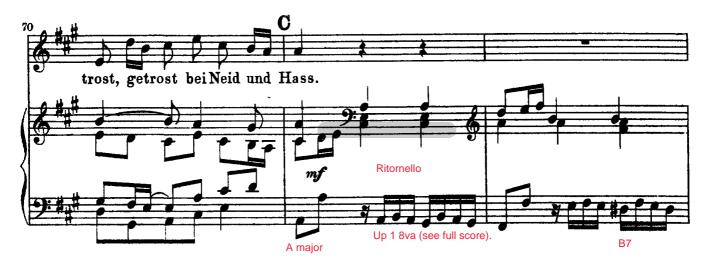


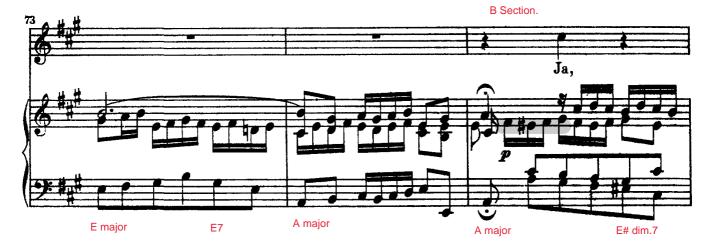












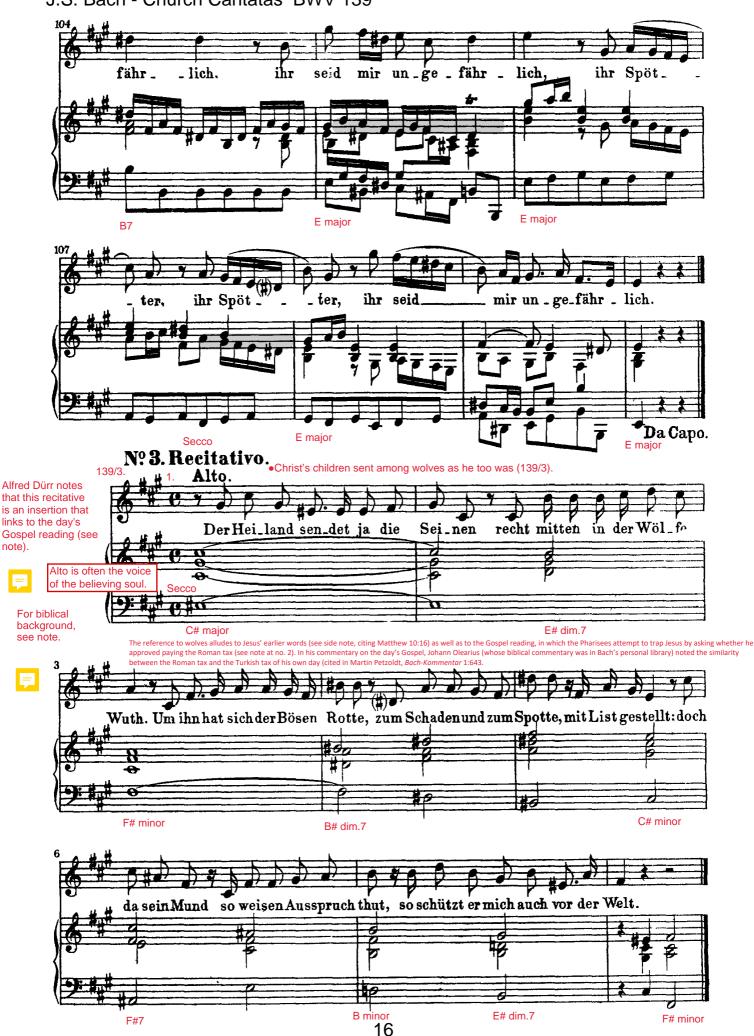




J.S. Bach - Church Cantatas BWV 139 Text painting: Obligato becomes more energized for reference to scoffers. Spöt \_ ihr ihr ihr Spöt \_ \_ ter, \_ ter, E(7) A major В7 Text painting: Long, energetic melisma for "Spötter" ("scoffers"). ihr Spöt -Spöt\_ter seid mir un \_ ge fähr lich, E major \_ter, ihr Spötter, Editorial addition of chorale phrase. E major E major Spöt\_ter seid Spöt ter seidmir unge fähr lich, ihr mir un \_ ge \_ C#7

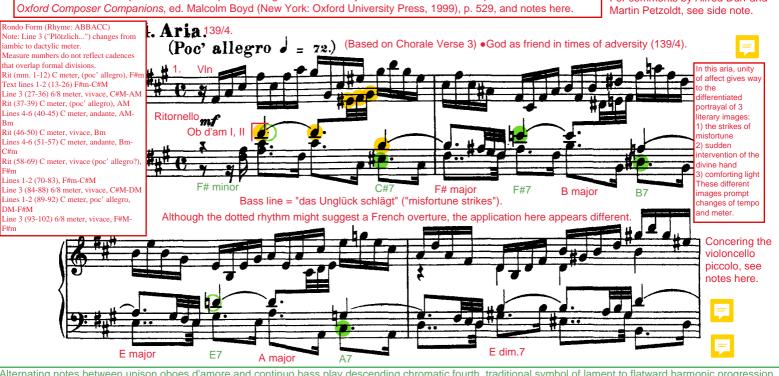
15

E major



One of Bach's students provided the violin part, the original of which may have been for violoncello piccolo. See J. S. Bach.

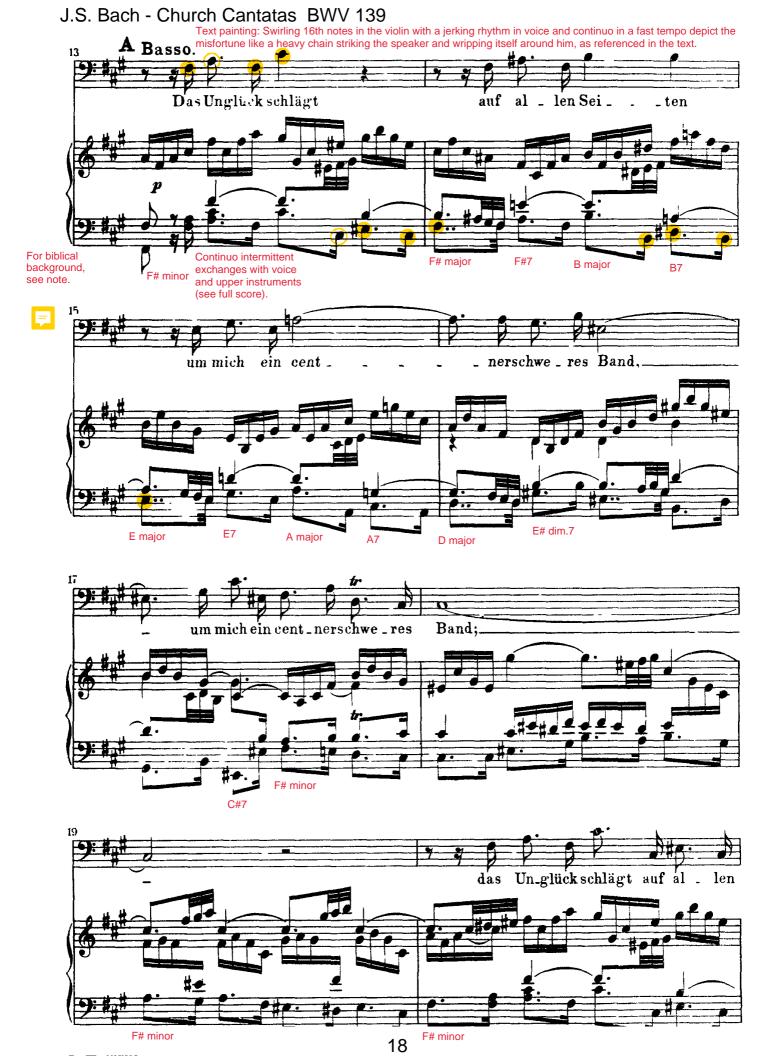
For comments by Alfred Dürr and

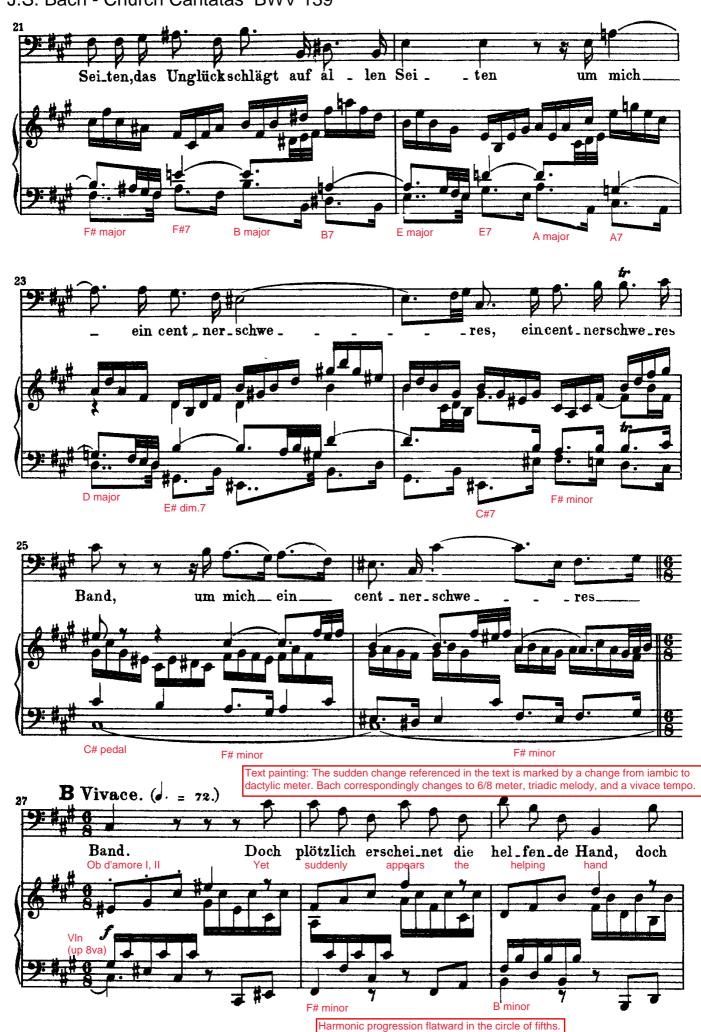


Alternating notes between unison oboes d'amore and continuo bass play descending chromatic fourth, traditional symbol of lament to flatward harmonic progression.



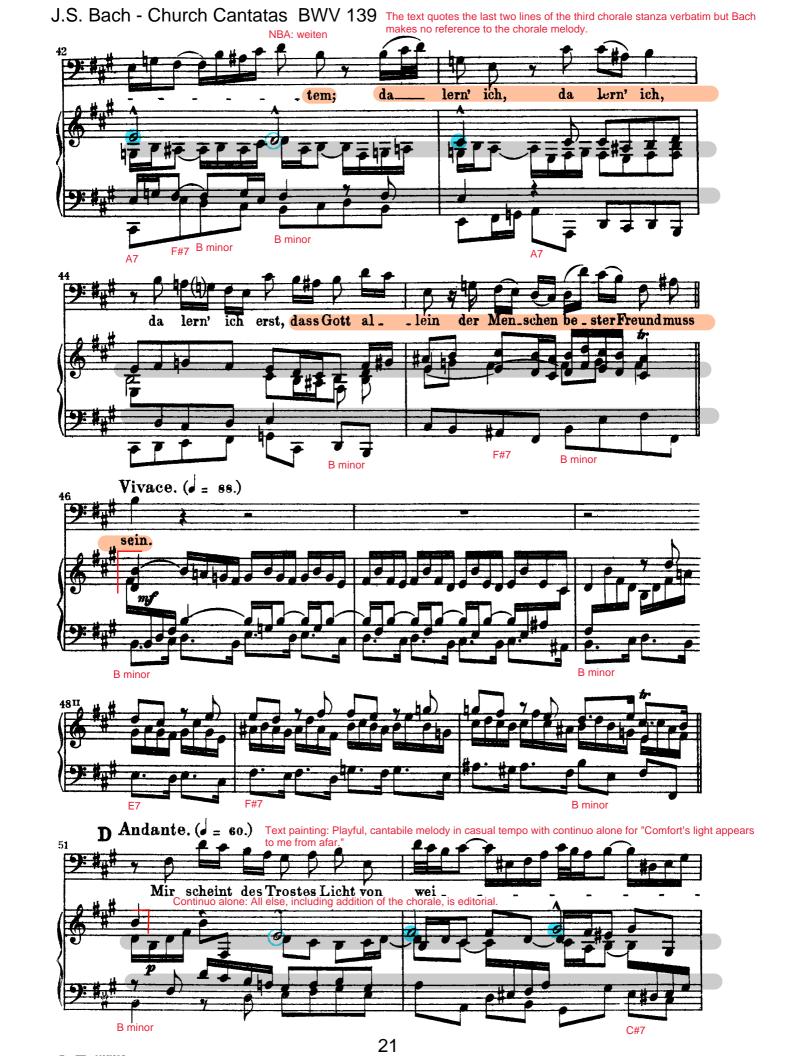
The vagaries of misfortune "hitting from all sides referenced in the text is reflected in frequent harmonic instability, particularly cadences in on a major chord followed immediately by alteration of the chord to a dominant seventh, leading to modulation flatward in the circle of fifths.





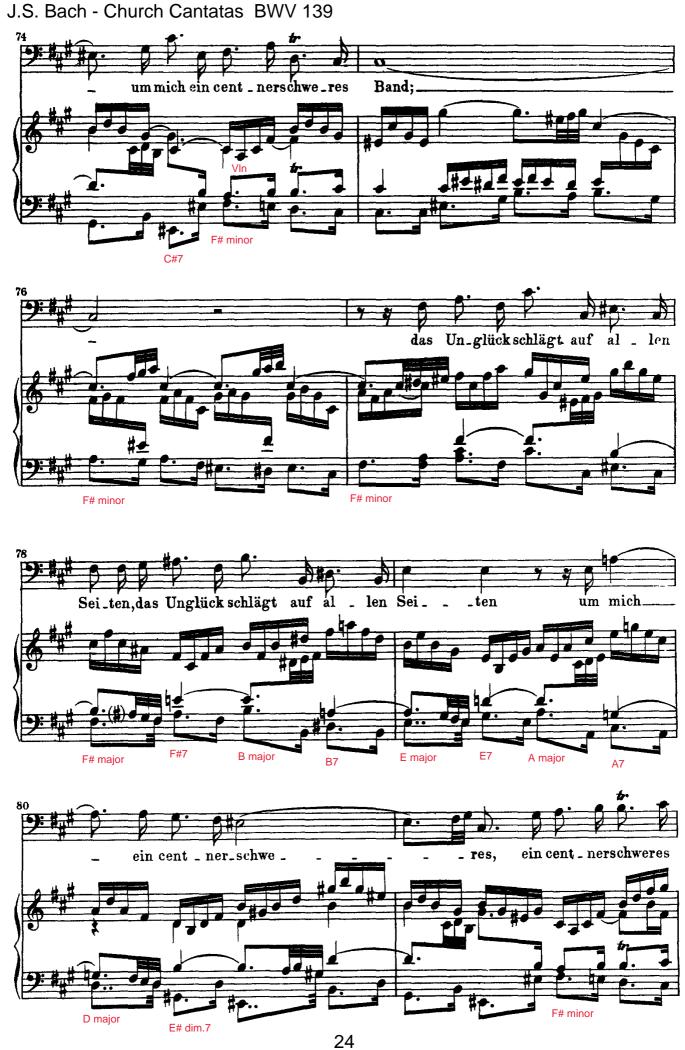


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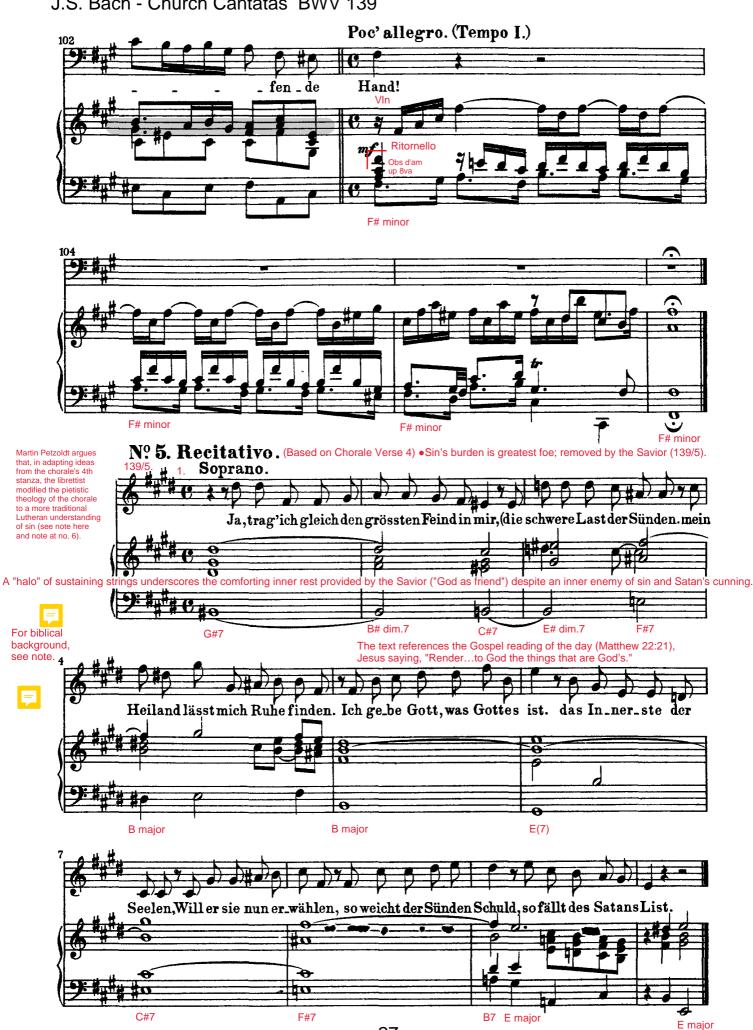








26



27

For biblical

background, see note.



