

CANTATA XXIV. EIN UNGEFARBT GEMUTHE.
Fourth Sunday after Trinity (1723)

Melody: "O Gott, du frommer Gott" Anon. 1693



In the concluding Choral Bach uses the melody, "O Gott, du frommer Gott," published, in association with Johann Heermann's Hymn, in the *Neu-vermehrtes und zu Übung Christl. Gottseligkeit eingerichtetes Meiningisches Gesangbuch* (Meiningen, 1693). It is among the anonymous melodies in that collection. But the lines which compose it are found among the tunes (the majority of them by Hieronymus Kradenthaller, a Regensburg organist) in *Lust- und Artzneygarten des Koniglichen Propheten Davids* (Regensburg, 1675), and may be regarded as a reminiscence of them. The Hymn has other melodies, one of which Bach uses more frequently (see Cantata 45).

The above melody is also in Cantatas 71 and 164. There is a four-part setting of it in the *Choralgesange*, No. 282.

Bach's version shows important modifications of the sixth and last lines. Practically identical variations are found in Christian Friedrich Witt's *Psalmodia sacra* (Gotha, 1715).

The set of Variations, or Partite, in N. xix. 44, upon the melody, "O Gott, du frommer Gott," treat another and earlier (1646) tune, originally known as "Gross ist, O grosser Gott."

The words of the Choral are the first stanza of Johann Heermann's "O Gott, du frommer Gott," first published in his *Devoti Musica Cordis* (Leipzig, 1630):

O Gott, du frommer Gott,
 Du Brunnquell aller¹ Gaben,
 Ohn' den nichts ist, was ist,
 Von dem wir Alles haben .
 Gesunden Leib gieb mir,
 Und dass in solchem Leib'
 Ein' unverletzte Seel'
 Und rein Gewissen bleib'!

B.G. v. (1) 150.

English translations of the Hymn are noted in the *Dictionary of Hymnology*, p. 833.

Form. Extended (*Clarino*, 2 *Ob.*, *Strings*, *Continuo*).

¹ 1630 gutei.