J.S. Bach - Church Cantatas BWV 30

Introduction and updates at melvinunger.com.

NBA I/29; BC A178
Feast of St. John the Baptist: June 24 (BWV 167, 7, 30)
*Is. 40:1–5 (A voice crying in the wilderness)
*Lk. 1:57–80 (Birth of John the Baptist and song of Zacharias)
Librettist: probably Picander (Christian Friedrich Henrici)
BWV 30 is a parody of BWV 30a, which has a secular text by Picander. Dürr notes it is idiosyncratic that even the recitative texts parody the original texts, though Bach did not avail himself of the opportunity to re-use the music. See Dürr/Jones 693.
To see the parallel meters and rhyme schemes of the recitatives in the 2 versions, see Petzoldt 3:150–57.

Part 1: Chorus - Recit (B) - Aria (B) - Recit (A) - Aria (A) - Chorale.
Part 2: Recit (B) - Aria (B) - Recit (S) - Aria (S) - Recit (T) - Chorus.
Part 1 presents salvation as an accomplished fact, recalling the canticle (Benedictus) of Zechariah, father of John the Baptist, in the Gospel reading. Part 2 presents the theme of sanctification—the promise lived out in the present. The movements are often fashionable in their dance-like forms. Nevertheless, they still suit their new, sacred texts.

J.S. Bach

Cantata No. 30

Freue dich, erlöste Schar

Movement 1 parodies 30a/1. See side note for more.)
●Rejoice in Zion's tents, O redeemed multitude! (30/1).
Meredith Little and Natalie Jenne call this movement "gavotte-like." See "Dance and the Music of J. S. Bach" (2001), 223. With a poetic rhyme scheme of ABCCB, it is structured as a 5-part rondo, each section having 32 measures: ABAB'A. The A section is in binary form with periodic phrases, modulating from the tonic to the dominant and back to the tonic.

Prima Parte.

Coro.

(Allegro moderato ♩= 80.)

1. 30/1.

TC: 1738–1742;
FP: probably 24 June 1738 (St. Thomas, and St. Nicholas in the afternoon).

Soprano. Alto. Tenore. Basso.

A Freu - - e dich, er - lö - - - ste Schaar, freu -

No opening ritornello

Freu - - e dich, er - lö - - - ste Schaar, freu -

Freu - e dich, er - lö - - - ste Schaar,

Freu - - - e dich, er - lö - - - ste Schaar,

Instruments largely double voices

(Allegro moderato.)

Pianoforte.

mf

A section of rondo form modulates from tonic to dominant and back.

D major

Text painting: Melisma for "rejoice" (BWV 30a has the same word here.)

The A section is in a kind of binary form: Vocal in DM (8 mm.); Instrumental in AM (8 mm.); Vocal in AM (8 mm.); Instrumental in DM (8 mm.)

Instrumentation:
Flauto traverso I, II
Ob I (also Oboe d'amore)
Vln Concertato
Vln I, II
Vla
SATB
Continuo

5.

- - - - - - e dich in Si - ons Hüt - ten!

- - - - - - e dich in Si - ons Hüt - ten!

freu - e dich in Si - ons Hüt - ten!

freu - - - - e dich in Si - ons Hüt - - ten!

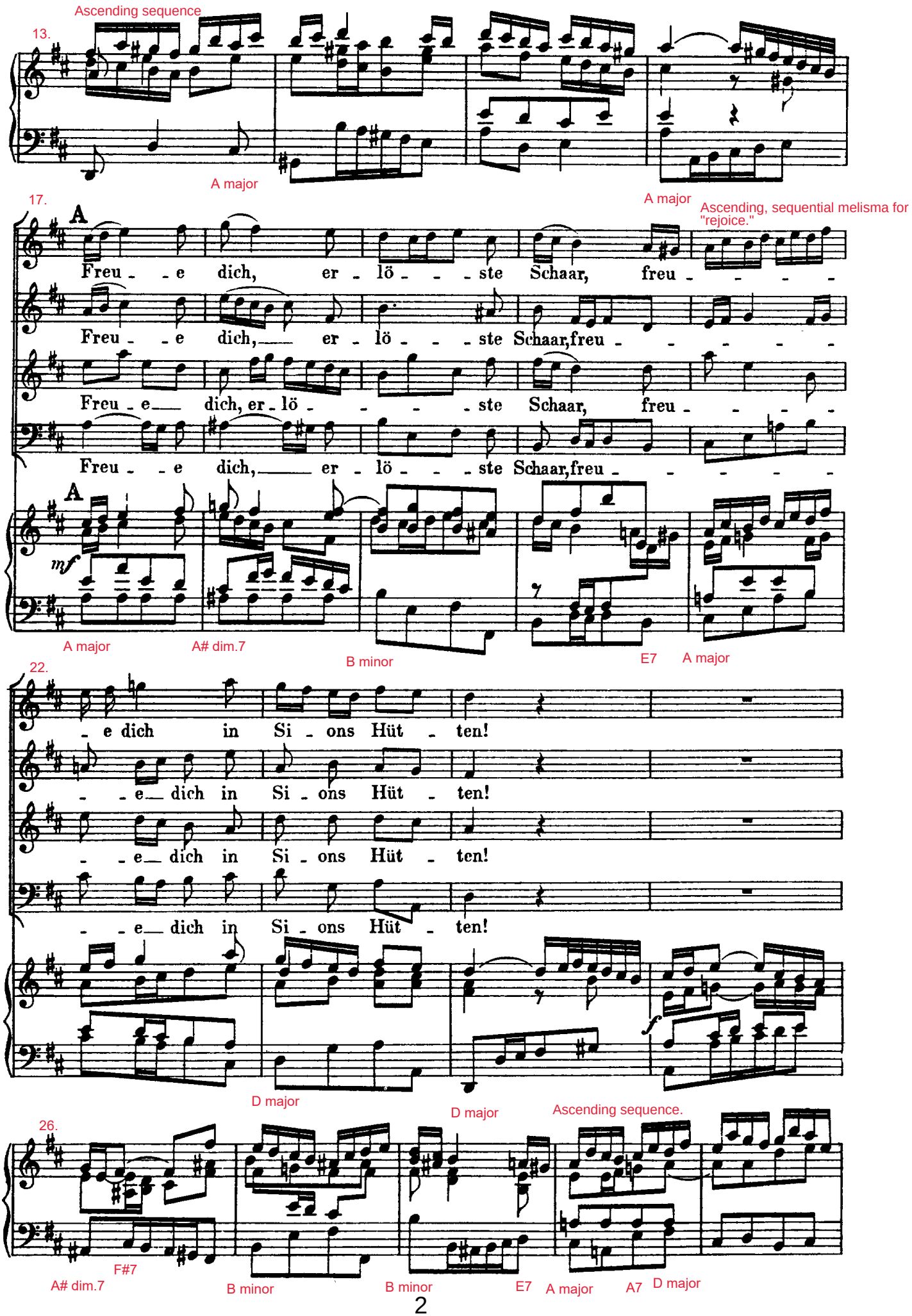
E7 A major A major

9.

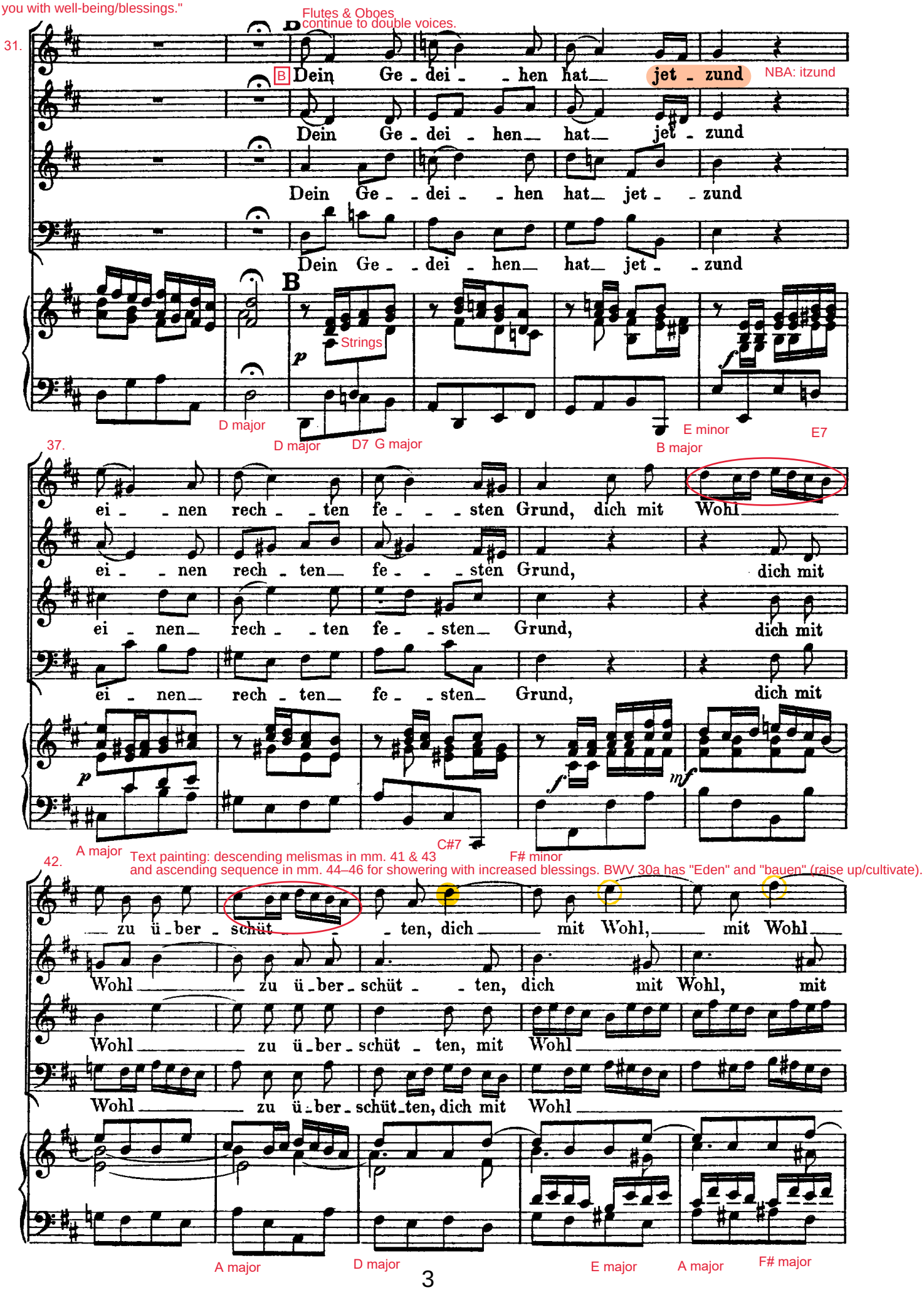
f

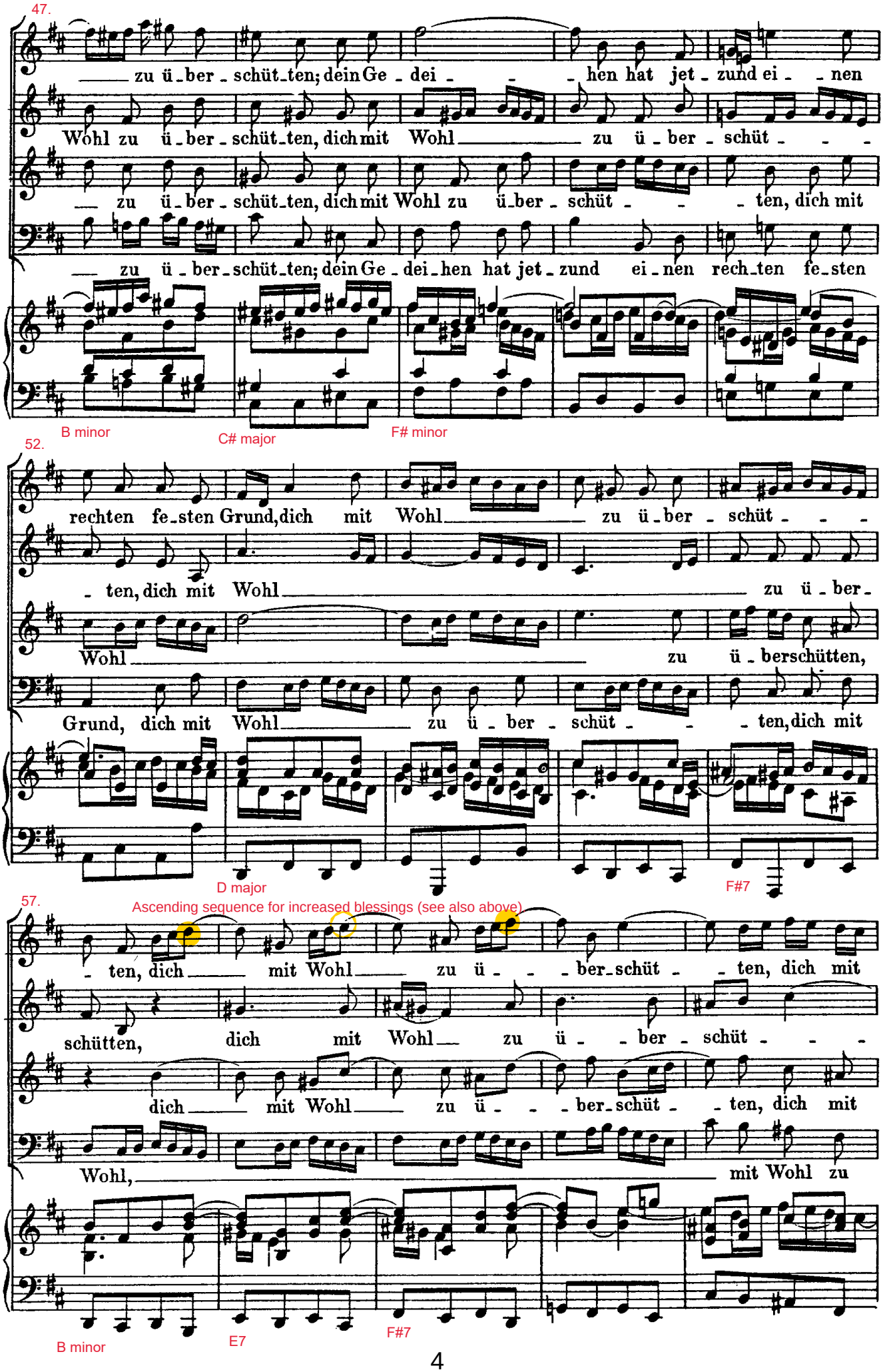
Instrumental repetition of first 8 mm., slightly varied.

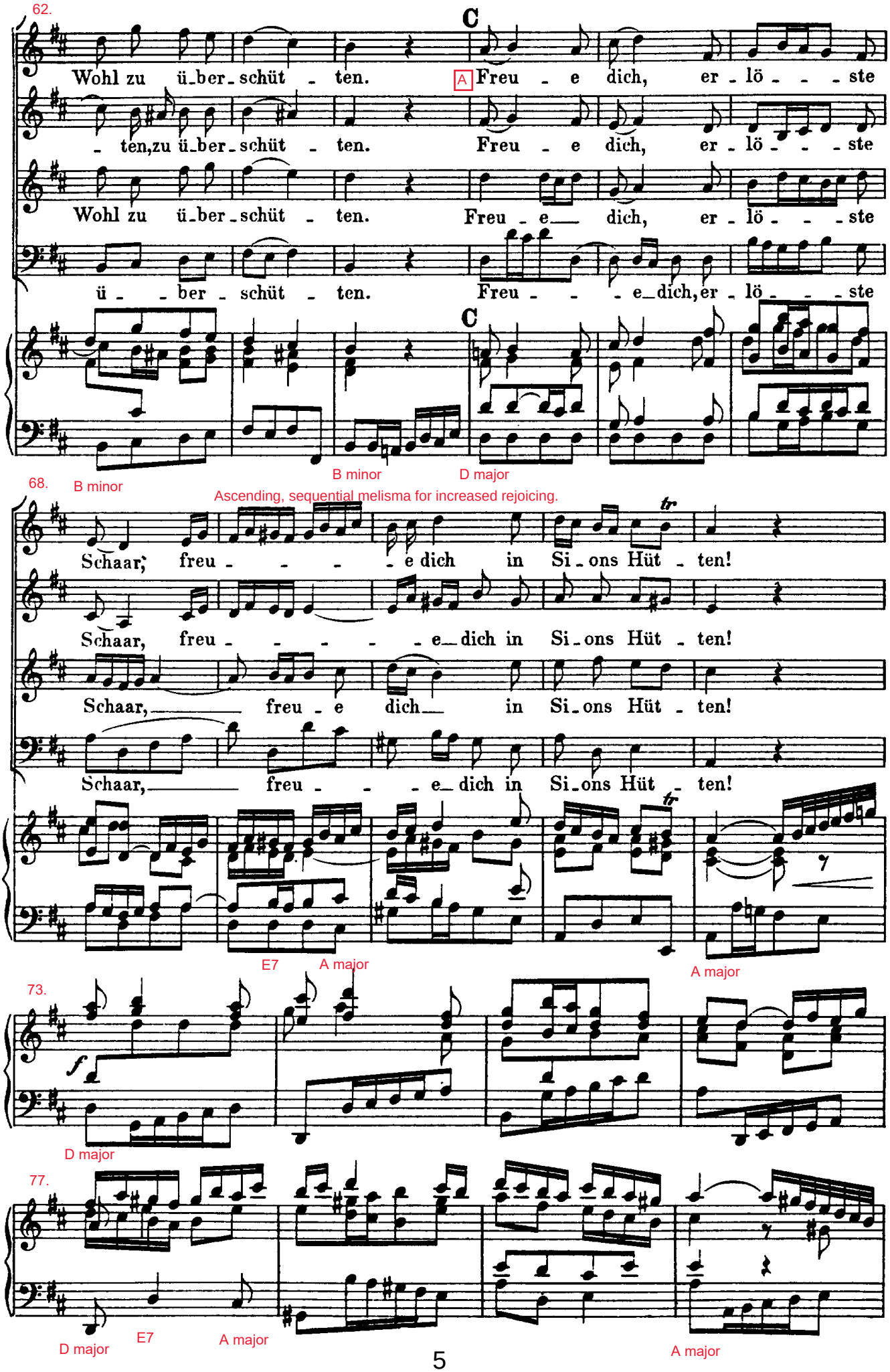
D major

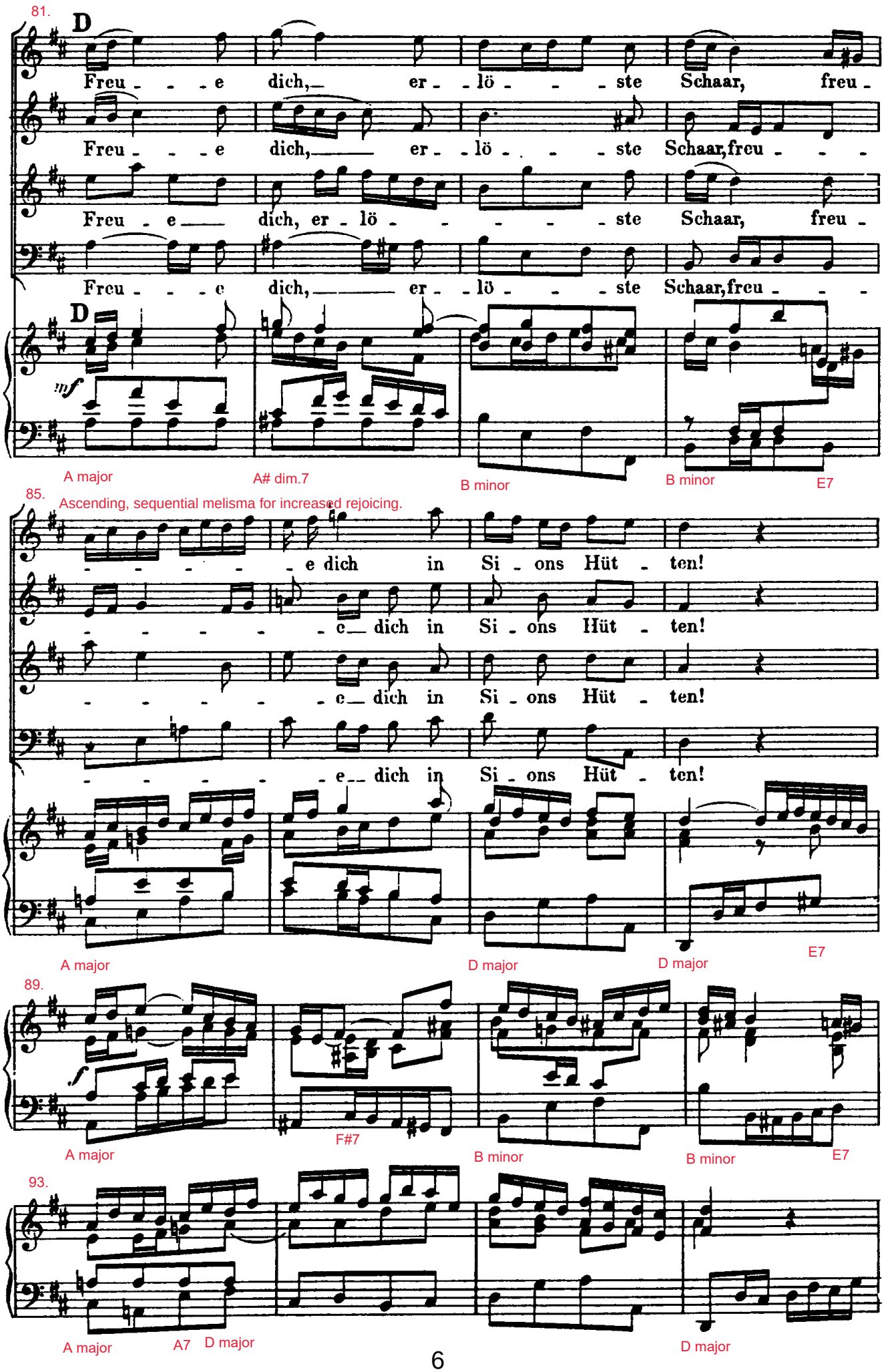

Ascending sequence
13.
A major
17.
A major
Ascending, sequential melisma for "rejoice."
A
Freu - - e dich, er - lö - - - ste Schaar, freu - - - -
Freu - - e dich, — er - lö - - - ste Schaar, freu - - - -
Freu - e — dich, er - lö - - - ste Schaar, freu - - - -
Freu - - e dich, — er - lö - - - ste Schaar, freu - - - -
A
mf
A major
A# dim.7
B minor
E7
A major
22.
- e dich in Si - ons Hüt - ten!
- - e — dich in Si - ons Hüt - ten!
- - e — dich in Si - ons Hüt - ten!
f
D major
D major
Ascending sequence.
26.
A# dim.7
F#7
B minor
B minor
E7
A major
A7
D major

The B section modulates from D major to B minor but, instead of dividing cleanly in 8-bar units as the A section does, it covers the first two phrases in 8 mm., then employs overlapping cadences to extend the final phrase over 24 measures, presumably to portray the text (in BWV 30a, "create an Eden for yourself"; in BWV 30, "shower you with well-being/blessings."




47.
zu ü-ber-schüt-ten; dein Ge-dei-hen hat jet-zund ei-nen
Wohl zu ü-ber-schüt-ten, dich mit Wohl zu ü-ber-schüt-
zu ü-ber-schüt-ten, dich mit Wohl zu ü-ber-schüt-ten, dich mit
zu ü-ber-schüt-ten; dein Ge-dei-hen hat jet-zund ei-nen rech-ten fe-sten
B minor
C# major
F# minor
52.
rechten fe-sten Grund, dich mit Wohl zu ü-ber-schüt-
-ten, dich mit Wohl zu ü-ber-
Wohl zu ü-berschütten,
Grund, dich mit Wohl zu ü-ber-schüt-ten, dich mit
D major
F#7
57.
Ascending sequence for increased blessings (see also above)
-ten, dich mit Wohl zu ü-ber-schüt-ten, dich mit
schütten, dich mit Wohl zu ü-ber-schüt-
dich mit Wohl zu ü-ber-schüt-ten, dich mit
Wohl, mit Wohl zu
B minor
E7
F#7


62.
C
Wohl zu ü-ber-schüt - ten.
A Freu - e dich, er-lö - - - ste
- ten, zu ü-ber-schüt - ten.
Freu - e dich, er-lö - - - ste
Wohl zu ü-ber-schüt - ten.
Freu - e dich, er-lö - - - ste
ü - - ber - schüt - ten.
Freu - - - e dich, er-lö - - - ste
C
B minor
D major
68.
B minor
Ascending, sequential melisma for increased rejoicing.
Schaar, freu - - - - - e dich in Si-ons Hüt - ten!
Schaar, freu - - - - - e dich in Si-ons Hüt - ten!
Schaar, freu - e dich in Si-ons Hüt - ten!
Schaar, freu - - - e dich in Si-ons Hüt - ten!
tr
tr
E7
A major
A major
73.
f
D major
77.
D major
E7
A major
A major


81.
D
Freu - - - e dich, er - lö - - - ste Schaar, freu -
Freu - - - e dich, er - lö - - - ste Schaar, freu - - -
Freu - e dich, er - lö - - - - - ste Schaar, freu -
Freu - - - e dich, er - lö - - - ste Schaar, freu - - -
D
mf
A major
A# dim.7
B minor
B minor
E7
85.
Ascending, sequential melisma for increased rejoicing.
- - - - - e dich in Si - ons Hüt - ten!
- - - - - e dich in Si - ons Hüt - ten!
- - - - - e dich in Si - ons Hüt - ten!
- - - - - e dich in Si - ons Hüt - ten!
A major
D major
D major
E7
89.
f
A major
F#7
B minor
B minor
E7
93.
A major
A7
D major
D major

The B' section modulates from D major to G major but, instead of dividing cleanly in 8-bar units as the A section does, it covers the first two phrases in 8 mm., then employs overlapping cadences to extend the final phrase over 24 measures, presumably to portray the text (in BWV 30a, "create an Eden for yourself"; in BWV 30, "shower you with well-being/blessings."

97.

B' Dein Ge - dei - - - - hen hat jet - zund ei - - nen

Dein Ge - dei - - - hen hat jet - - zund ei - - nen

Dein Ge - dei - - - hen hat jet - - zund ei - - nen

Dein Ge - dei - - hen hat jet - zund ei - nen

Independent strings & flutes/oboes in interplay, compared to much doubling in the A section.

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

102.

rech - - ten fe - - - sten Grund, dich mit Wohl zu

rech - - ten fe - - - sten Grund, dich mit Wohl zu ü - ber -

rech - - ten fe - - sten Grund, dich mit Wohl

rech - - ten fe - - - sten Grund, dich mit Wohl zu ü - ber -

E minor

107.

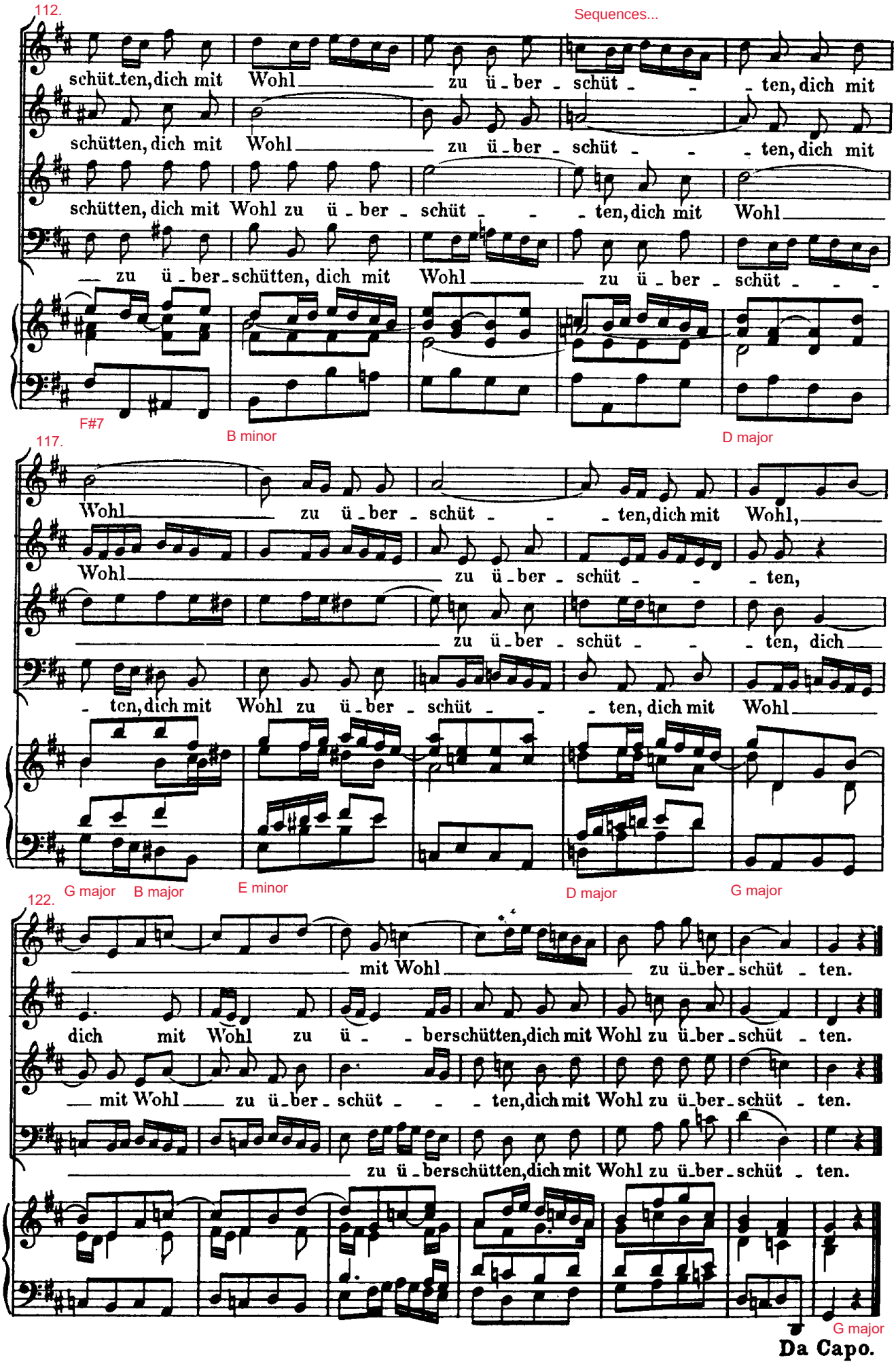
ü - ber - schüt - - ten, dich mit Wohl zu ü - ber -

schü - - - ten, dich mit Wohl zu ü - ber -

zu ü - ber - schüt - - ten, dich mit Wohl zu ü - - - ber -

schütten, dich mit Wohl

D major D7 G major A major A7 D major B major B7 E minor


112.
Sequences...
schüt-ten, dich mit Wohl zu ü-ber-schüt- -ten, dich mit
schütten, dich mit Wohl zu ü-ber-schüt- -ten, dich mit
schütten, dich mit Wohl zu ü-ber-schüt- -ten, dich mit Wohl
zu ü-ber-schütten, dich mit Wohl zu ü-ber-schüt- -
F#7
B minor
D major
117.
Wohl zu ü-ber-schüt- -ten, dich mit Wohl,
Wohl zu ü-ber-schüt- -ten,
zu ü-ber-schüt- -ten, dich
-ten, dich mit Wohl zu ü-ber-schüt- -ten, dich mit Wohl
G major
B major
E minor
D major
G major
122.
mit Wohl zu ü-ber-schüt-ten.
dich mit Wohl zu ü- -berschütten, dich mit Wohl zu ü-ber-schüt-ten.
mit Wohl zu ü-ber-schüt- -ten, dich mit Wohl zu ü-ber-schüt-ten.
zu ü-berschütten, dich mit Wohl zu ü-ber-schüt-ten.
G major
Da Capo.

Secco

30/2. **Recitativo.** (Mostly new; some similarity to BWV 30a/2. The metrical structure and rhyme scheme are the same as those of the model. ●Salvation, for which the fathers longed, has come (30/2).

1. **Basso.**

The theme of being freed from the curse of the law, is reminiscent of biblical passages such as Matthew 11:28–30, Romans 8:2–3, Galatians 3:13.

Wir ha_ben Rast, und des Ge_set_zes Last ist ab_ge_

Text painting: Static harmonies for "rest."

B minor

3.

Allusion to Zechariah's statement in the Gospel lesson see Luke 1:72–73).

than. Nichts soll uns die_se Ru_he stören, die uns_re lie_ben Vä_ter oft ge_

NBA: liebe

Text painting: Descending continuo figure depicts casting down the burden and curse of the law. This continuo figure joins the 3 sections of the recitative.

E# dim.7

F# minor

6.

wünscht, ver_lan_get und ge_hofft. Wohl_

Text painting: Dim.7 chord for "longed."

Text painting: Descending figure recurs, reminding the listener that now things have changed; the burden has been cast down, the promised rest has come.

E# dim.7

F# minor

8.

an! es freu_e sich, wer im_mer kann, und stim_me, sei_nem Gott zu

B major

B7

E minor

10.

Text painting: 8va leap upward for "higher."

Ehren, ein Loblied an, und das im höhern Chor, ja, singt ein_ander vor!

D7

G major

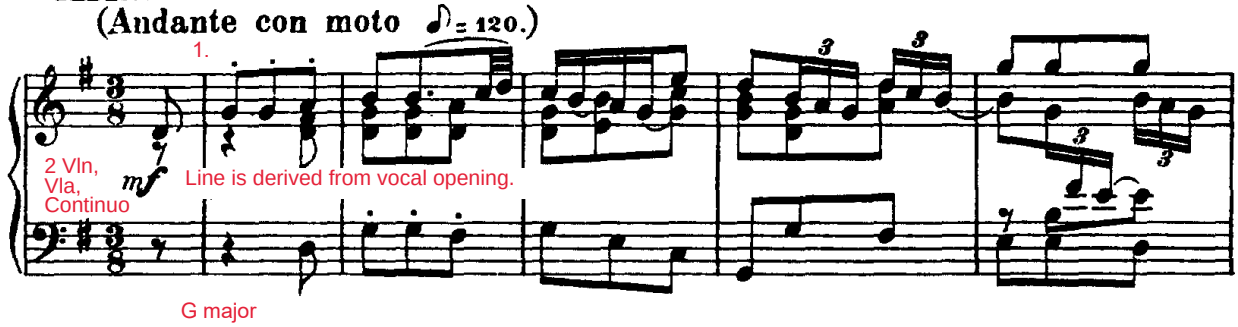
G major

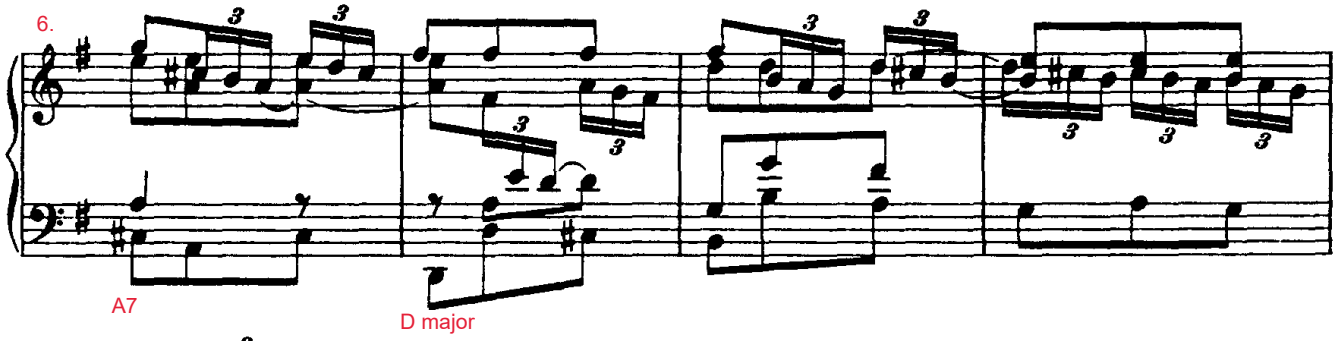
(Parody of BWV 30a/3; modified ternary form)

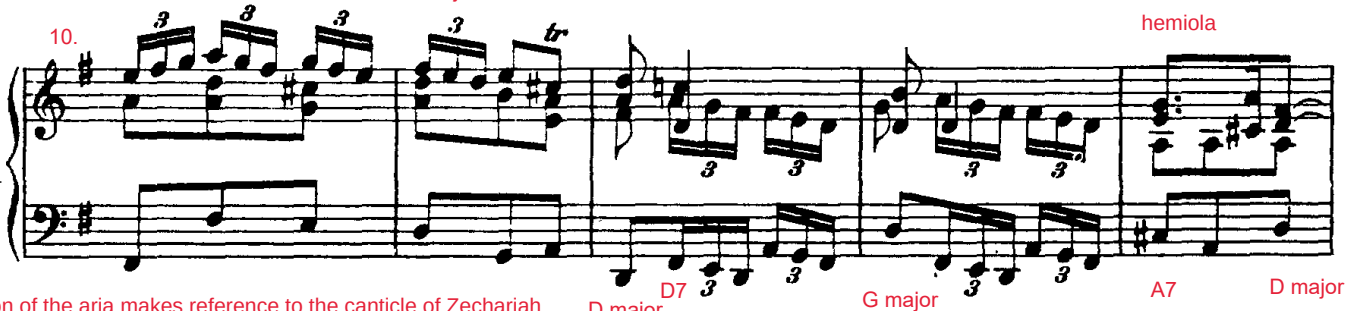
30/3. **Aria.** (Andante con moto ♪ = 120.)

•John the Baptist: Praise God for sending his servant as promised! (30/3).

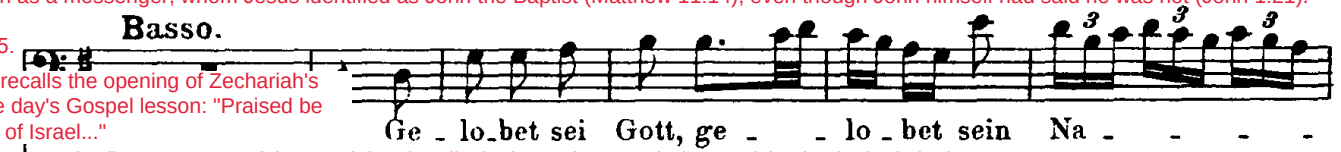
Passepied with imitation among the lines. The imitating lines thus answer the call at the end of the previous movement to praise God antiphonally. The aria is characterized by frequent triplets (galant style), which recur in the alto aria BWV 30/5.





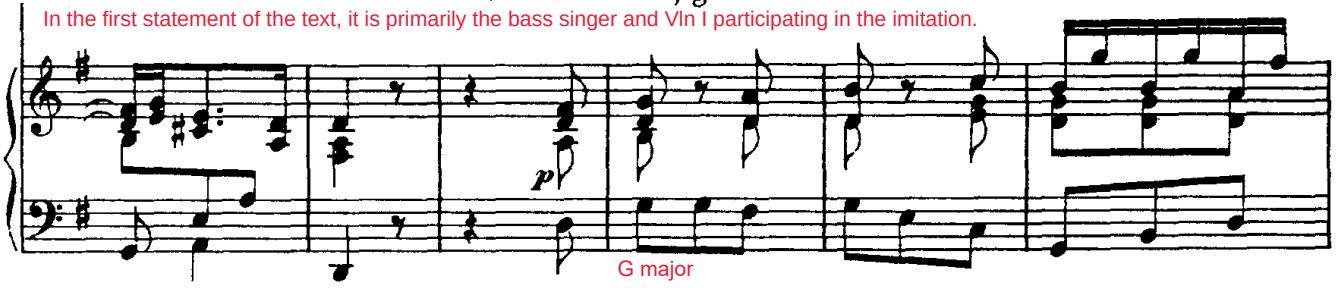


The A section of the aria makes reference to the canticle of Zechariah in the Gospel lesson: that God has fulfilled the promise of Malachi 4:5, to send Elijah as a messenger, whom Jesus identified as John the Baptist (Matthew 11:14), even though John himself had said he was not (John 1:21).

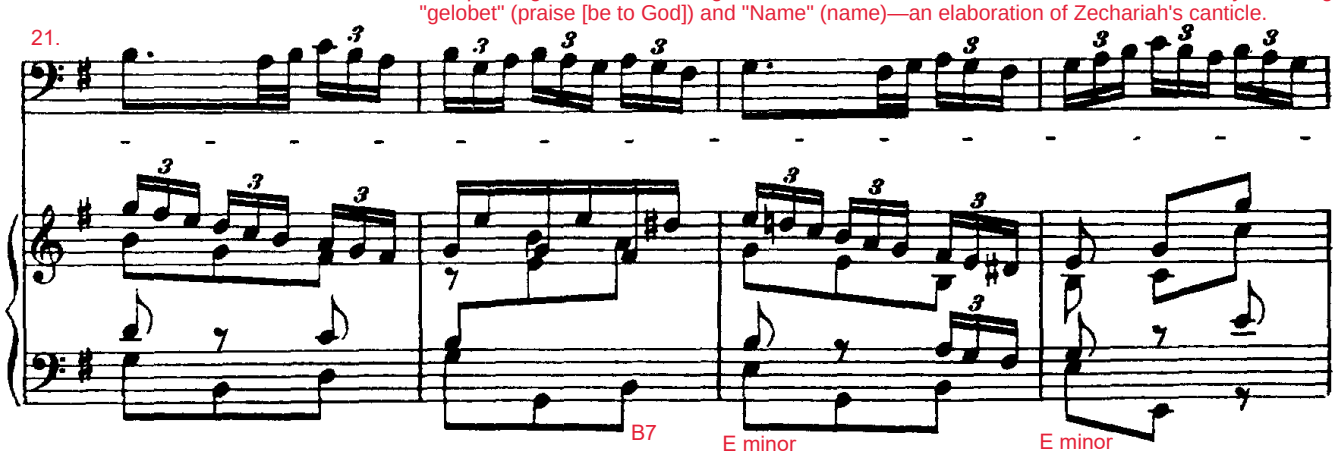


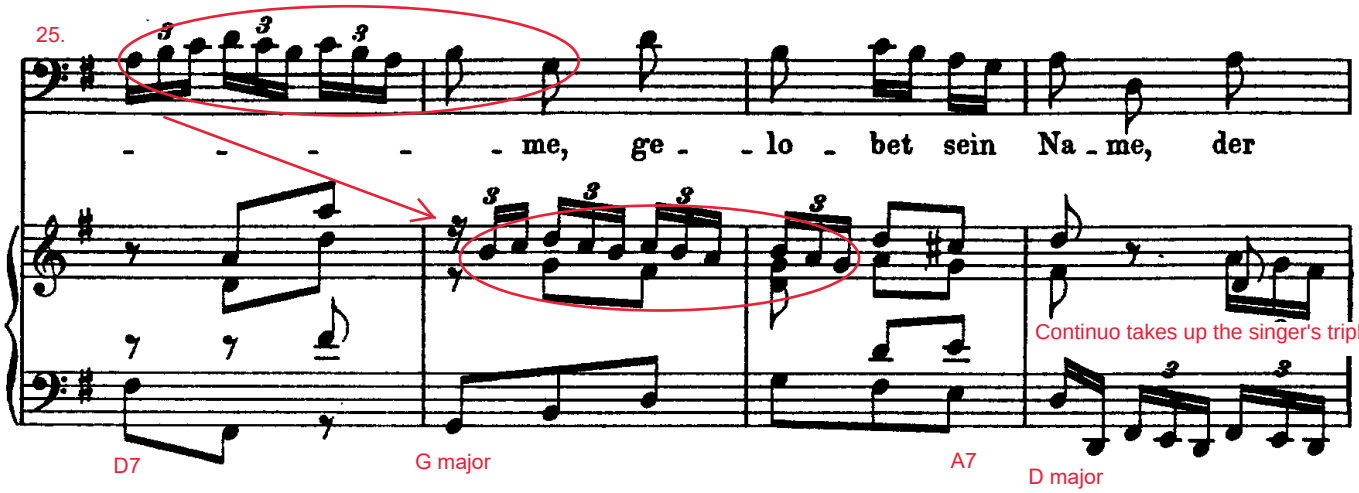
Opening line recalls the opening of Zechariah's canticle in the day's Gospel lesson: "Praised be the Lord God of Israel..."

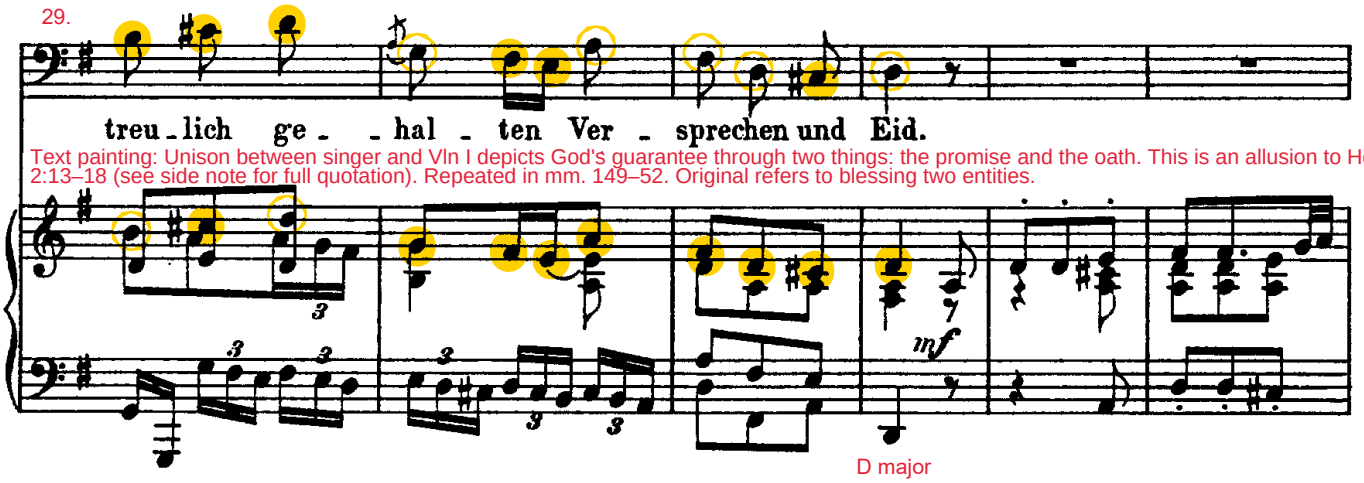
In the first statement of the text, it is primarily the bass singer and Vln I participating in the imitation.



Text painting: In the secular original, melismas occur on "Heil" and "Freuden"; now they fall fittingly on "gelobet" (praise [be to God]) and "Name" (name)—an elaboration of Zechariah's canticle.

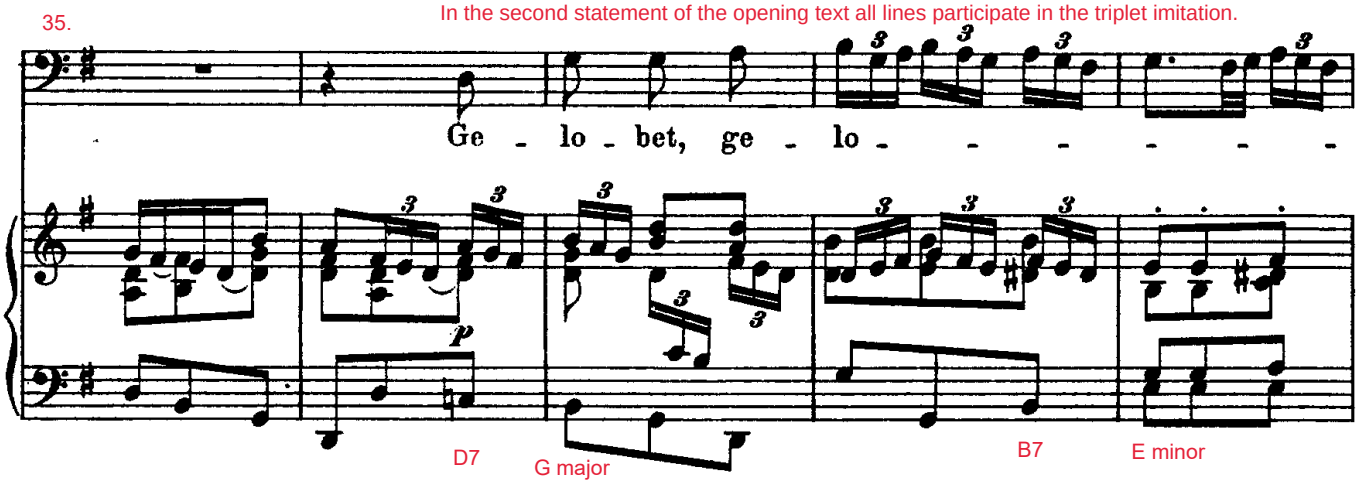


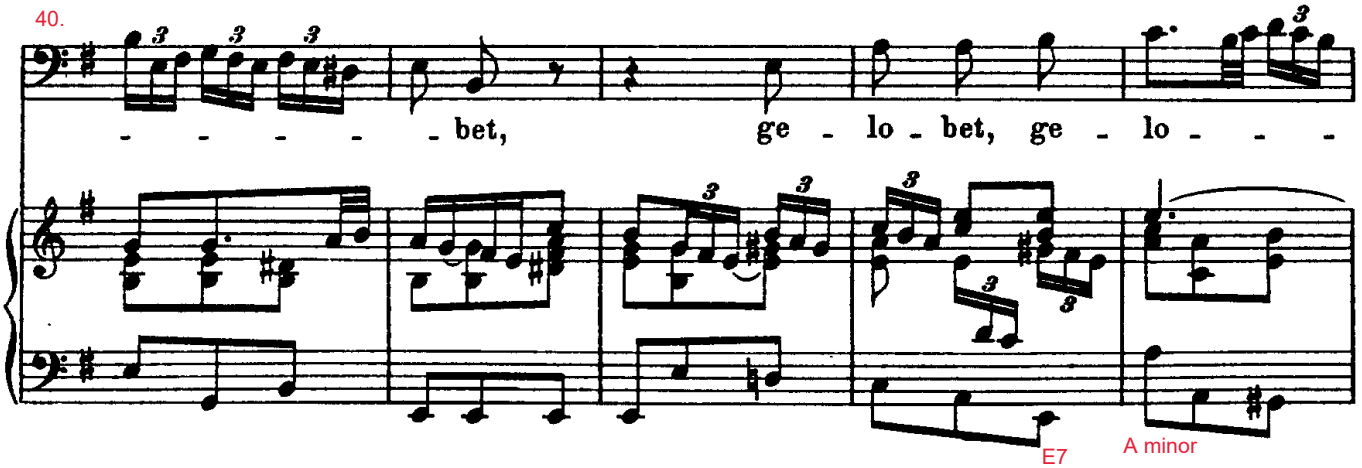


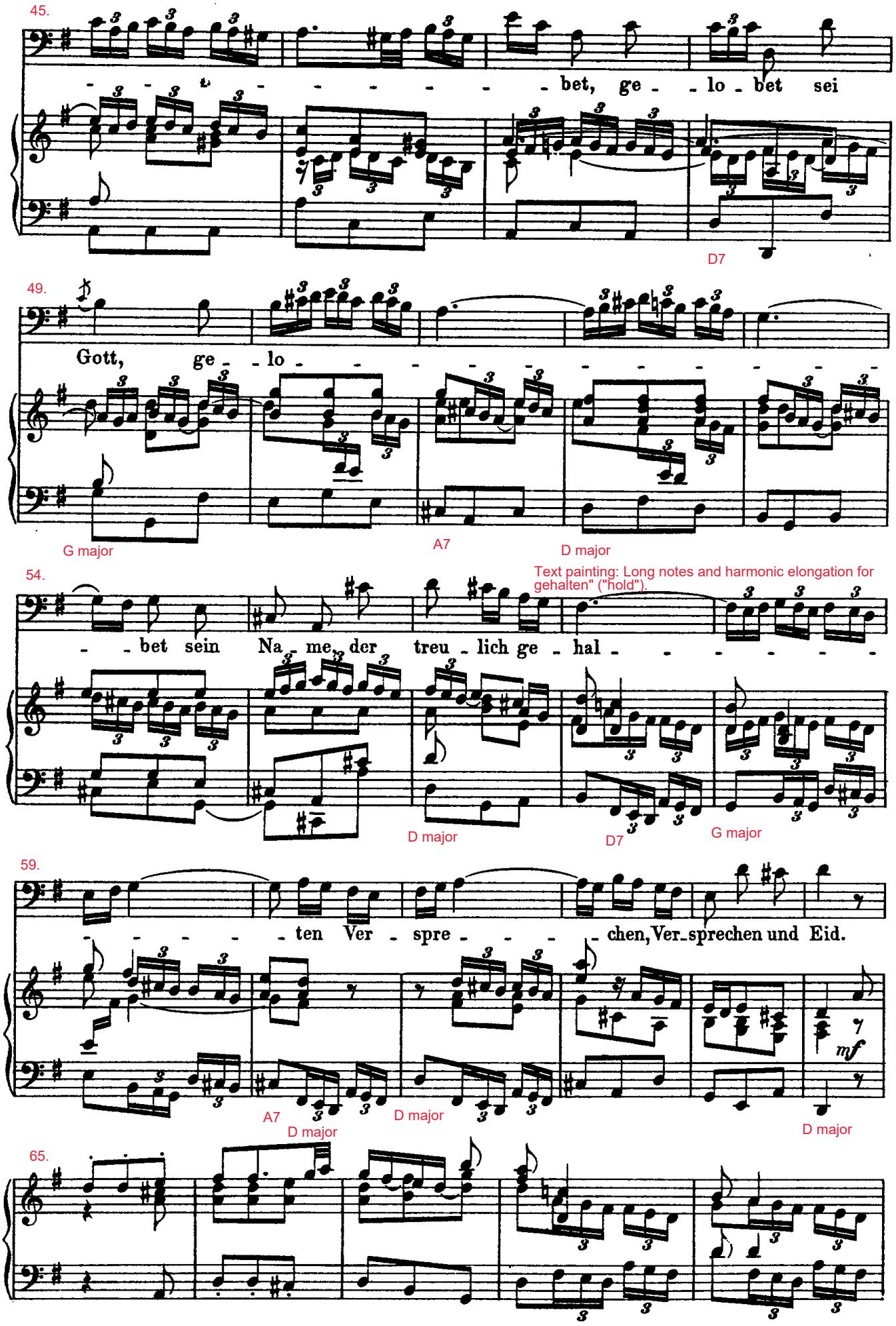


Text painting: Unison between singer and Vln I depicts God's guarantee through two things: the promise and the oath. This is an allusion to Hebrews 2:13–18 (see side note for full quotation). Repeated in mm. 149–52. Original refers to blessing two entities.

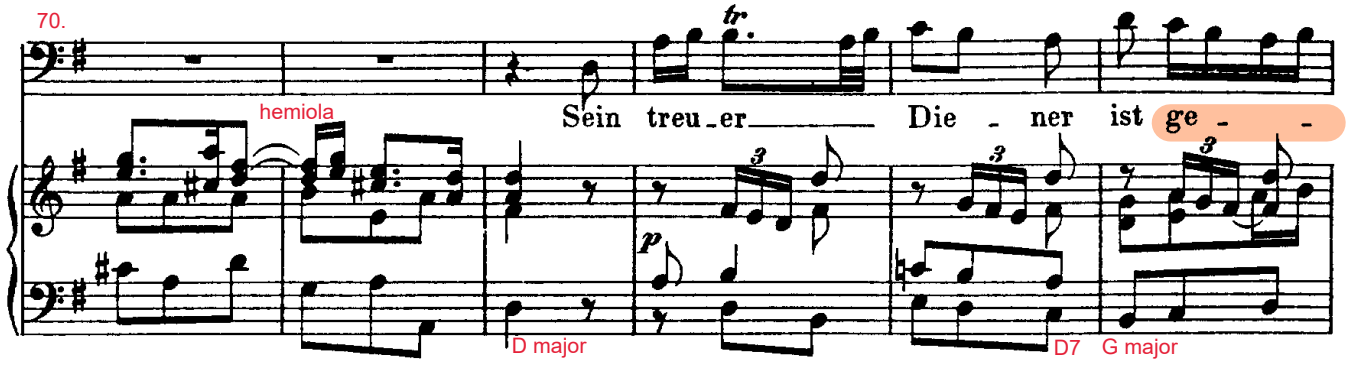
In the second statement of the opening text all lines participate in the triplet imitation.



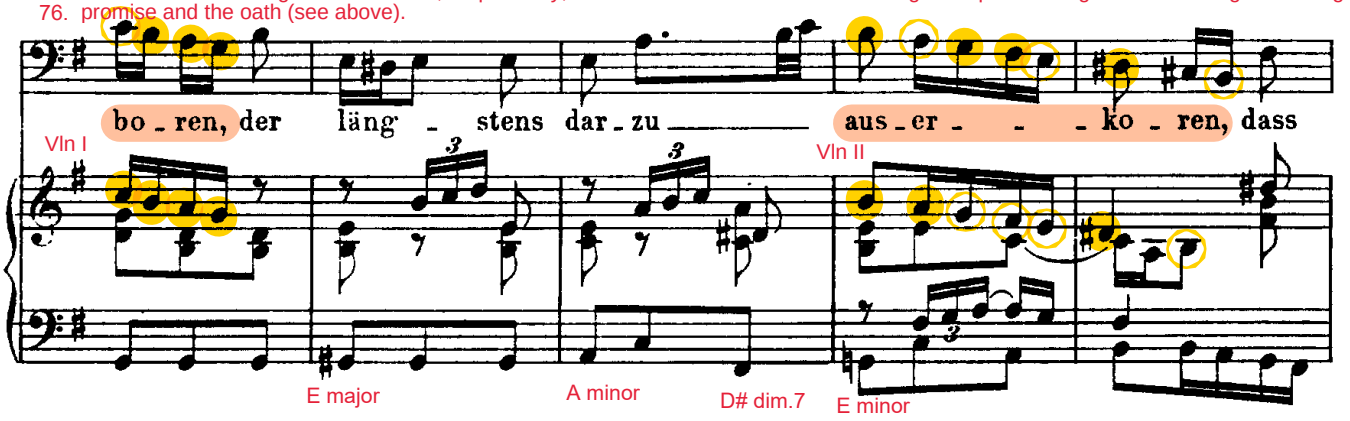



45.
bet, ge - lo - bet sei
D7
49.
Gott, ge - lo
G major
A7
D major
54.
Text painting: Long notes and harmonic elongation for gehalten" ("hold").
bet sein Na - me, der treu - lich ge - hal
D major
D7
G major
59.
ten Ver - spre - chen, Ver-sprechen und Eid.
mf
A7
D major
D major
D major
65.

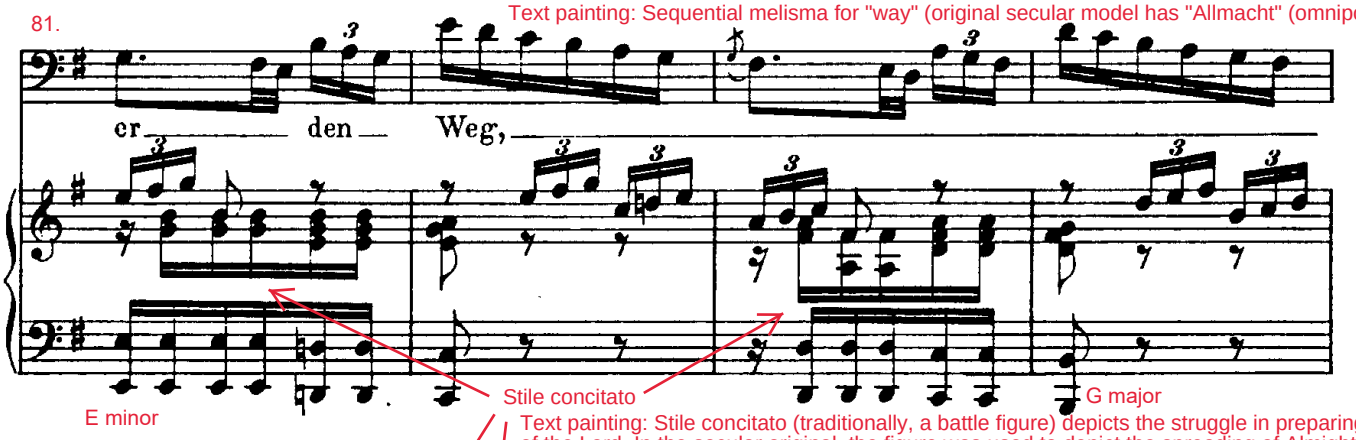
The middle (B) section of the aria refers to Zechariah's statement in the Gospel reading that his infant son would be Christ's promised forerunner, also the Epistle reading. See side note for biblical sources.



Unisons between singer and Vln I & II, respectively, on the words "born" and "elected" again depict God's guarantee through two things: the promise and the oath (see above).

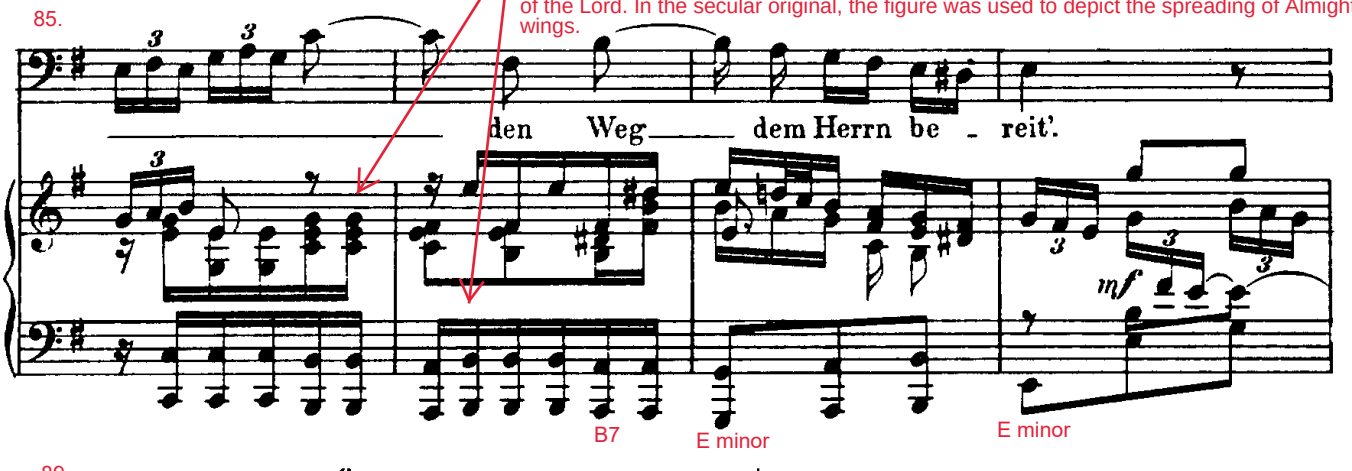


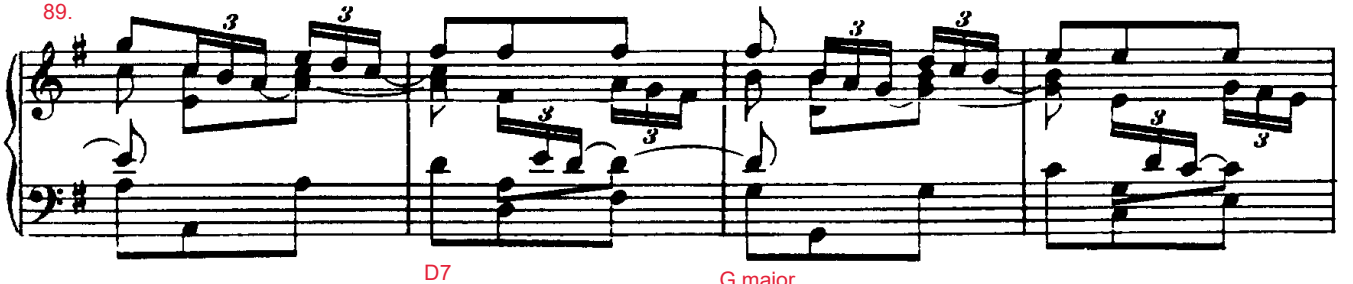
Text painting: Sequential melisma for "way" (original secular model has "Allmacht" (omnipotence).



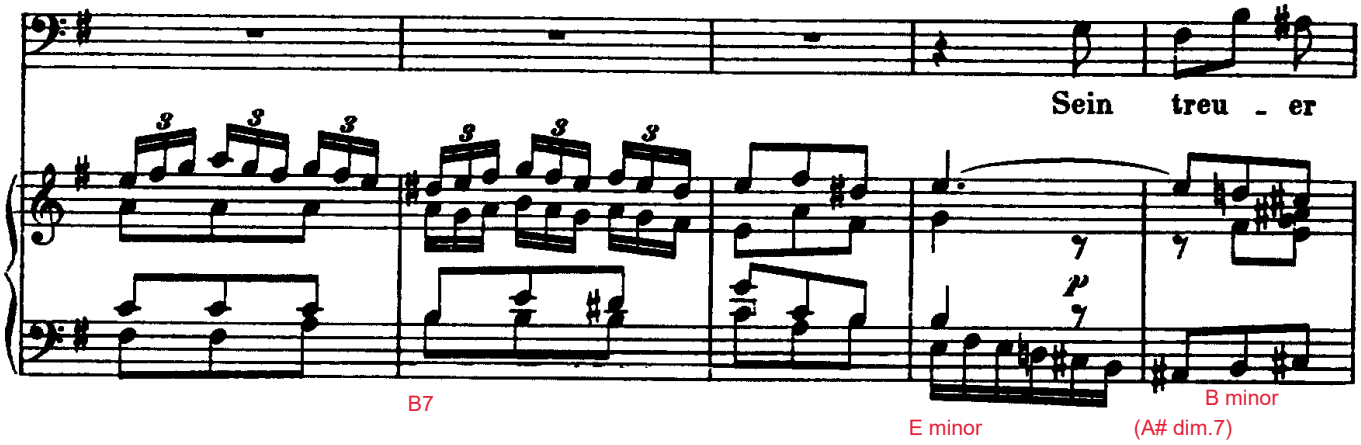
Stile concitato

Text painting: Stile concitato (traditionally, a battle figure) depicts the struggle in preparing the Way of the Lord. In the secular original, the figure was used to depict the spreading of Almighty God's wings.





93.



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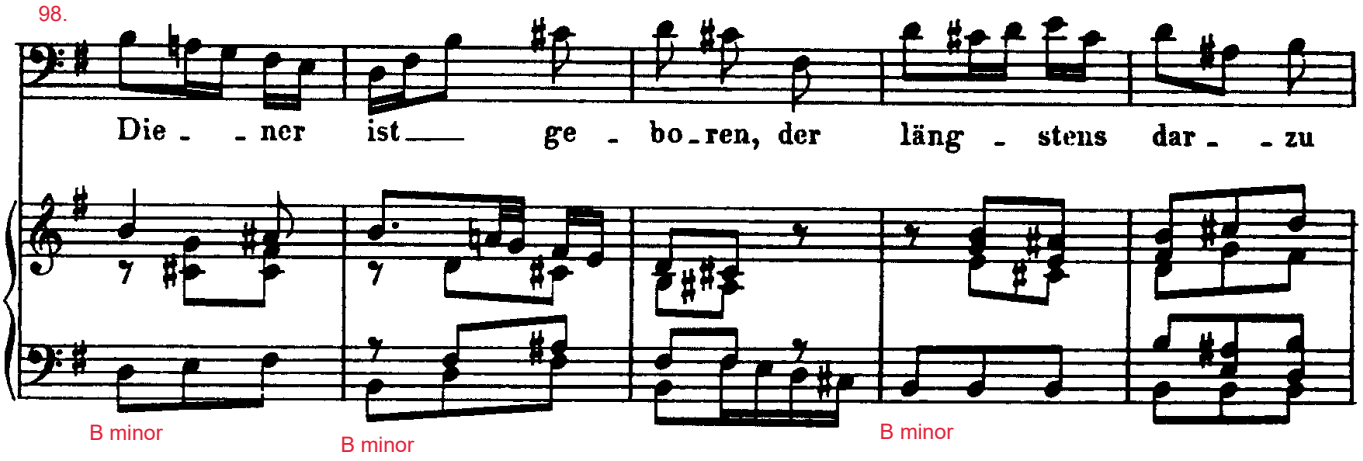
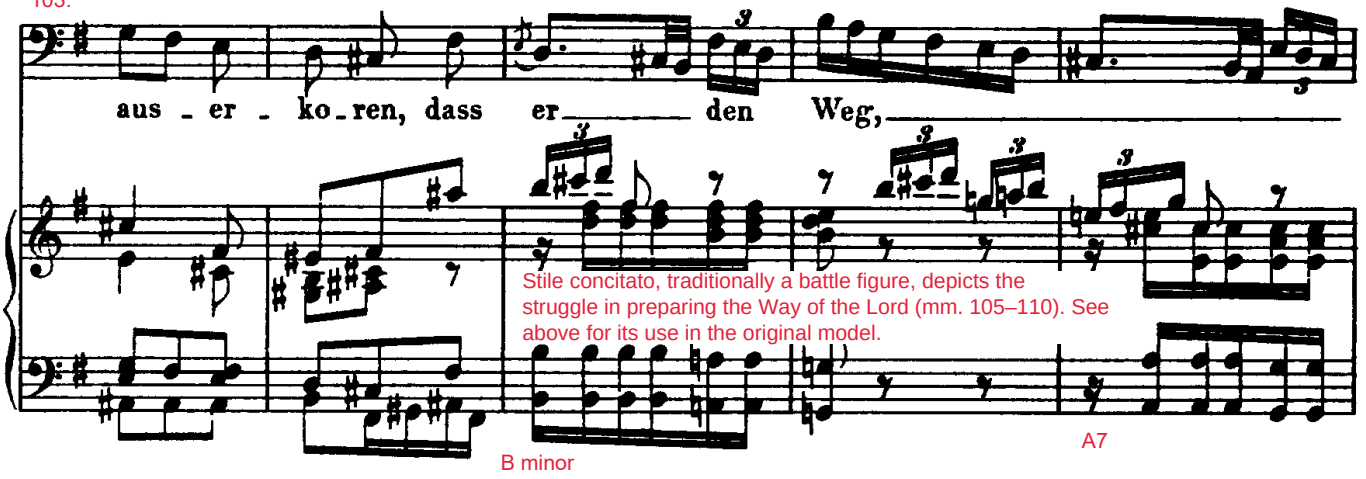


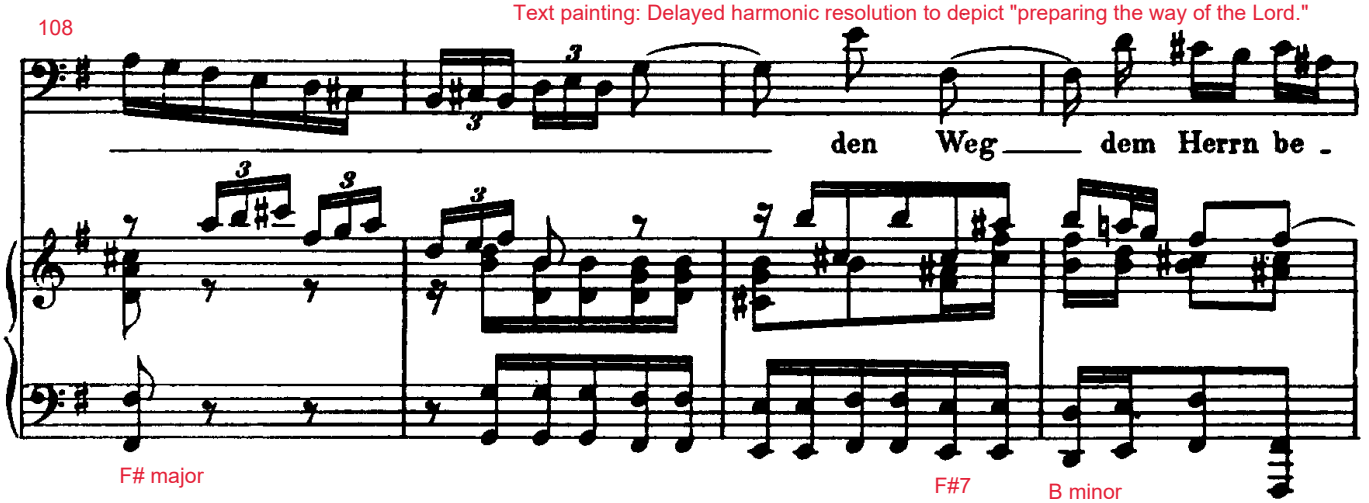
Text painting: Melisma for "way" (secular model has "Allmacht").

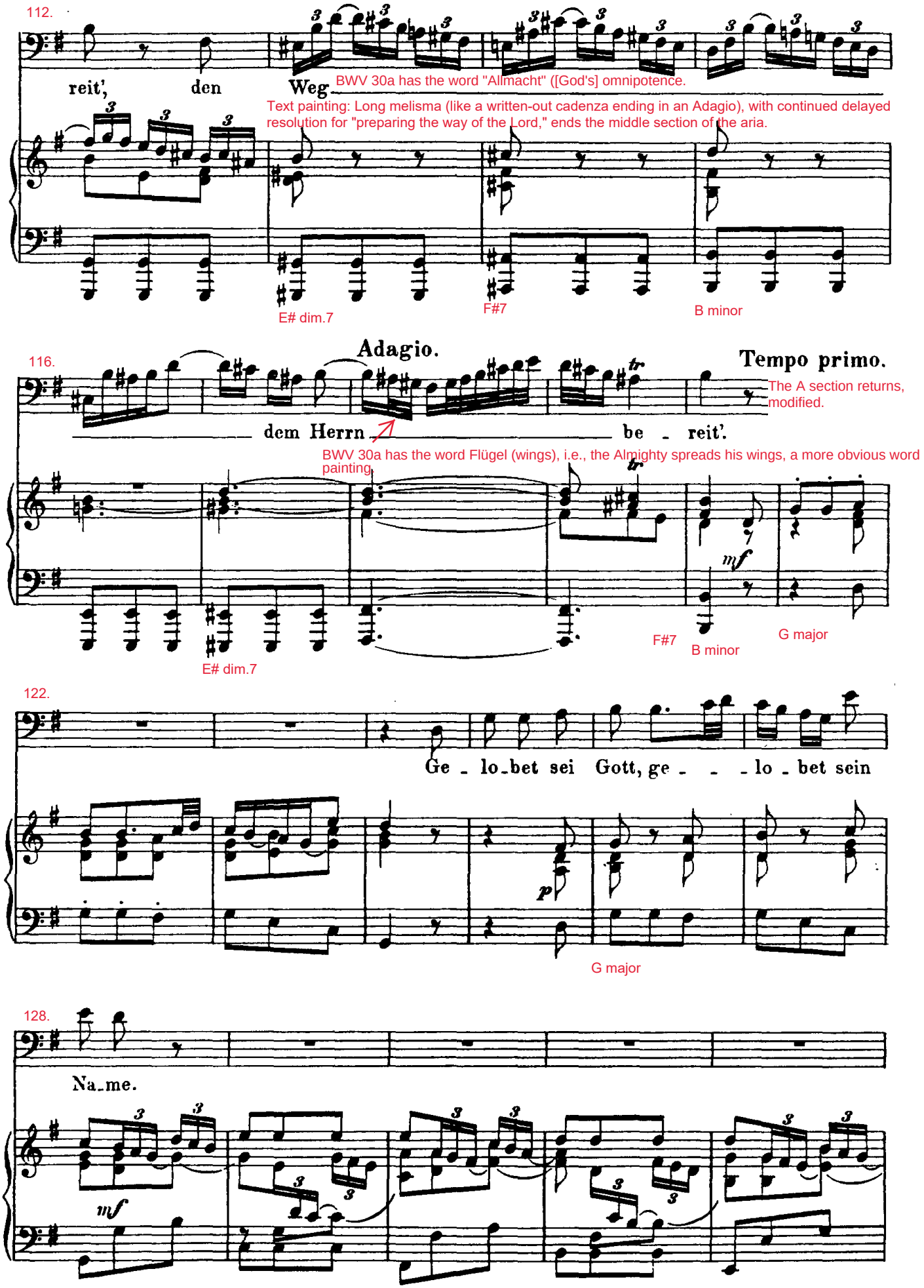
103.

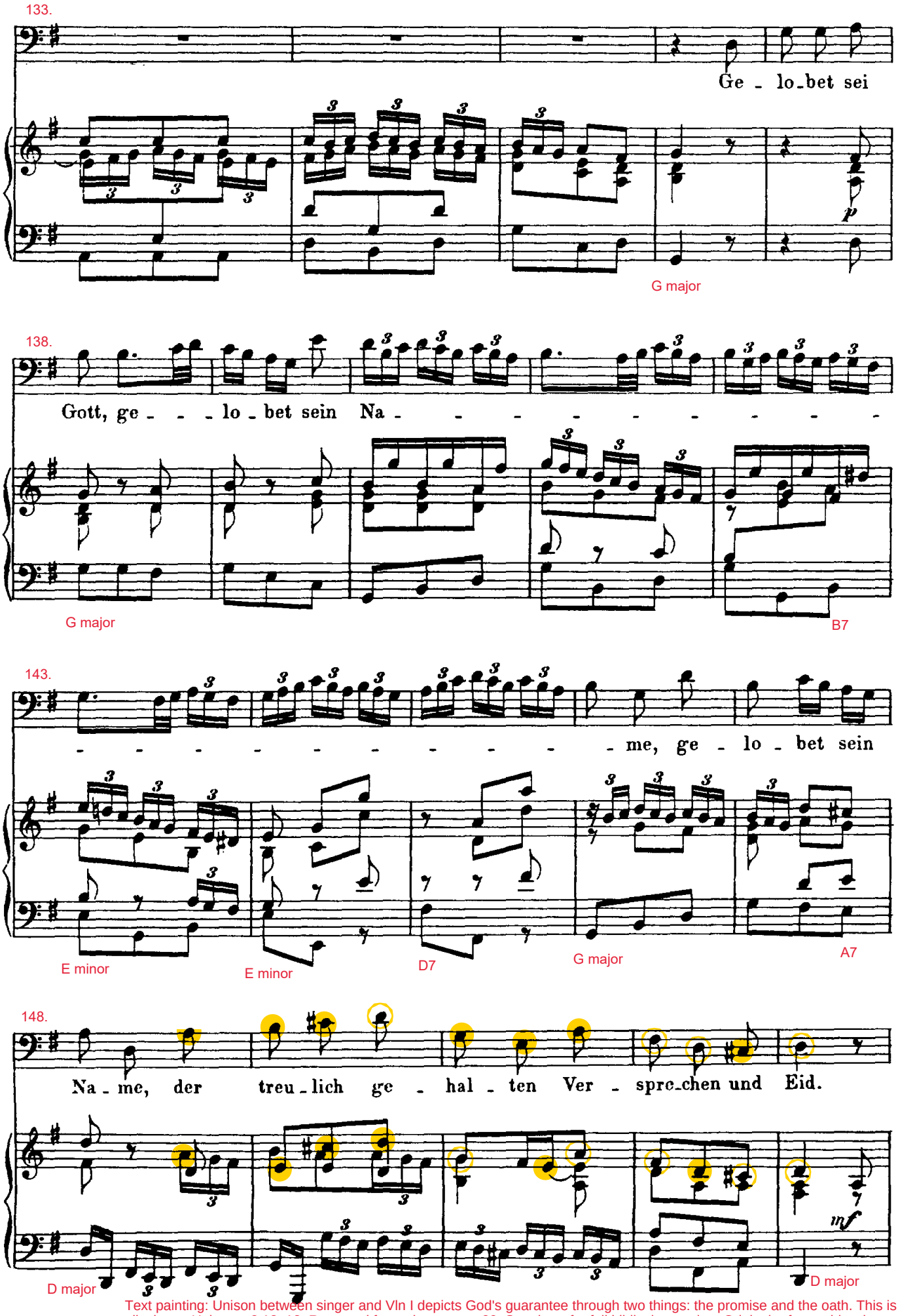


Text painting: Delayed harmonic resolution to depict "preparing the way of the Lord."

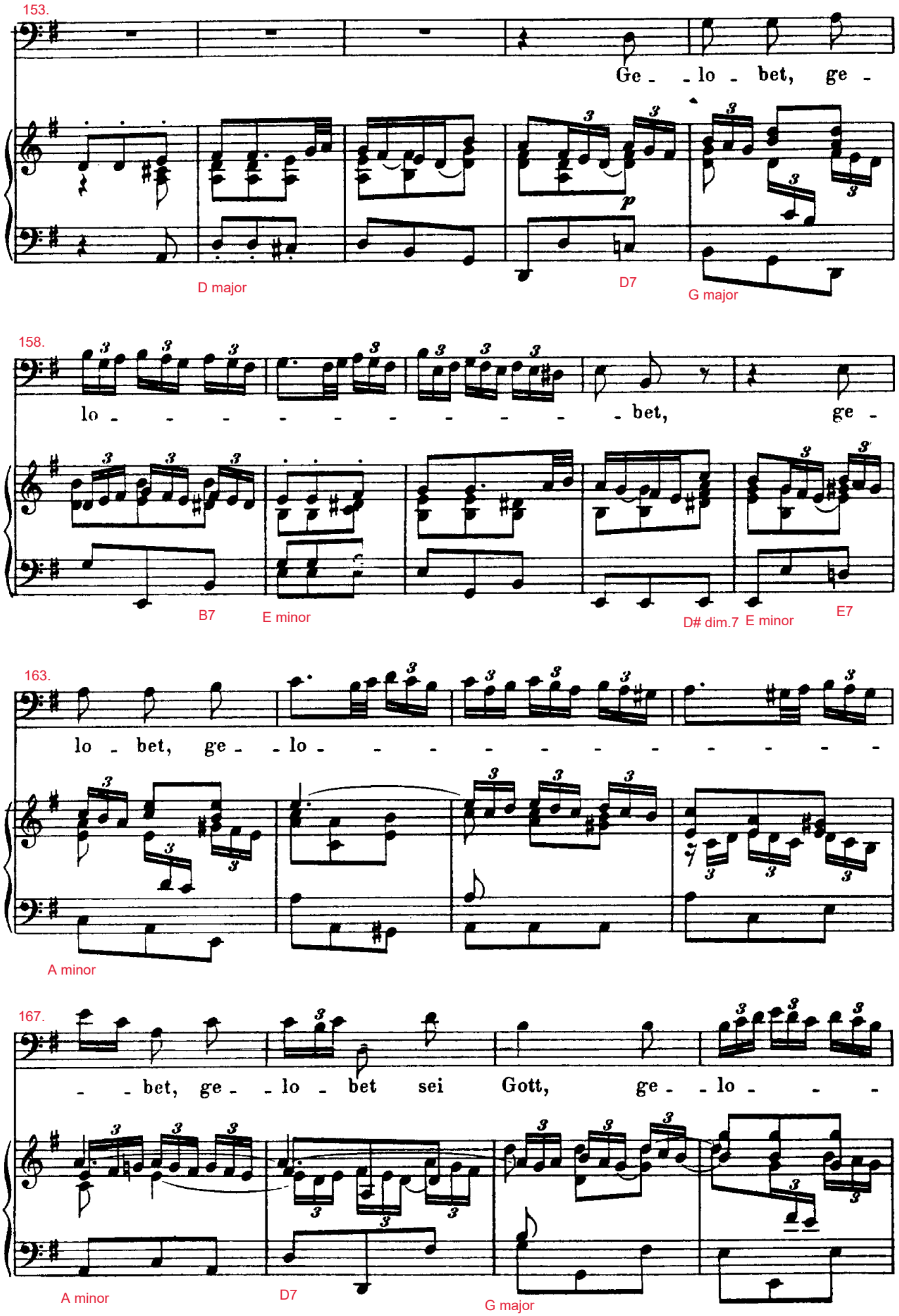
108

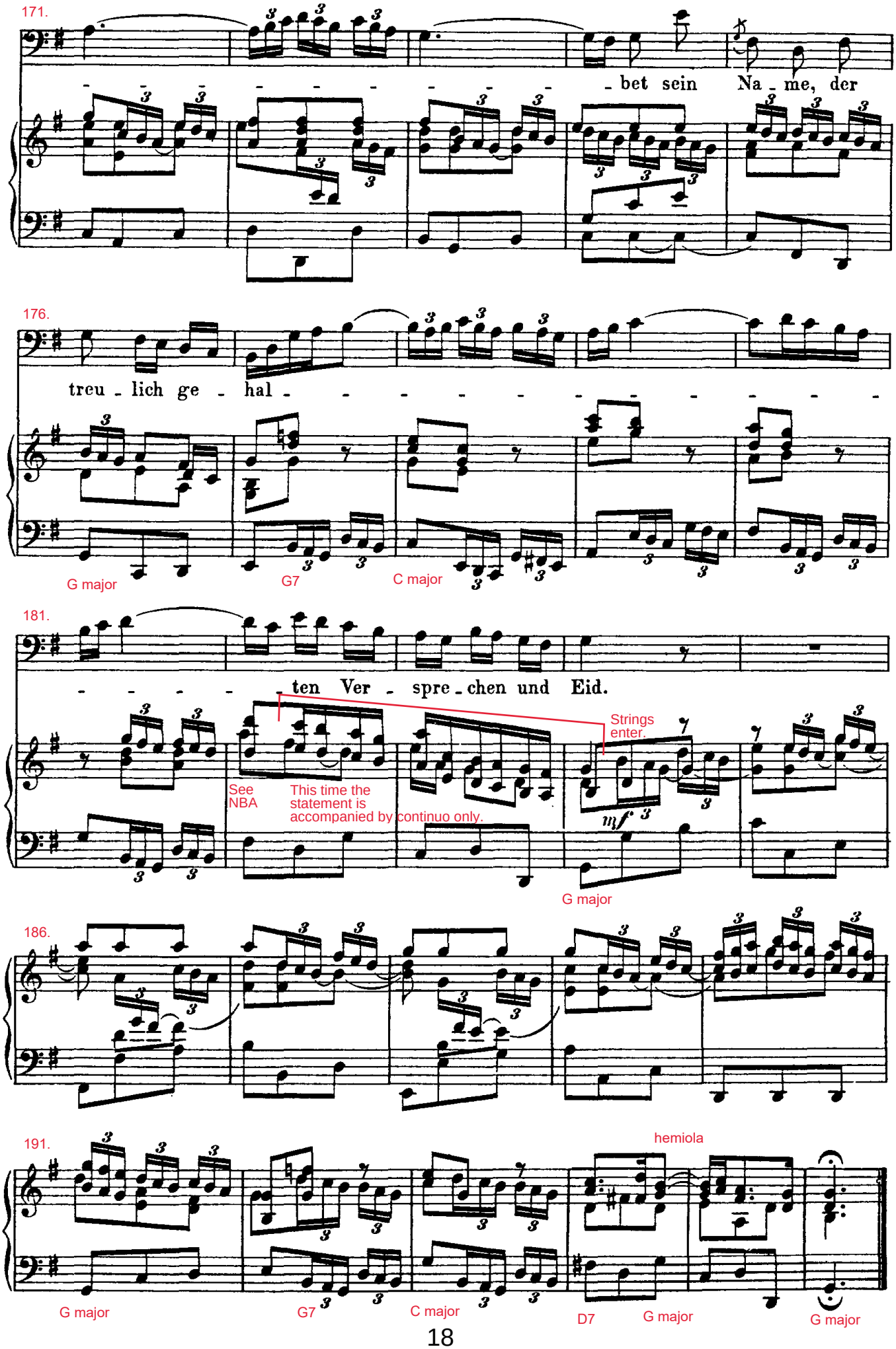



112.
reit', den Weg
BWV 30a has the word "Allmacht" ([God's] omnipotence.
Text painting: Long melisma (like a written-out cadenza ending in an Adagio), with continued delayed resolution for "preparing the way of the Lord," ends the middle section of the aria.
E# dim.7
F#7
B minor
116.
Adagio.
Tempo primo.
The A section returns, modified.
dem Herrn
be - reit'.
BWV 30a has the word Flügel (wings), i.e., the Almighty spreads his wings, a more obvious word painting.
mf
E# dim.7
F#7
B minor
G major
122.
Ge - lo-bet sei Gott, ge - - - lo - bet sein
p
G major
128.
Na-me.
mf



Text painting: Unison between singer and Vln I depicts God's guarantee through two things: the promise and the oath. This is an allusion to Hebrews 2:13–18. Repeated from above at m. 29. See there for full biblical quotation. Original refers to blessing two entities.


153.
Ge - - lo - bet, ge -
p
D major
D7
G major
158.
lo - - - - - - - - - - bet, ge -
B7
E minor
D# dim.7
E minor
E7
163.
lo - bet, ge - - lo - - - - - - - - - - -
A minor
167.
- - bet, ge - - lo - bet sei Gott, ge - - lo - - -
A minor
D7
G major


171.
bet sein Na - me, der
176.
treu - lich ge - hal -
G major
G7
C major
181.
ten Ver - spre - chen und Eid.
See NBA
This time the statement is accompanied by continuo only.
Strings enter.
mf
G major
186.
191.
hemiola
G major
G7
C major
D7
G major
G major

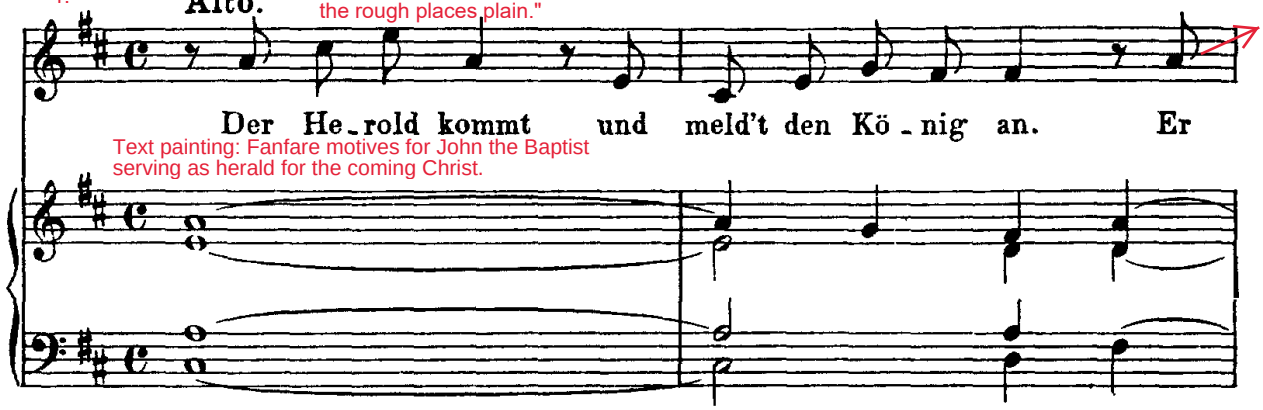
(Newly composed. The metrical structure and rhyme scheme are the same as those of the model, BWV 30a/4.)

Sescco

30/4. **Recitativo.**

1. **Alto.**

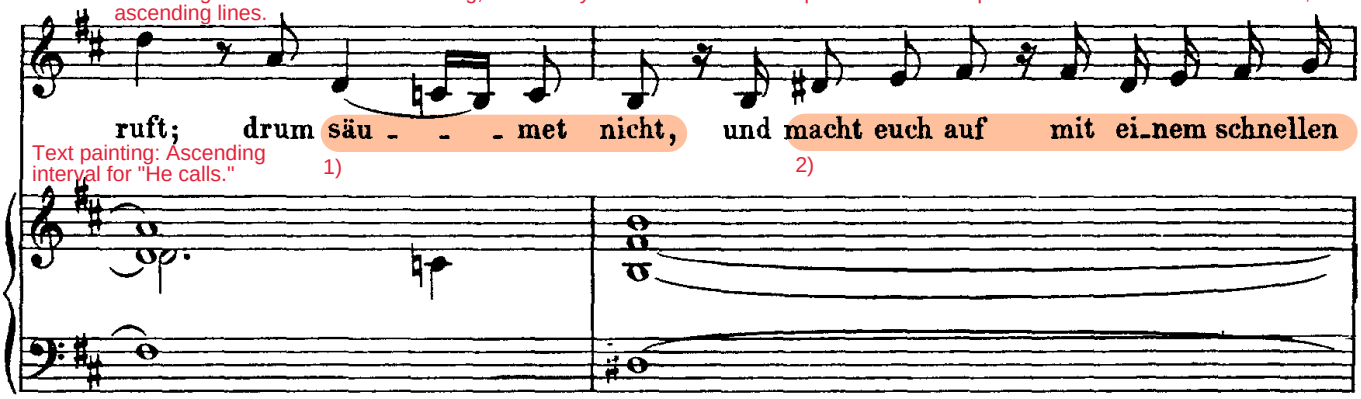
●John the Baptist: A herald announcing the King; exhortation to heed John's message (30/4). The text relates especially to the Epistle of the day: A voice crying in the wilderness, "Prepare ye the way of the Lord....Every valley shall be exalted and every mountain and hill made low...the crooked straight, and the rough places plain."



Text painting: Fanfare motives for John the Baptist serving as herald for the coming Christ.

A major D major

3. Three imperatives: 1) "Do not delay" is written in low range with embellishment and a deceptive cadence; 2) "Rise up quickly" is given an ascending line with 8th notes following; and "Hurry to follow this voice" is punctuated with a pause after a diminished 7th chord, followed by ascending lines.



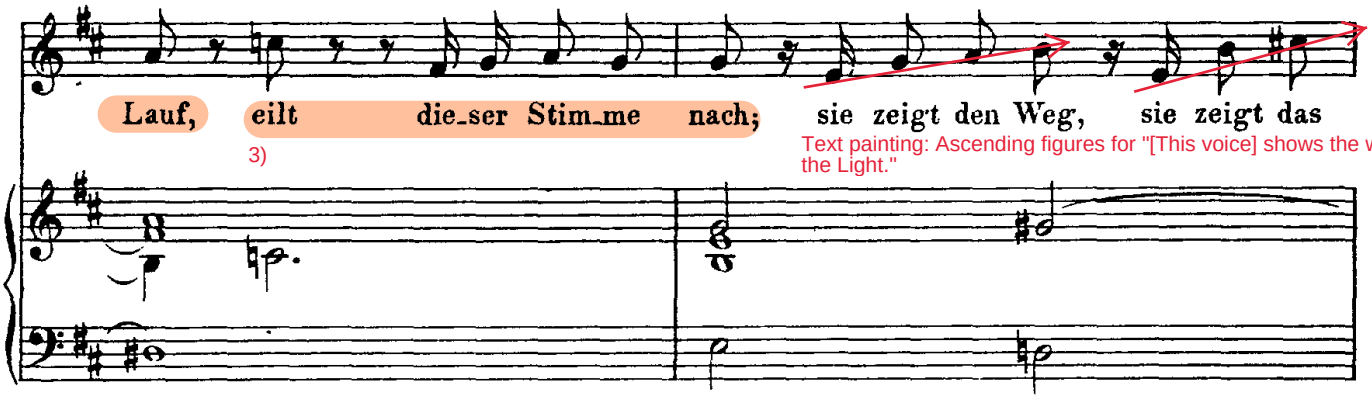
Text painting: Ascending interval for "He calls."

1) 2)

D7 B major

Deceptive cadence

5.



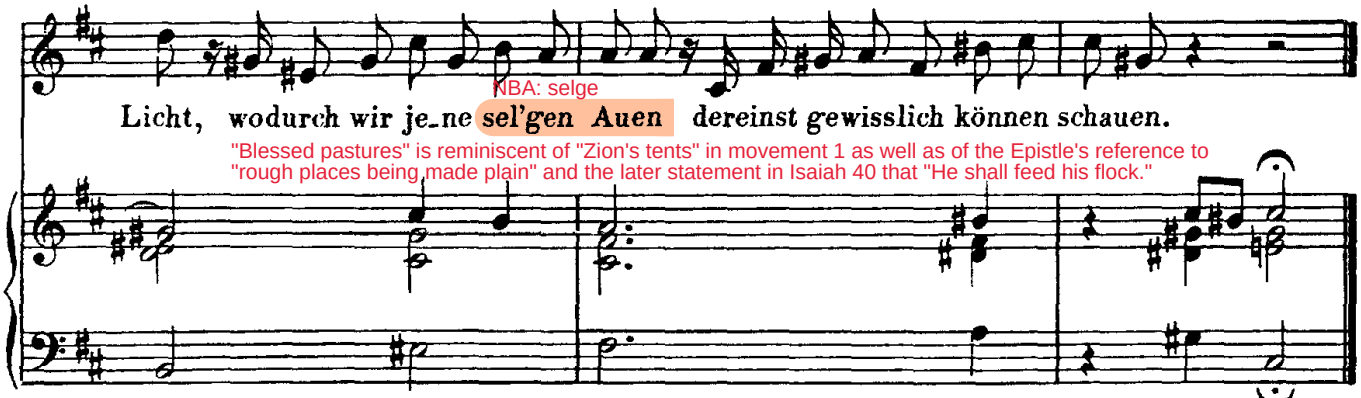
3)

Text painting: Ascending figures for "[This voice] shows the way, the Light."

D# dim.7 E minor E7

Martin Petzoldt suggests that the pause after "eilt" suggests stopping to consider that the command is not to follow a person but only his message (see "Bach Kommentar" 3:163).

7.



NBA: selge

"Blessed pastures" is reminiscent of "Zion's tents" in movement 1 as well as of the Epistle's reference to "rough places being made plain" and the later statement in Isaiah 40 that "He shall feed his flock."

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

Note: Measure numbering follows the NBA.

(Parody of BWV 30a/5)
•Invitation of grace is offered by the Shepherd Savior! (30/5).

This movement is fashionably dance-like in its syncopated rhythm with pizzicato accompaniment, triplets, as well as binary form (with repeats) in the ritornello. See Dürr/Jones, 693. In the original model, Fortune promises pleasure and happiness to the new owner of the Wiederau estate. Here, the music depicts the divine shepherd's call to his gamboling (but disoriented) sheep. Biblical passages related to Christ's call include Matthew 11:28–30, 22:1–22.

30/5. **Aria.** (Andante ♩ = 104.)

Transverse flute with muted Vln 1 partly in unison (especially in the ritornello, which is based on the opening vocal statement), branching into a duet in the vocal sections.

Vln II & Vla pizzicato

Continuo pizzicato with organ staccato. The opening rhythm recalls the bourée of the first movement. The frequent triplets are reminiscent of the bass aria (30/3). The style is again galant.

1. *mf* *p simile* *mf*

A major A major Ritornello is in binary form.

5. *p* *mf* tr

E major B7 E major E7

9.

A♯ dim.7 F♯7 B minor B7

12. tr 1. 16.

E minor A major F♯ minor D♯ dim.7 E7 A major A major

E anticipates the dim.7 chord.

(16) 2. **Alto.**

Text painting: Syncopated rhythms and triplets portray the gamboling but disoriented sheep (see note above).

Kommt, ihr — an - gefocht'nen — Sünder, — eilt und lauft, ihr — A - dams-

Flute doubles voice.

p

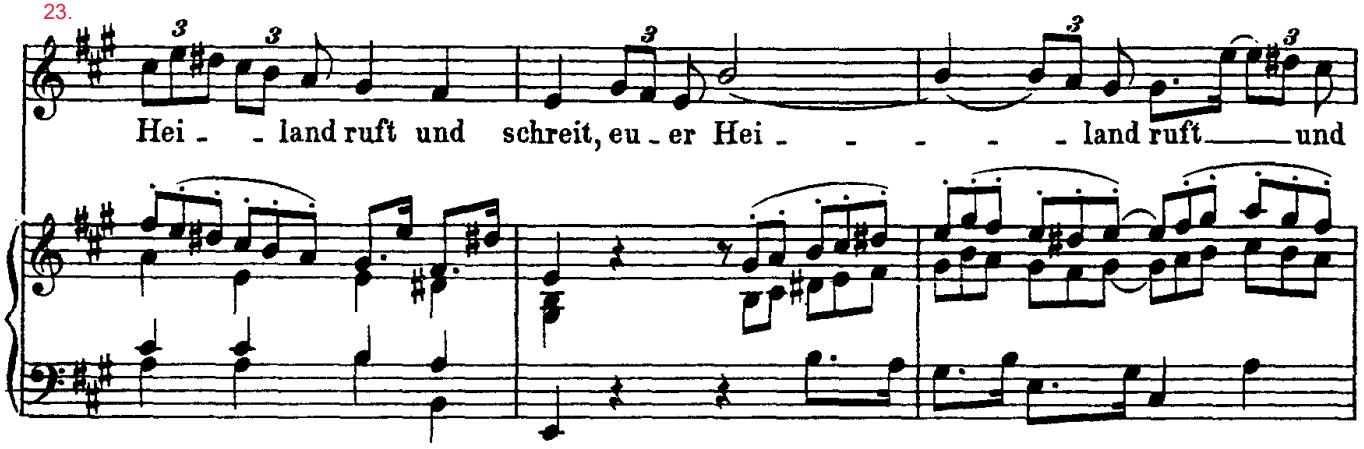
A major

20.

kin - der, — eu - - - er Hei - - land ruft — und — schreit, eu - er

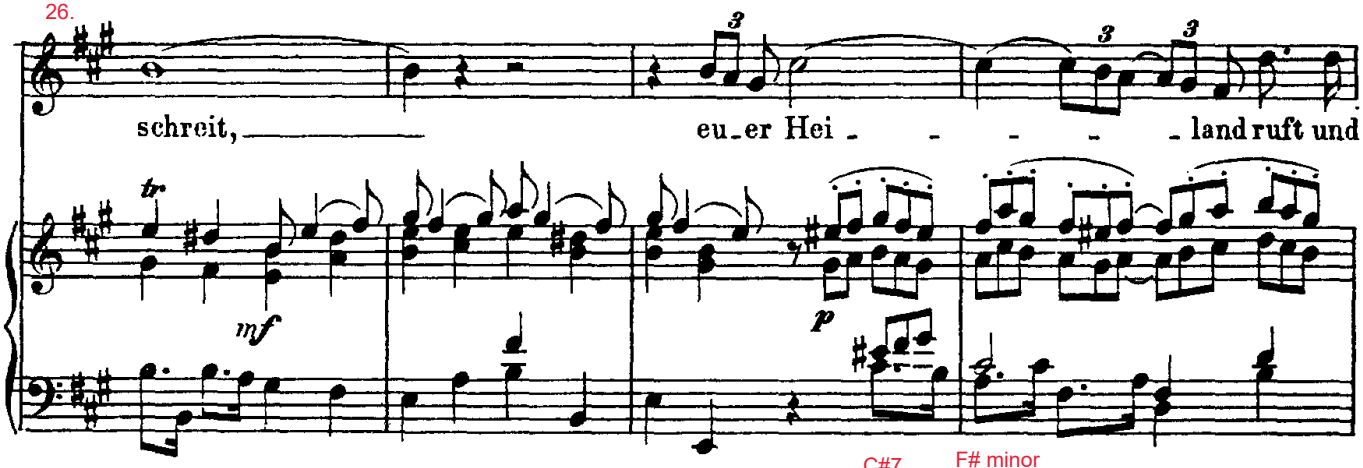
A major E major

23.



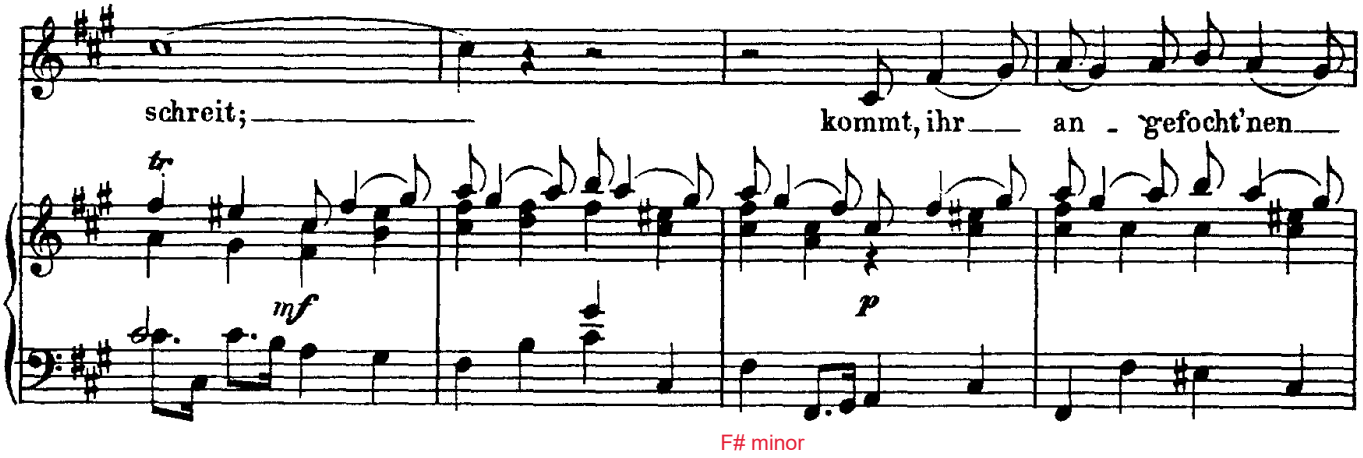
E major

26.



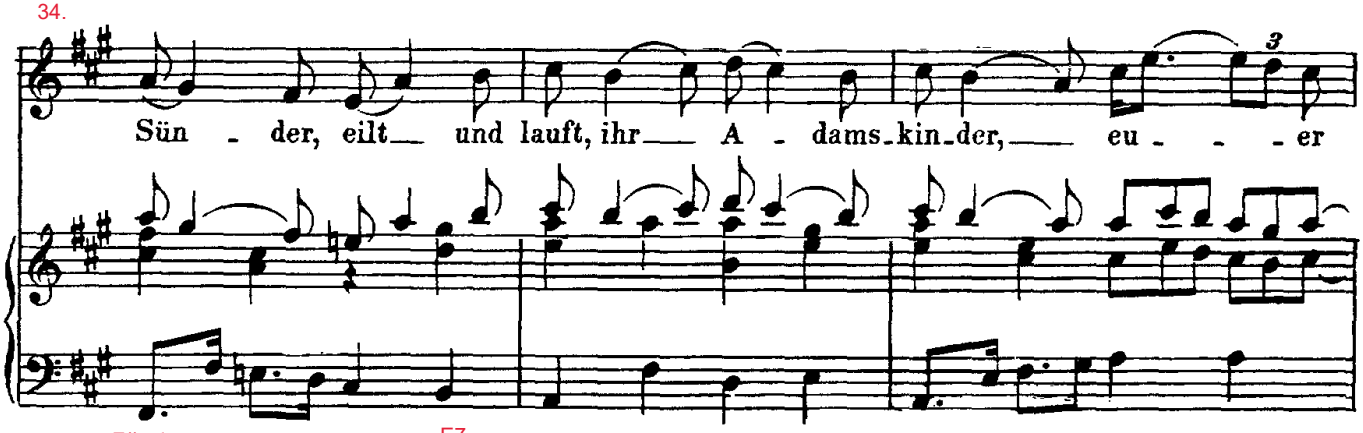
E major C#7 F# minor

30. Text painting: Held note for the Savior calling the sheep.

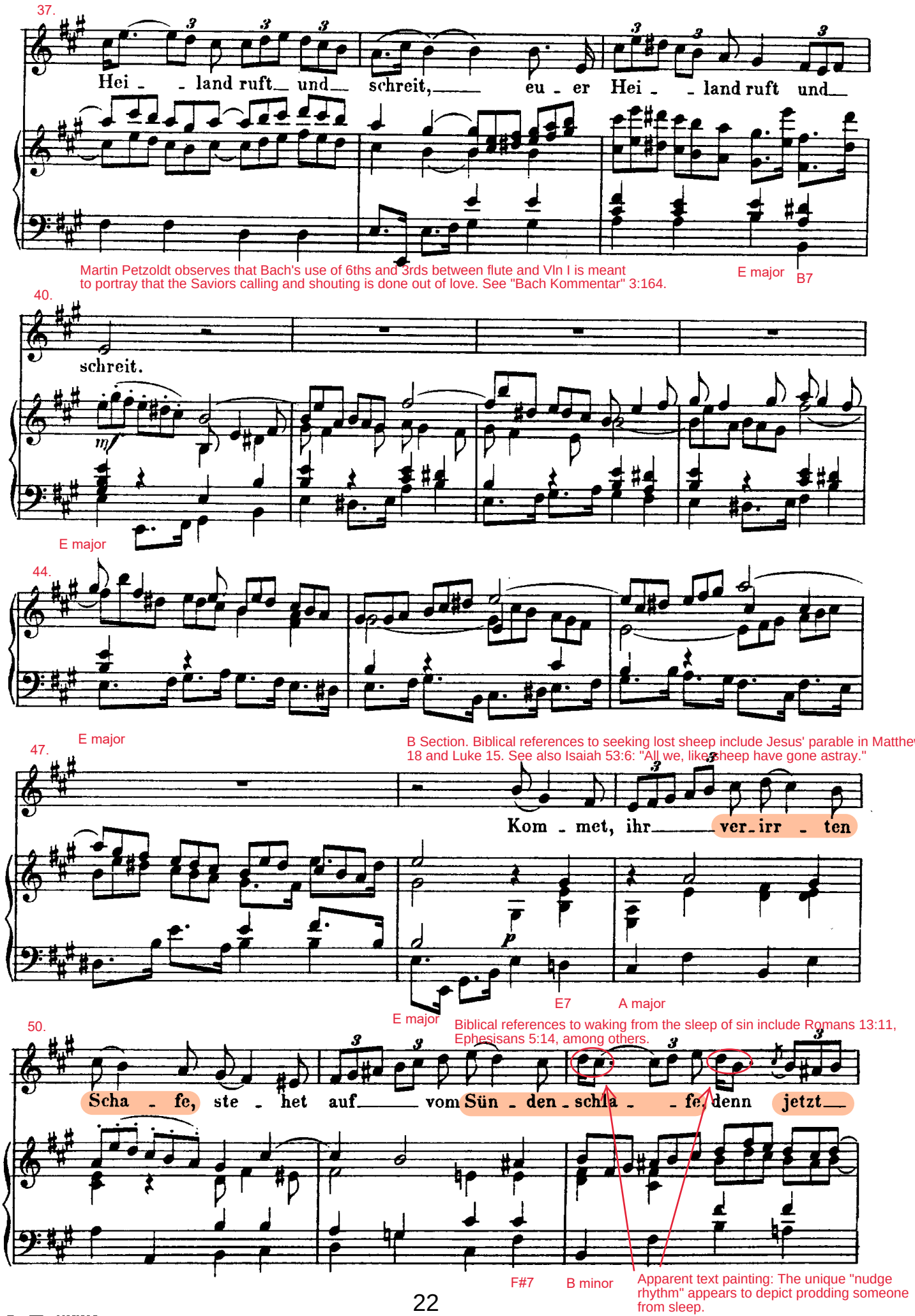


F# minor

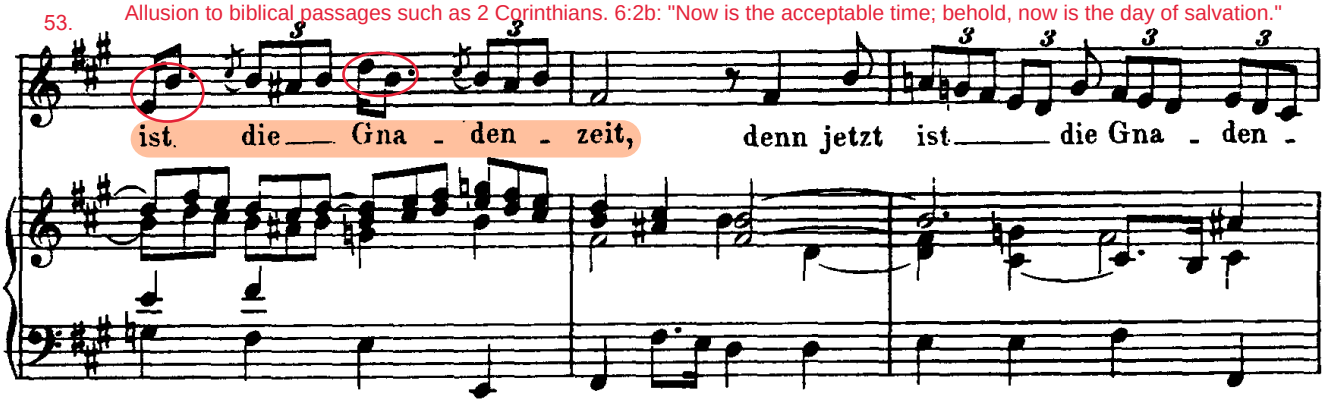
34.



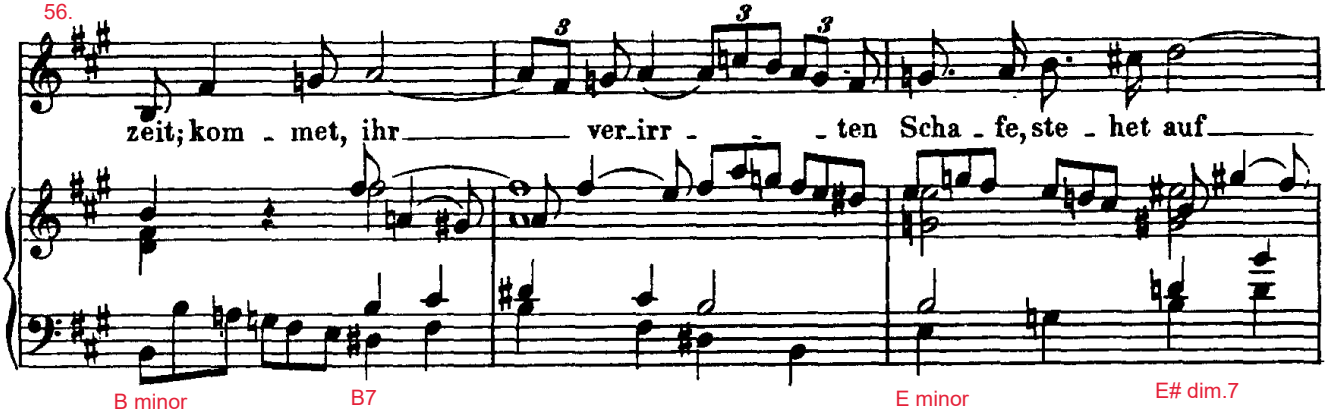
F# minor E7 A major


37.
Hei - - land ruft und schreit, eu - er Hei - - land ruft und
Martin Petzoldt observes that Bach's use of 6ths and 3rds between flute and Vln I is meant to portray that the Saviors calling and shouting is done out of love. See "Bach Kommentar" 3:164.
E major
B7
40.
schreit.
E major
44.
E major
B Section. Biblical references to seeking lost sheep include Jesus' parable in Matthew 18 and Luke 15. See also Isaiah 53:6: "All we, like sheep have gone astray."
47.
Kom - met, ihr ver - irr - ten
E major
E7
A major
Biblical references to waking from the sleep of sin include Romans 13:11, Ephesisans 5:14, among others.
50.
Scha - fe, ste - het auf vom Sün - den - schla - - fe, denn jetzt
F#7
B minor
Apparent text painting: The unique "nudge rhythm" appears to depict prodding someone from sleep.

53. Allusion to biblical passages such as 2 Corinthians. 6:2b: "Now is the acceptable time; behold, now is the day of salvation."

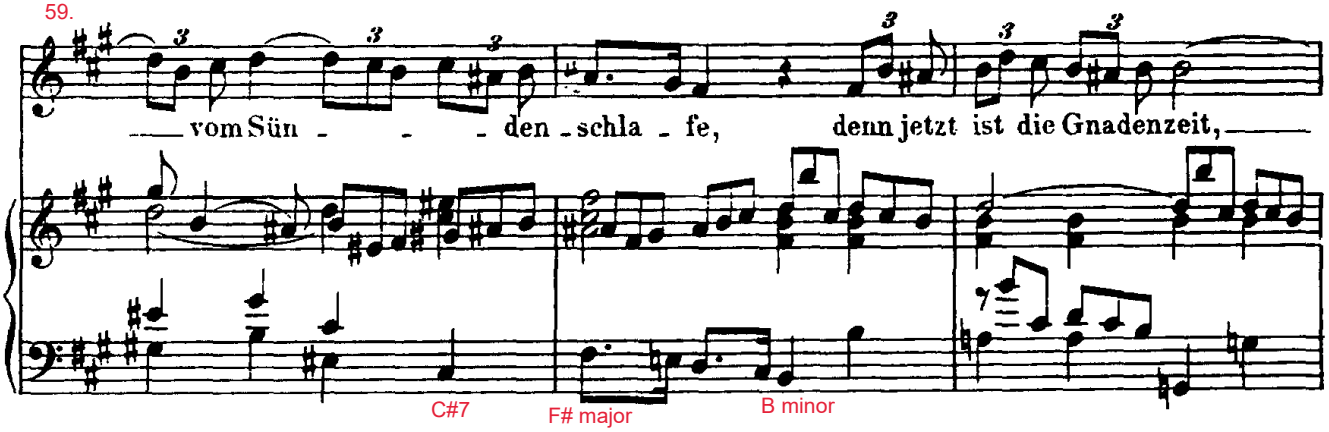


56.



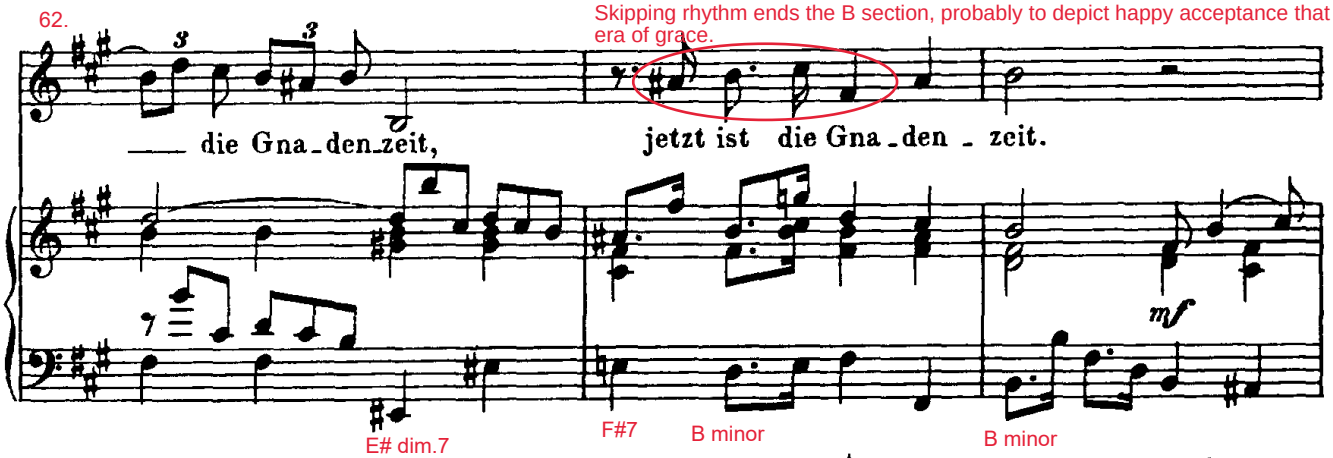
B minor B7 E minor E# dim.7

59.



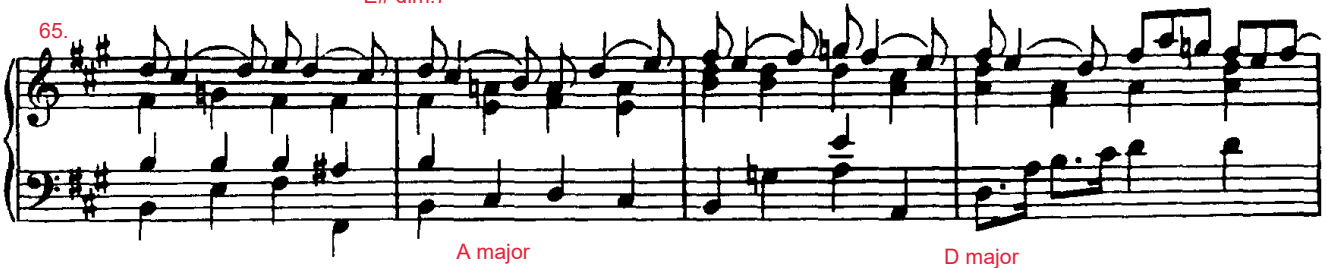
C#7 F# major B minor

62. Skipping rhythm ends the B section, probably to depict happy acceptance that now is the era of grace.

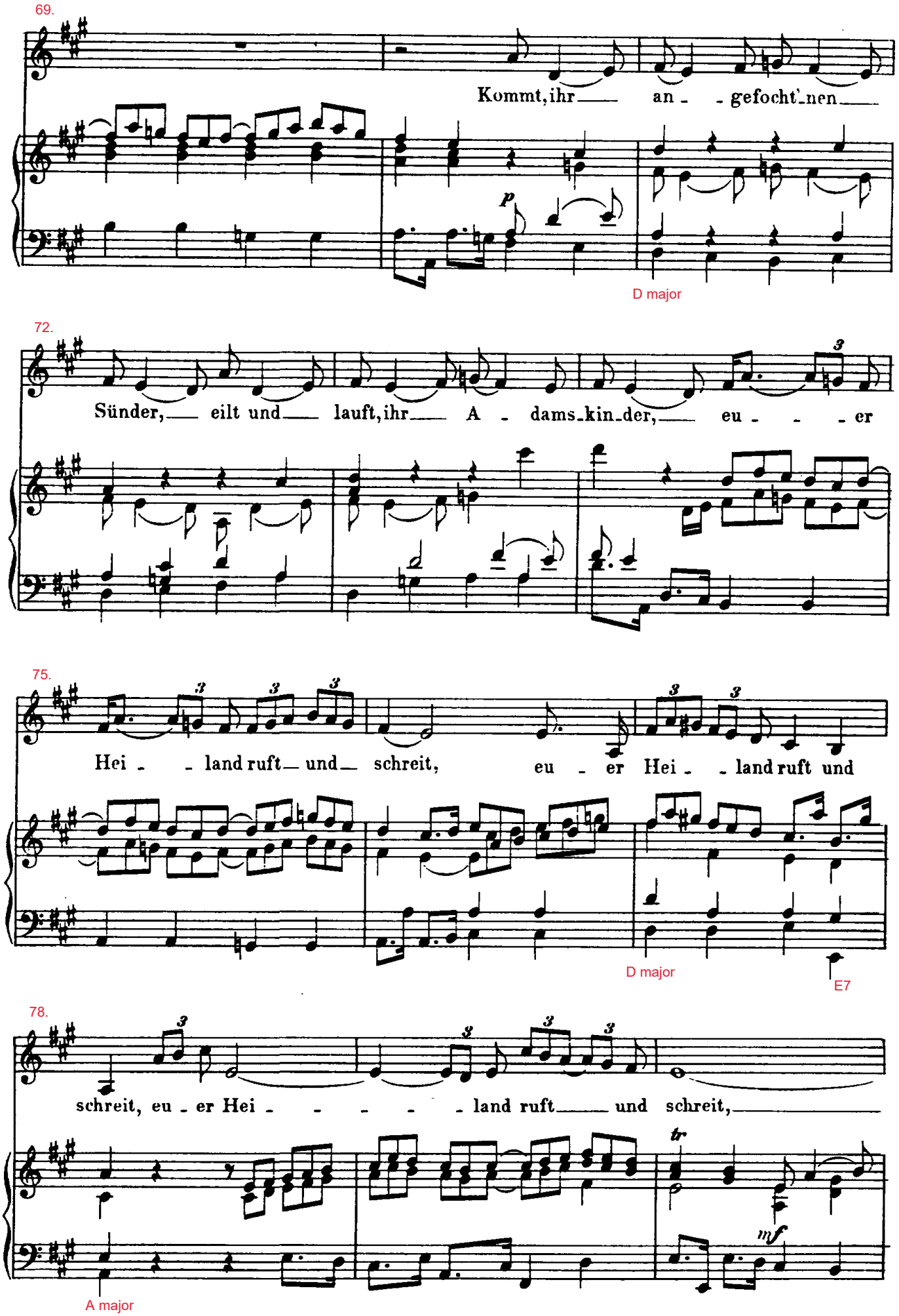


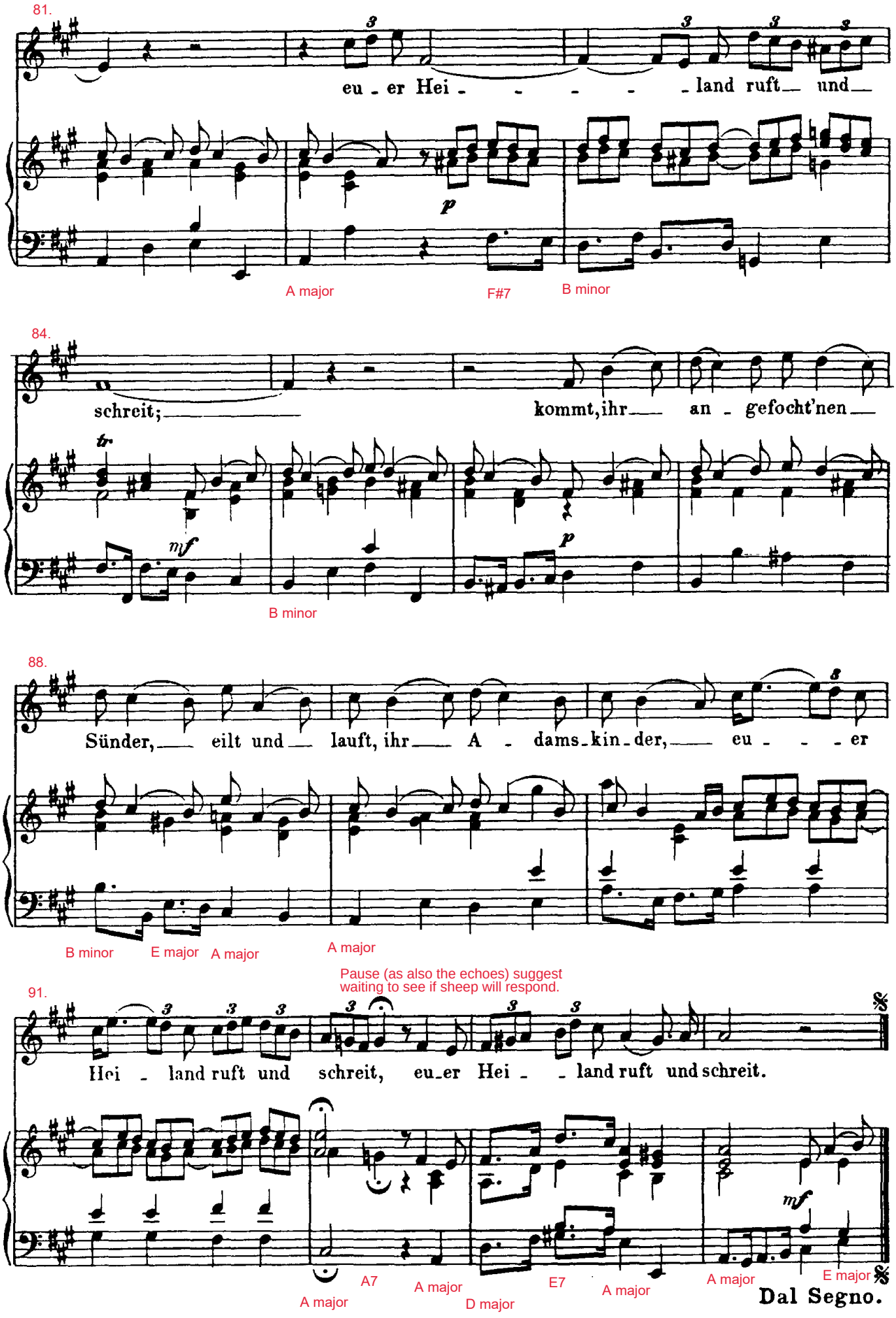
E# dim.7 F#7 B minor B minor

65.



A major D major D major


69.
Kommt, ihr an - gefocht'nen
p
D major
72.
Sünder, eilt und lauft, ihr A - dams-kin-der, eu - er
3
75.
Hei - land ruft und schreit, eu - er Hei - land ruft und
3
D major
E7
78.
schreit, eu - er Hei - land ruft und schreit,
3
tr
mf
A major


81.
eu - er Hei - - - - - land ruft und
p
A major
F#7
B minor
84.
schreit; kommt, ihr an - gefocht'nen
tr
mf
p
B minor
88.
Sünder, eilt und lauft, ihr A - dams-kin-der, eu - - - er
B minor
E major
A major
A major
Pause (as also the echoes) suggest waiting to see if sheep will respond.
91.
Hei - land ruft und schreit, eu-er Hei - - land ruft und schreit.
mf
A major
A7
A major
D major
E7
A major
A major
E major
Dal Segno.

(Newly added movement (no counterpart in BWV 30a). The chorale is the third stanza of a 4-stanza hymn by the theologian Johann Olearius.
•John the Baptist: A voice crying in the wilderness (30/6).

A simple 4-part setting of a chorale connects thematically to the foregoing depiction of John the Baptist as a voice in the wilderness calling people to repentance (referenced in the day's readings). The connection with the previous movement is also made clear musically in that the chorale continues in the same key.
The movement has no counterpart in the original model, which continues without pause. Since Bach writes the present work in two parts, the chorale serves to conclude Part 1 (performed before the sermon in the Leipzig liturgy).
Martin Petzoldt notes that the choice of chorale stanza was especially appropriate since the cantata was repeated in the afternoon Vespers service at St. Nicholas, where the sermon expounded the Epistle of the day (Isaiah 40:1–5), "A voice crying in the wilderness"). See "Bach Kommentar" 3:156, 165.

30/6. **Choral.** (Mel: „Freu' dich sehr, o meine Seele.")

1/6. Soprano. "Stimme" (voice) is a keyword, providing links to the foregoing.

+Fl I, II in 8va
Ob I, II
Vln I

Eine Stim_me lässt sich hö_ren in der Wü_ste weit und breit,
al_le Menschen zu be_keh_ren: Macht dem Herrn den Weg be_reit,

Alto.

+Vln II

Ei_ne Stim_me lässt sich hö_ren in der Wü_ste weit und breit,
al_le Menschen zu_ be_keh_ren: Macht dem Herrn den Weg be_reit,

Sighing figures

Tenore.

+Vla

Ei_ne Stim_me lässt sich hö_ren in der Wü_ste weit und breit,
al_le Menschen zu_ be_keh_ren: Macht dem Herrn den Weg be_reit,

Basso.

Eine Stim_me lässt sich hö_ren in der Wü_ste weit und breit,
al_le Menschen zu_ be_keh_ren: Macht dem Herrn den Weg be_reit,

A major — E major — A major

Martin Petzoldt notes the many sighing motives in this chorale setting (compared to Bach's other settings of this tune) and suggests that they may have been prompted by the reference to the Savior's calls/cries (set as "loving" duets of 3rds and 6ths) in the previous movement. See "Bach Kommentar" 3:165.

11.

ma_chet Gott ein' eb'_ne Bahn, al_le Welt soll he_ben an,
ma_chet Gott ein' eb'_ne_ Bahn, al_le_ Welt soll he_ben an,
ma_chet Gott ein' eb'_ne Bahn, al_le Welt soll he_ben an,
ma_chet Gott ein' eb'_ne Bahn, al_le Welt soll he_ben an,

F# major — F# major — A major — E major

J.S. Bach - C

Possible text painting: To set the Epistle's reference to the valleys being raised, Bach moves from F# minor to F# major (raising the third and beginning the last phrase radiantly), then depicts the mountains being brought low with a descending bass line.

15.

al - le Thä - ler zu er - hö - - hen, dass die Ber - ge nie - drig ste - - - hen.

al - le Thä - ler zu - er - hö - - hen, dass die - Ber - ge nie - drig - - - ste - hen.

al - le Thäler zu er - hö - - hen, dass die - Ber - ge niedrig ste - - - hen.

al - le Thäler zu - er - hö - - hen, dass die - Ber - ge nie - drig ste - - - hen.

A major F# minor F# major B minor A major A major

Fine della prima parte.

Newly composed movement. The metrical structure and rhyme scheme are the same as those of the model, BWV 30a/6.

Seconda Parte.

Part II was performed during the Eucharist.

Accompagnato

30/7.

Recitativo.

(♩ = 56.)

(Newly composed) •Individual's response to God who fulfilled his promise. The text alludes to Zechariah's canticle in the Gospel lesson: God remembering to honor his covenant. (30/7).

1.

Basso. E F# G C

B

Oboes play parallel 6ths and 3rds in a cross figure oboes over 5 repeated low bass notes leading emphatically to a strong beat. Chromatic harmonies with sharps ("Kreuze"). Since it was performed at the Eucharist, it may depict God keeping his covenant at the cross (i.e., the new covenant).

Chromatic saturation in the vocal part in 10 mm.

Ob I & II play sweet parallel 6ths for reference to God "holding sway over us"

So bist du denn, mein Heil, be - dacht, den

Cross figure? (#=Kreuz)

Rhetorically emphatic figure leading to strong beat.

p

E minor

5 notes = stigmata?

Allusion to the Zechariah's canticle in the Gospel reading: Lk. 1:68, 72–73, 76. "Blessed be the Lord God of Israel, for he has visited his people…to perform the mercy promised to our fathers, and to remember his holy covenant, the oath which he swore to our father Abraham…And you, child…will go before the Lord to prepare his ways…."

3.

A D#

Bund, den du ge - macht mit un - sern Vä - tern, treu zu hal - ten und in Ge -

Text painting: High range for "hold sway over us."

E minor

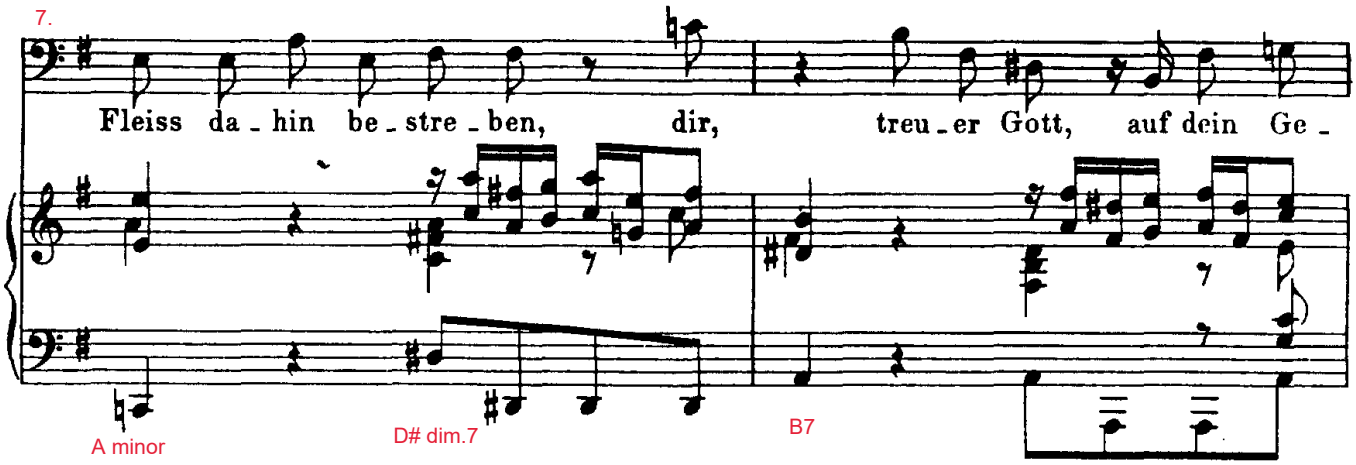
5.

C# A# D G#

na - den ü - ber uns zu wal - ten; drum will ich mich mit al - lem

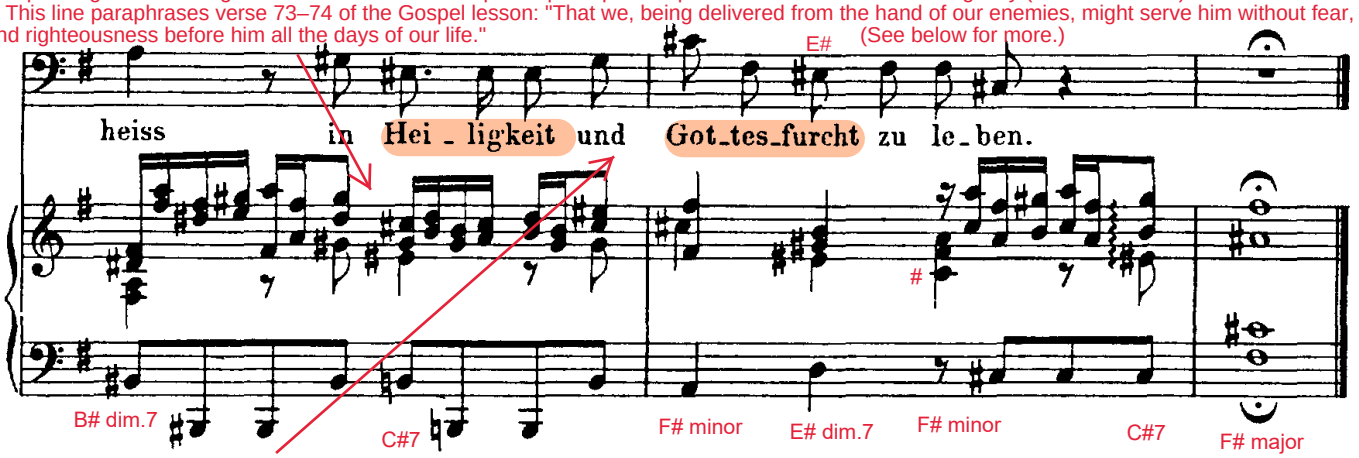
A# dim.7 B minor G# dim.7

7.



Possible text painting: The oboe figure occurs twice without a pause perhaps to depict the commitment to live diligently ("mit allem Fleiß) for God in holiness and godly fear. This line paraphrases verse 73–74 of the Gospel lesson: "That we, being delivered from the hand of our enemies, might serve him without fear, in holiness and righteousness before him all the days of our life."

9.



Marting Petzoldt quotes Johann Olearius in saying that "holiness" belongs to the first tablet of the law (Ten Commandments), i.e., the first 3 commandments; "righteousness" ("right living") belongs to the second tablet, i.e., the last 7 commandments of the decalog (Genesis 20:3–17). See "Bach Kommentar" 3:166.

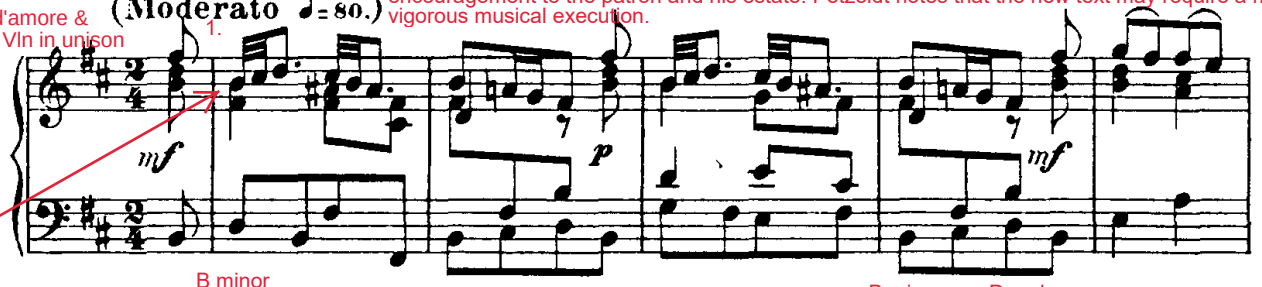
30/8. **Aria.** (Parody of 30a/7.) •Forsaking what God hates; loving what he loves (30/8). In the secular model, Fate sings in affectionate encouragement to the patron and his estate. Petzoldt notes that the new text may require a more vigorous musical execution.

(Moderato ♩= 80.)

Ob d'amore & solo Vln in unison

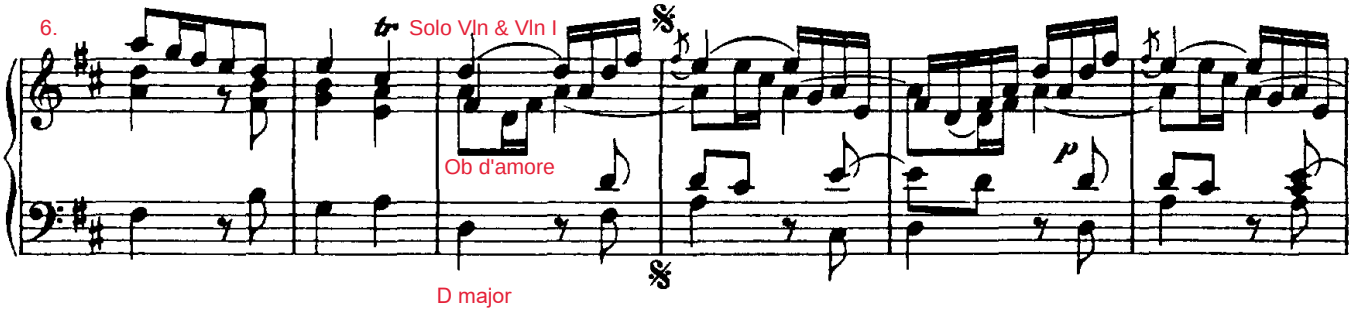
Oboe d'amore
Vln concertato
Vln I, II
Vla
Bass singer
Continuo

Bourée with written out tierce coulée (Lombard rhythm/ Scotch snap). Frequent echo effects.

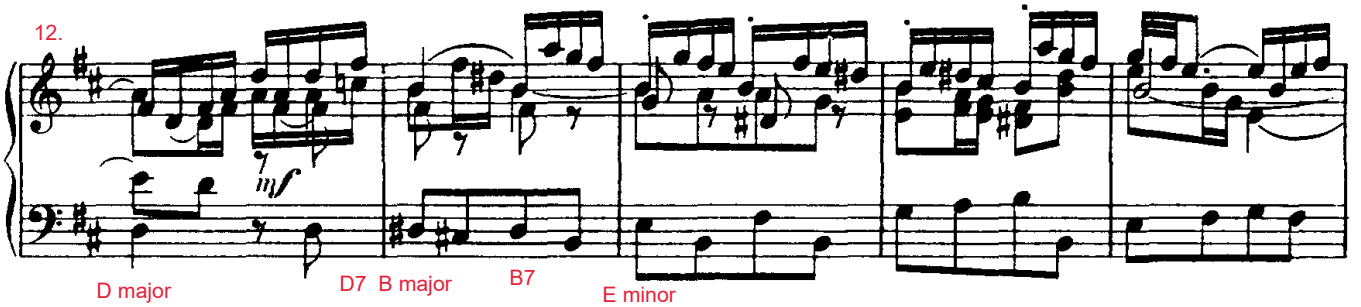


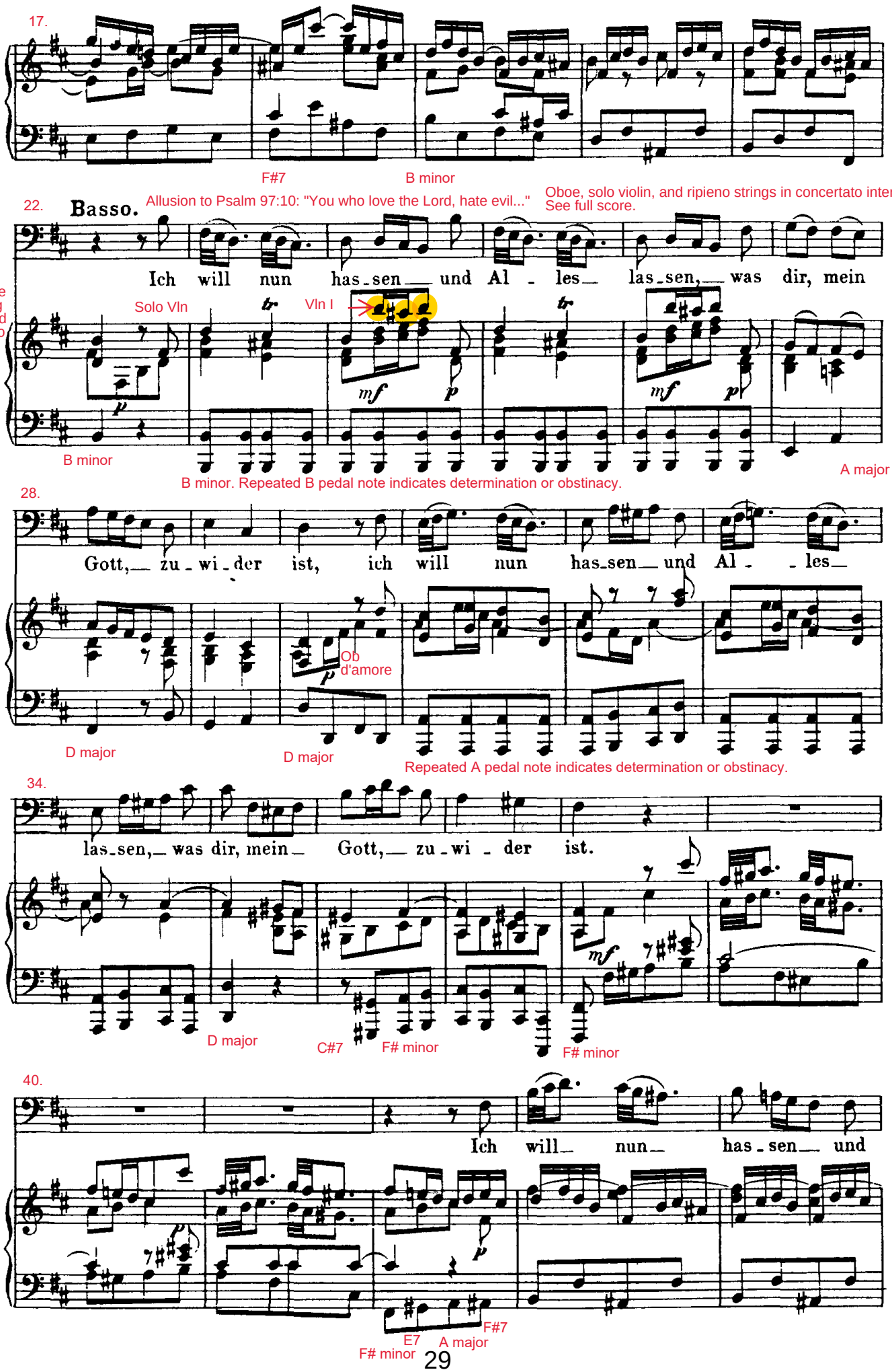
Interplay: Ob d'amore vs. Solo Vln & Vln I in unison.

6.

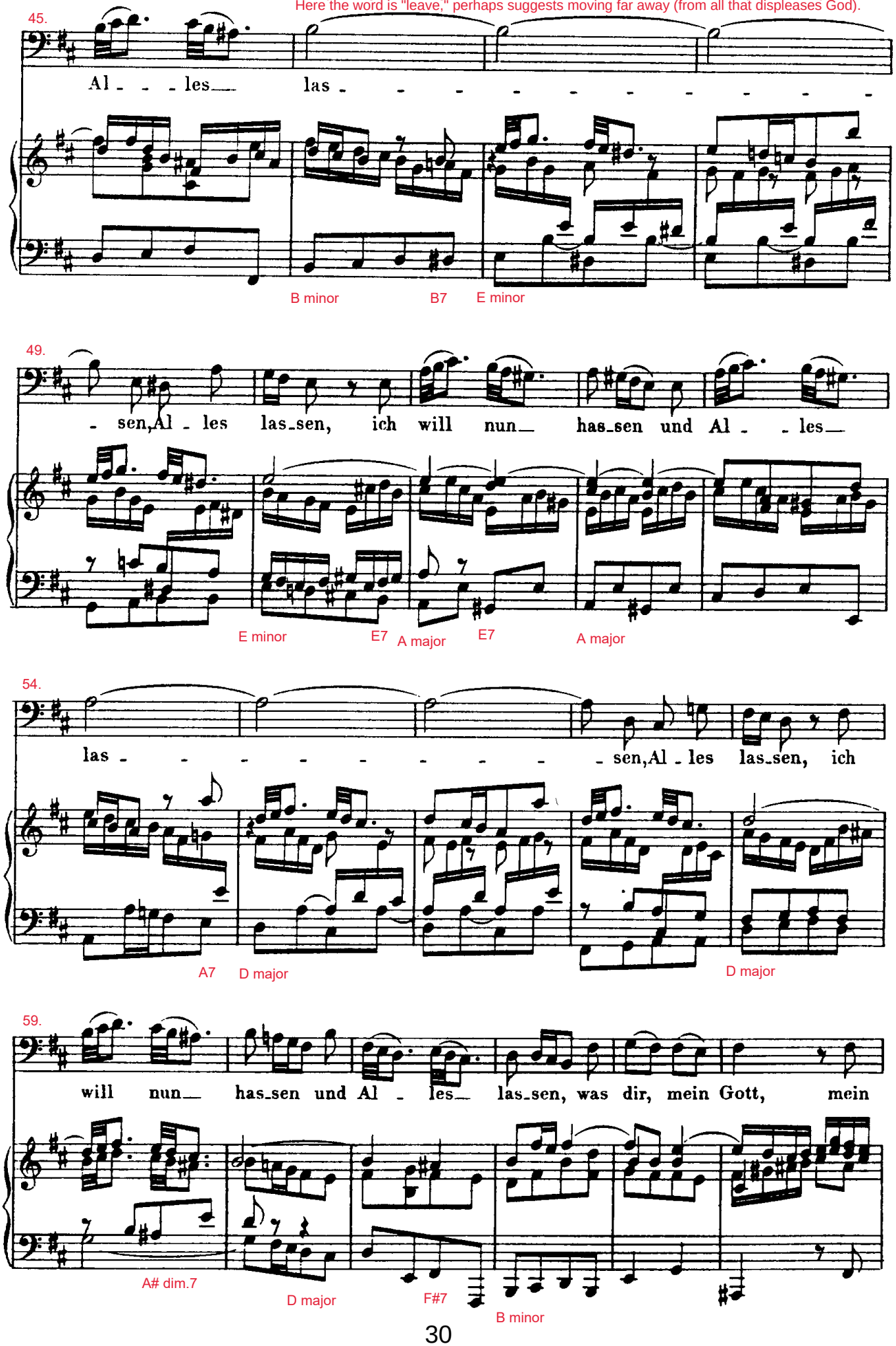


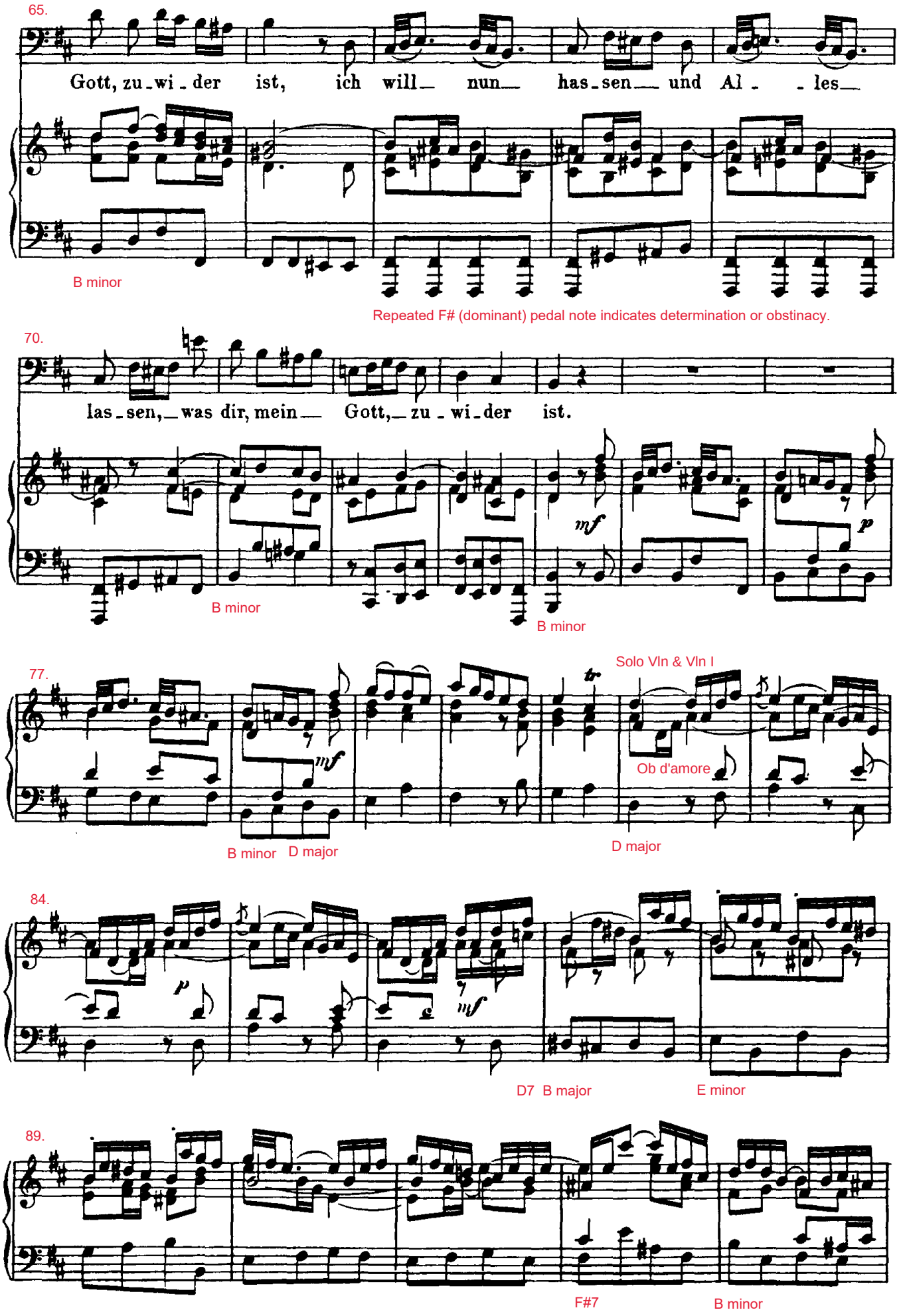
12.

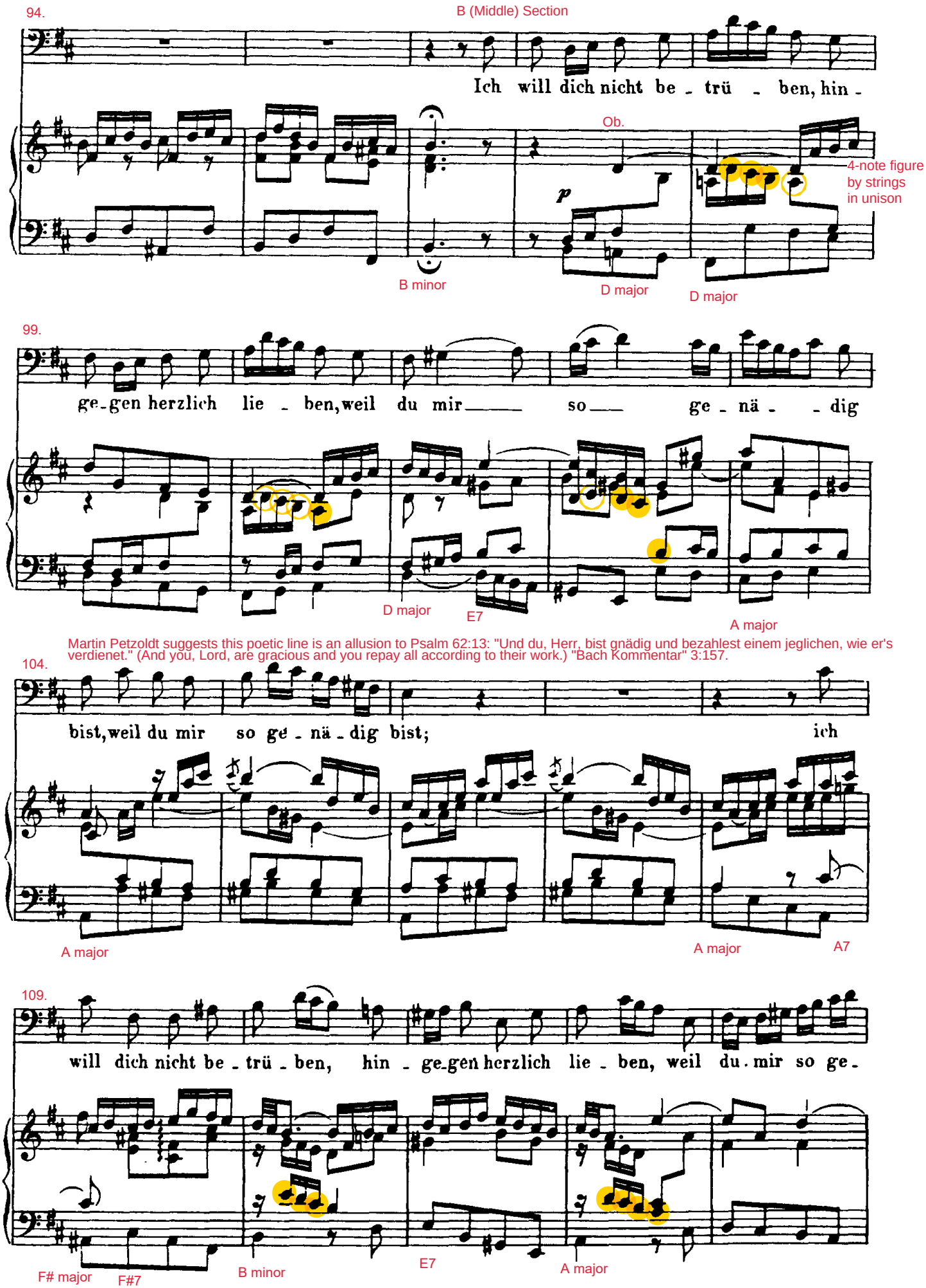


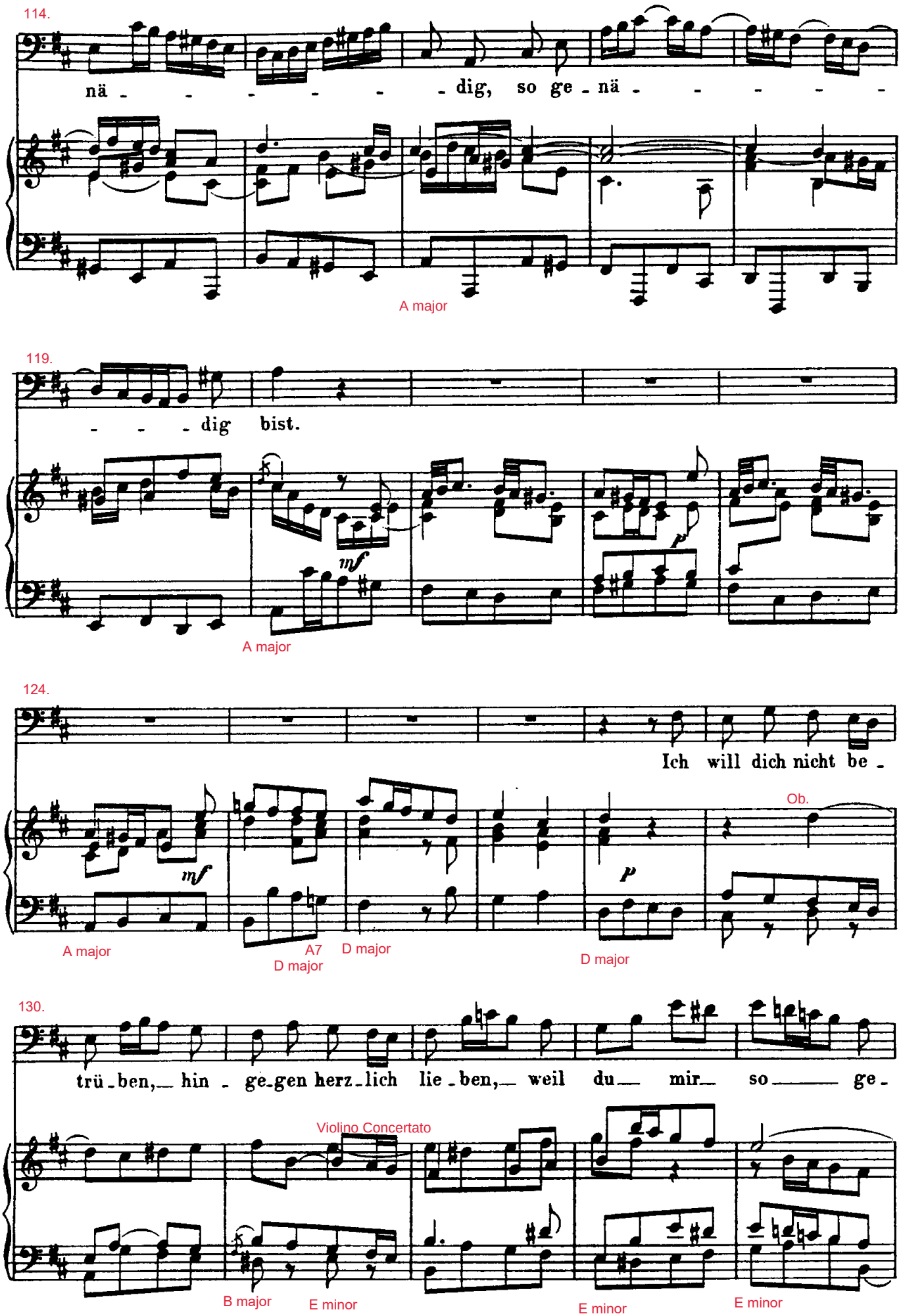

17.
F#7
B minor
22.
Basso.
Allusion to Psalm 97:10: "You who love the Lord, hate evil..."
Oboe, solo violin, and ripieno strings in concertato interplay. See full score.
Regarding the dal segno: The NBA lays out the score differently, with the middle section ending here at the end of the ritornello and the da capo commencing with the vocal entry.
Ich will nun has-sen und Al - les las-sen, was dir, mein
Solo Vln
Vln I
B minor
B minor. Repeated B pedal note indicates determination or obstinacy.
A major
28.
Gott, zu - wi - der ist, ich will nun has-sen und Al - les
Ob d'amore
D major
D major
Repeated A pedal note indicates determination or obstinacy.
34.
las-sen, was dir, mein Gott, zu - wi - der ist.
D major
C#7
F# minor
F# minor
40.
Ich will nun has - sen und
E7
A major
F#7
F# minor

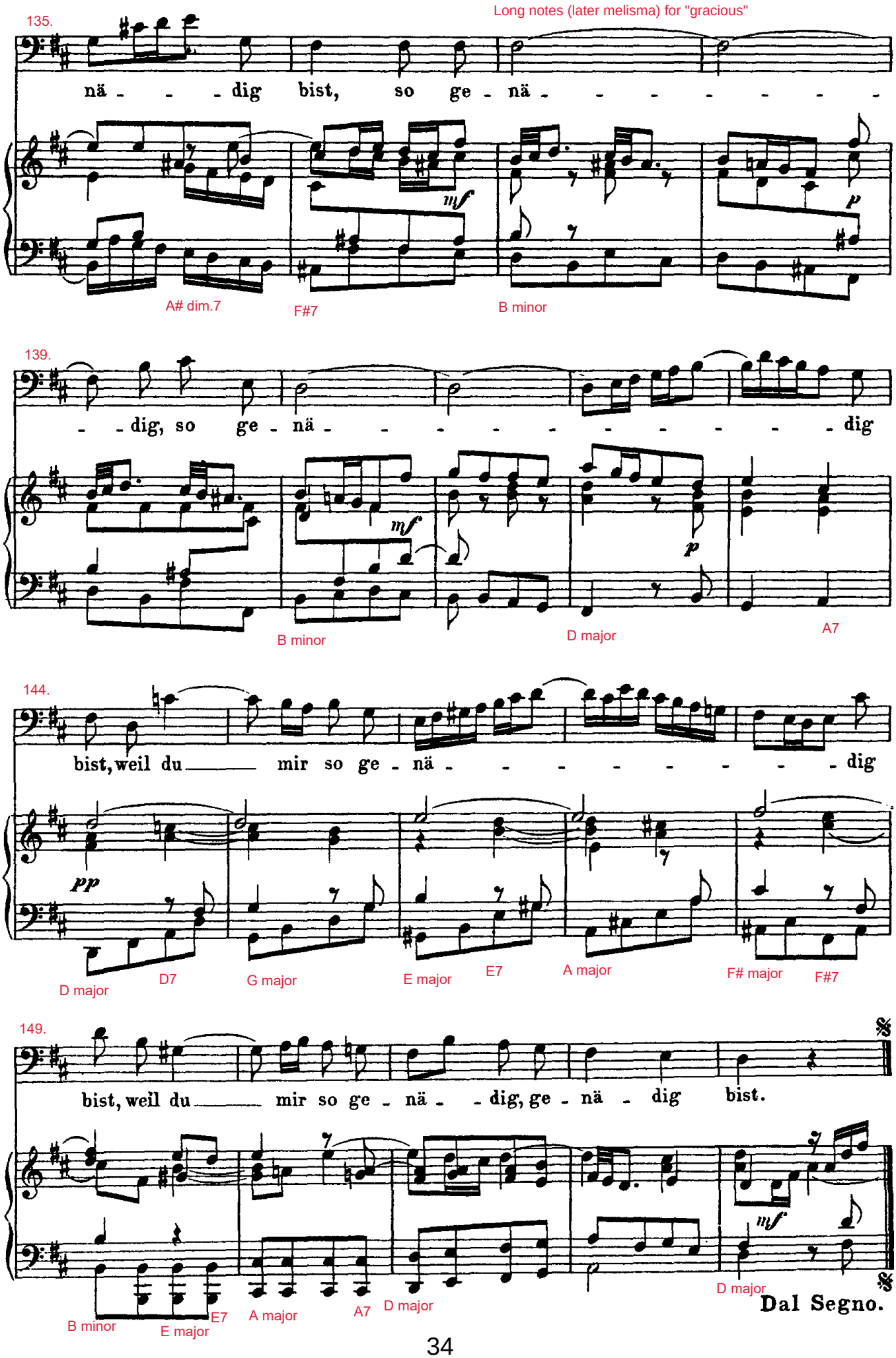
Text painting: In the original, secular model, the word here was "walten" (to hold sway over, or to govern).
Here the word is "leave," perhaps suggests moving far away (from all that displeases God).




65.
Gott, zu - wi - der ist, ich will nun has - sen und Al - les
B minor
Repeated F# (dominant) pedal note indicates determination or obstinacy.
70.
las - sen, was dir, mein Gott, zu - wi - der ist.
mf
p
B minor
B minor
77.
Solo Vln & Vln I
Ob d'amore
mf
B minor D major
D major
84.
p
mf
D7 B major
E minor
89.
F#7
B minor


94.
B (Middle) Section
Ich will dich nicht be - trü - ben, hin -
Ob.
p
4-note figure by strings in unison
B minor
D major
D major
99.
ge-gen herzlich lie - ben, weil du mir so ge - nä - dig
D major
E7
A major
Martin Petzoldt suggests this poetic line is an allusion to Psalm 62:13: "Und du, Herr, bist gnädig und bezahlest einem jeglichen, wie er's verdienet." (And you, Lord, are gracious and you repay all according to their work.) "Bach Kommentar" 3:157.
104.
bist, weil du mir so ge - nä - dig bist; ich
A major
A major
A7
109.
will dich nicht be - trü - ben, hin - ge-gen herzlich lie - ben, weil du mir so ge -
F# major
F#7
B minor
E7
A major


114.
nä - - - - - - dig, so ge - nä - - - - -
A major
119.
- - - dig bist.
mf
p
A major
124.
Ich will dich nicht be -
mf
p
Ob.
A major
A7
D major
D major
D major
D major
130.
trü - ben, hin - ge - gen herz - lich lie - ben, weil du mir so ge -
Violino Concertato
B major
E minor
E minor
E minor


Long notes (later melisma) for "gracious"
135.
nä - - - dig bist, so ge - nä - - - - - - - -
mf
p
A# dim.7
F#7
B minor
139.
- - dig, so ge - nä - - - - - - - - - - dig
mf
p
B minor
D major
A7
144.
bist, weil du ____ mir so ge - nä - - - - - - - - dig
pp
D major
D7
G major
E major
E7
A major
F# major
F#7
149.
bist, weil du ____ mir so ge - nä - - dig, ge - nä - dig bist.
mf
B minor
E7
E major
A major
A7
D major
D major
Dal Segno.

Secco

30/9. **Recitativo.**

Soprano.

(Lines 1, 3, 4, 5, 6 are identical to those in the secular model, BWV 30a/8, in which Time is the speaker. Overall, the metrical structure and rhyme scheme are the same as that in the model.)

Resolve to serve & praise despite fickle tendencies (30/9).

Bach sets the text with a few long continuo notes.

1.

Und obwohl sonst der Un_be_stand dem schwachen Menschen ist ver_

NBA: den

Static harmonies are used to express the poet's determination to remain steadfast in contrast to the human inconstancy ("Unbestand") referenced in the text.

C# major (jarring after previous B minor)

C#7

Possible allusion to God's covenant with Noah after the flood: "While the earth remains, seedtime and harvest, cold and heat, summer and winter, day and night, shall not cease." (Genesis 8:22).

3.

wandt, so sei hier_mit doch zu_ge_sagt: So oft die Mor_gen_rö_the

F# minor

A major

5.

tagt, so lang' ein Tag den andern fol_gen lässt, so lange will ich steif und fest, mein

Deceptive cadence

A7

F# major

F#7

8.

Gott, durch deinen Geist dir ganz und gar zu Ehren leben. Dich soll sowohl mein Herz als

A# dim.7

F#7

B minor

D major

11.

Mund nach dem mit dir gemachten Bund mit wohlver_dientem Lob er_heben.

D7

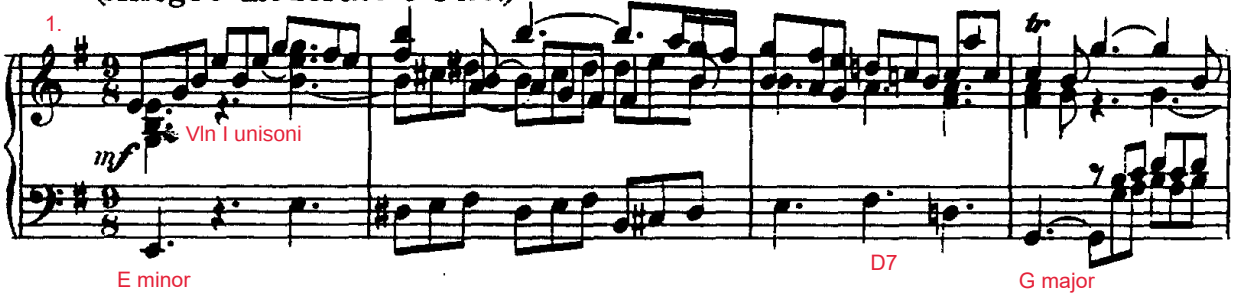
G major

G major

30/10. **Aria.** (Parody of BWV 30a/9)
•Longing for heavenly pastures, tents of Kedar (30/10).

(Allegro moderato ♩. = 100.)

1.



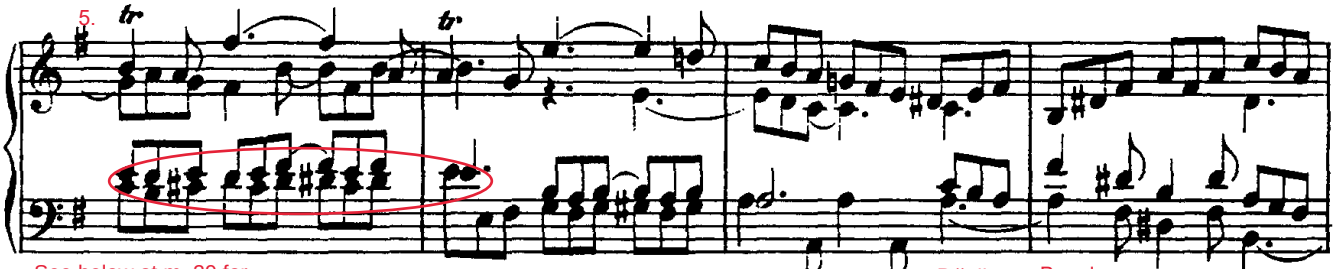
E minor

The style is galant.

D7 G major

Gigue rhythm but the three lines (violin, voice, and continuo) are treated polyphonically (like a trio). The triplet rhythm is prompted by the opening text ("hasten, ye hours"), which is the same in the original. However, in BWV 30a, the passage of time is seen as having a negative impact; in BWV 30, it is seen positively.

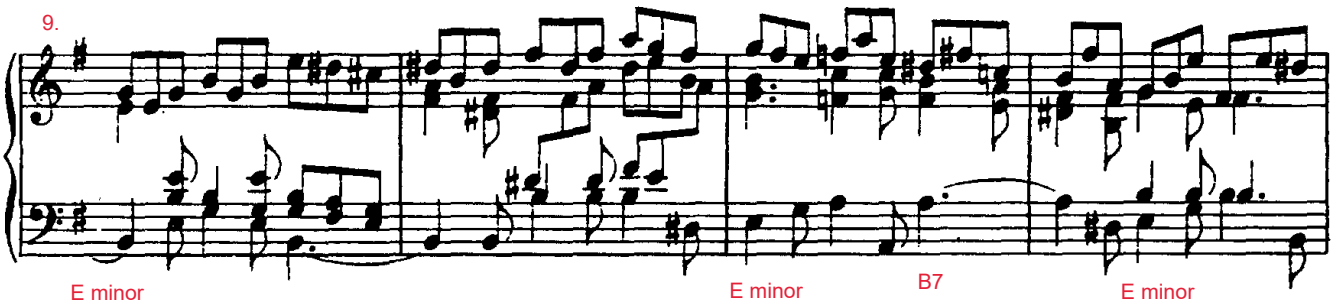
5.



See below at m. 29 for the significance of this chromatic line.

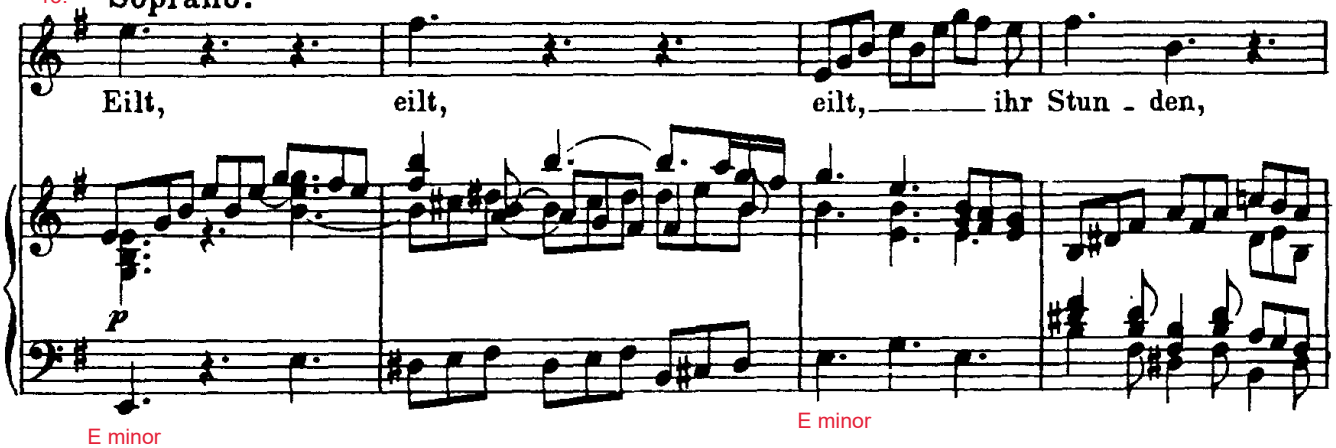
B7 E minor E7 A minor D# dim.7 B major B7

9.



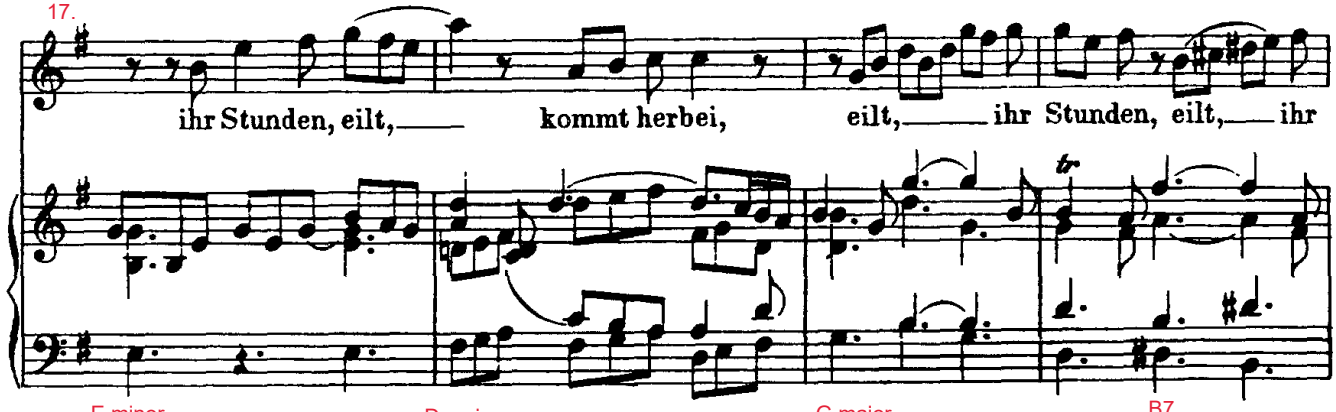
E minor E minor B7 E minor

13. **Soprano.** The original secular model also begins with these words.

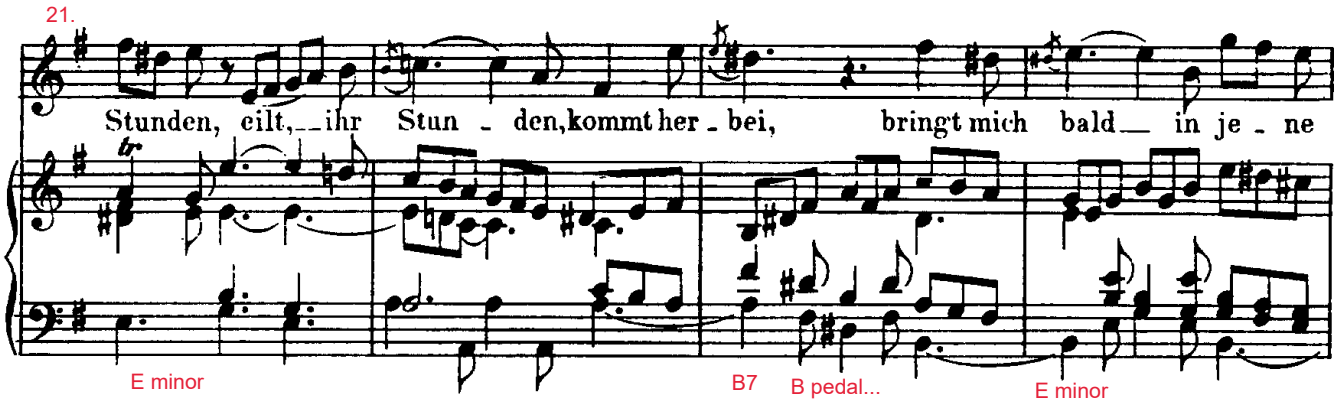


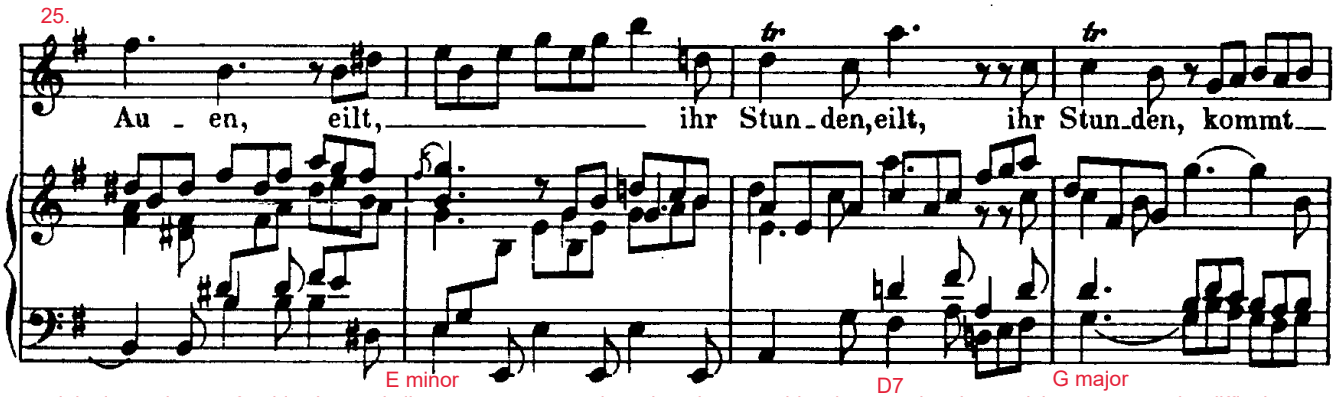
E minor E minor

17.

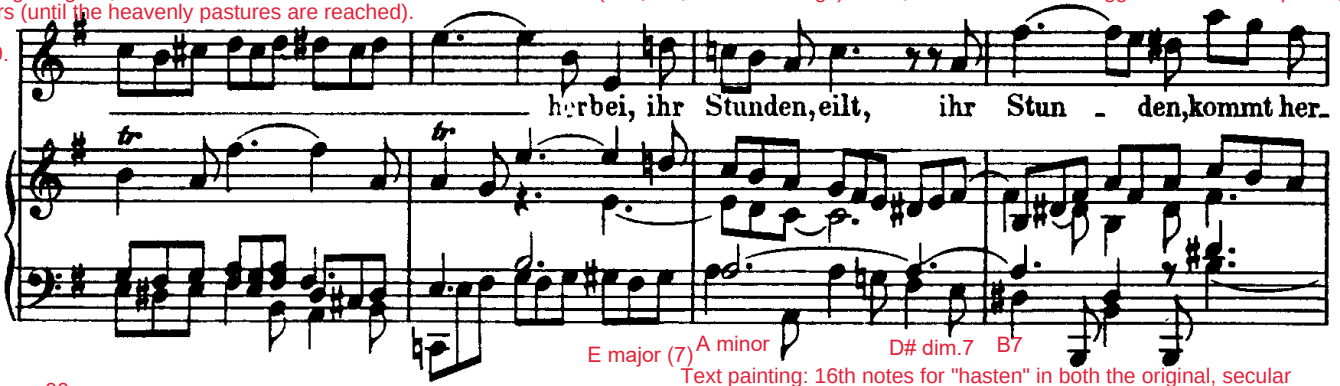


E minor D major G major B7

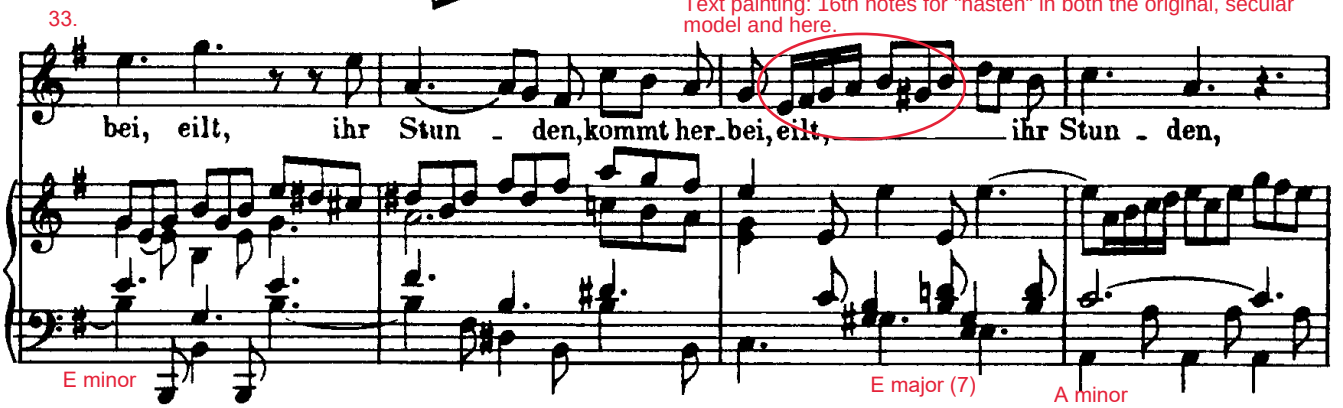




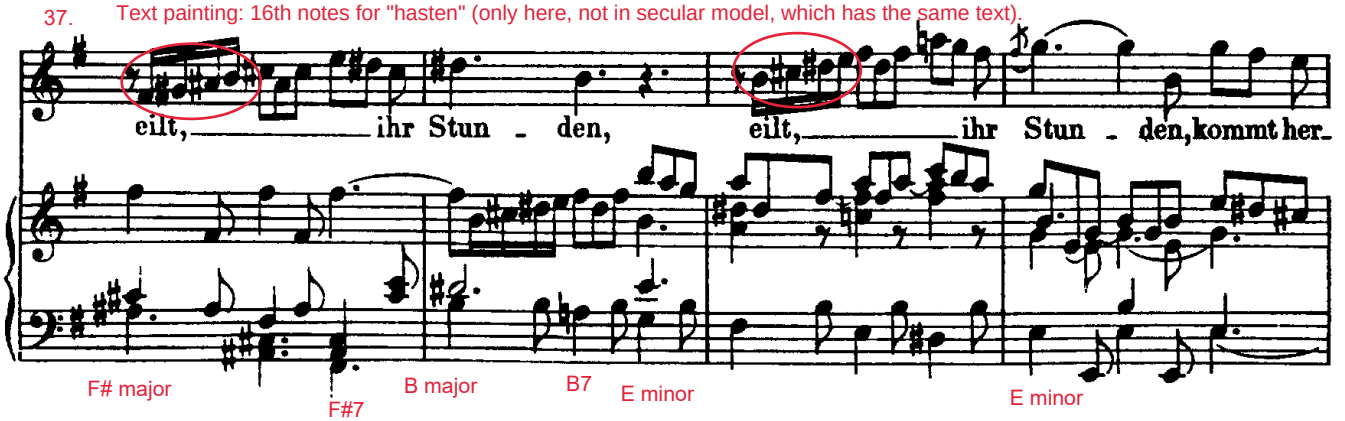
Text painting: Original, secular text for this chromatic line was "rottet aus" (rots; i.e., time rots things). Here, the chromaticism suggests the difficult passage of the hours (until the heavenly pastures are reached).



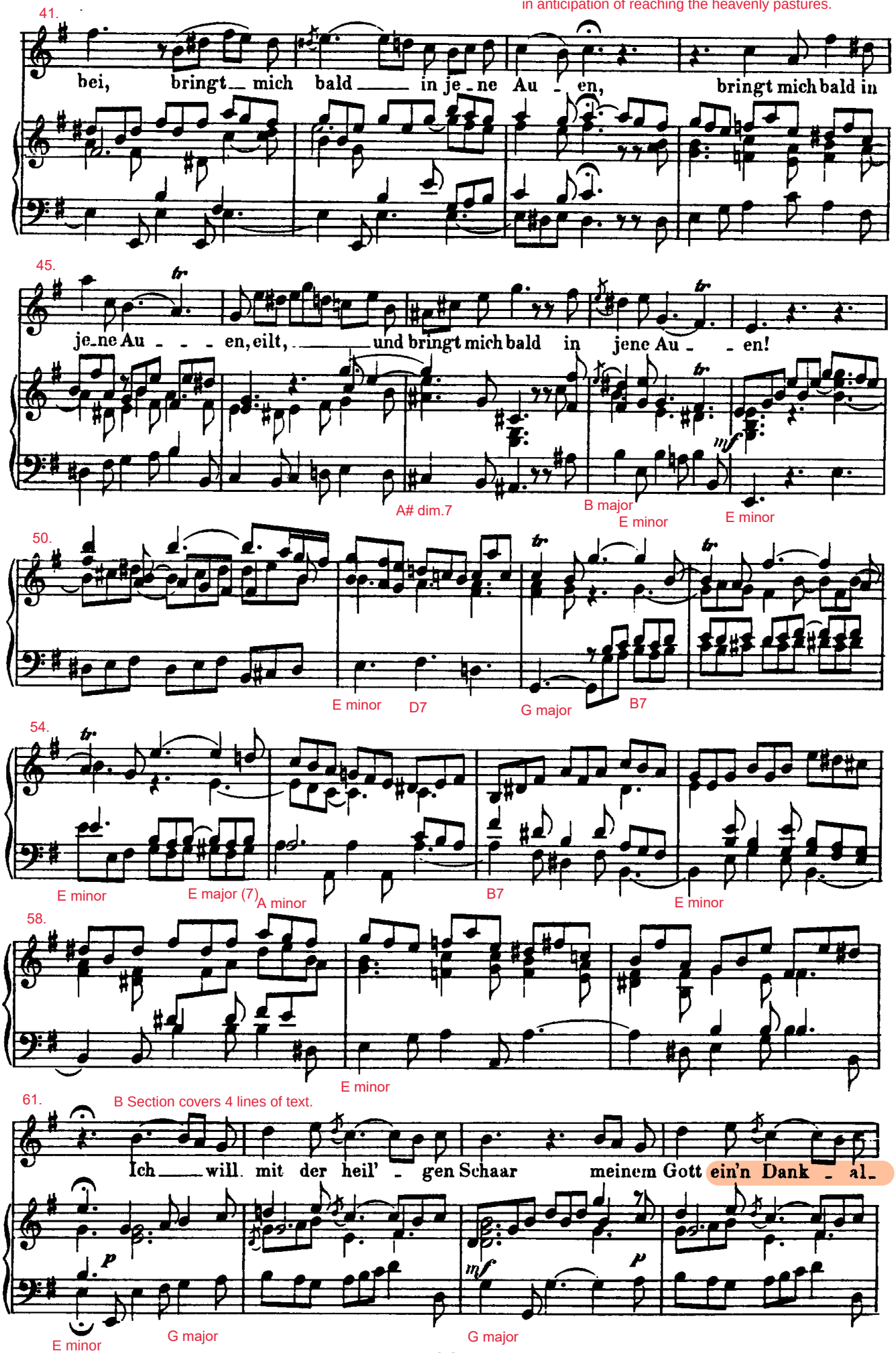
Text painting: 16th notes for "hasten" in both the original, secular model and here.



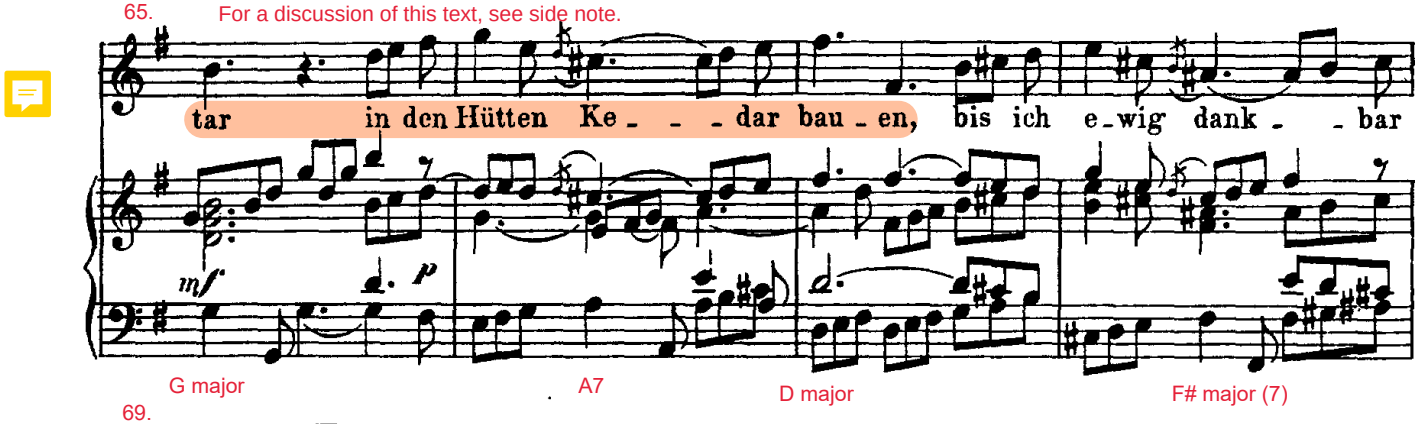
Text painting: 16th notes for "hasten" (only here, not in secular model, which has the same text).



Text painting: In BWV 30a the fermata suggests stopping to consider the deleterious effect of the passage of time. Here it suggests waiting in anticipation of reaching the heavenly pastures.

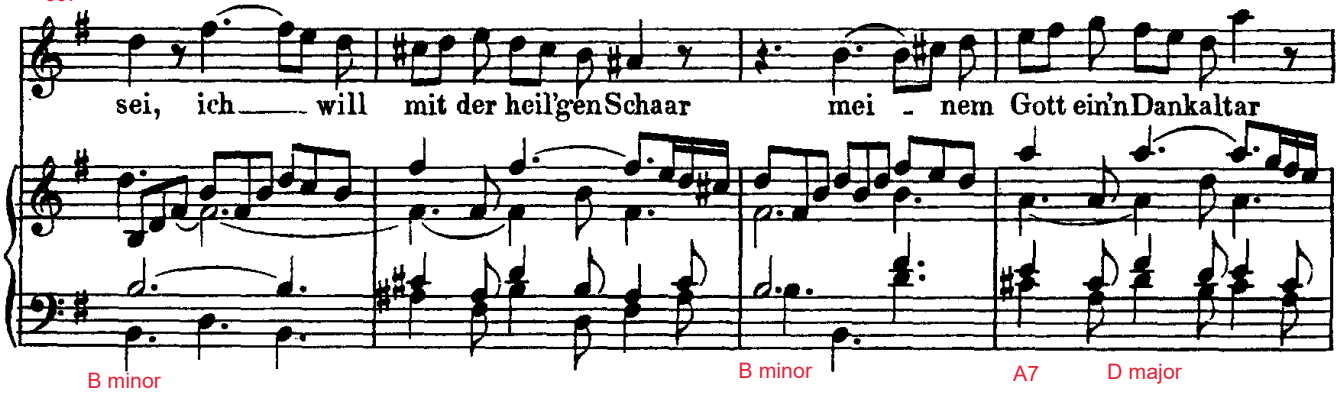


65. For a discussion of this text, see side note.



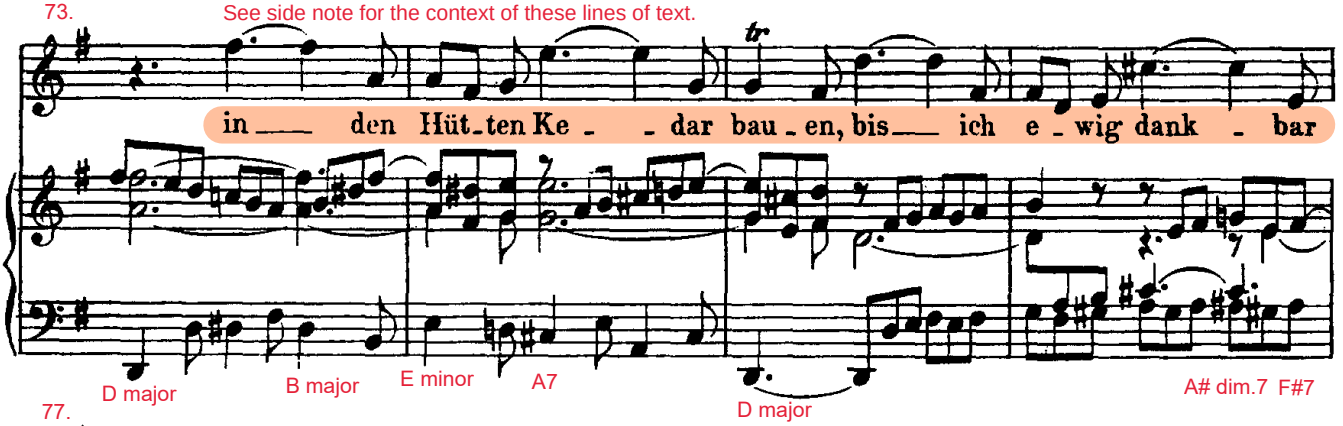
G major A7 D major F# major (7)

69.



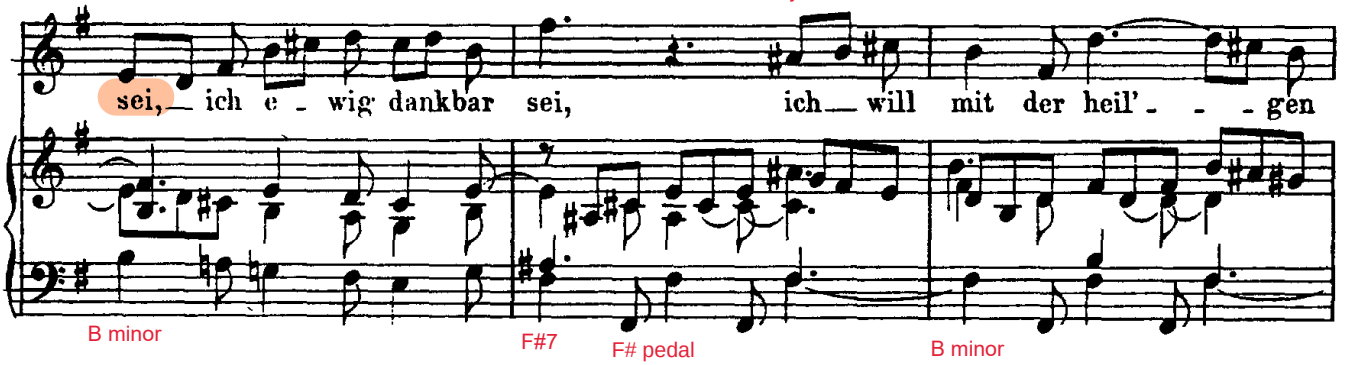
B minor B minor A7 D major

73. See side note for the context of these lines of text.



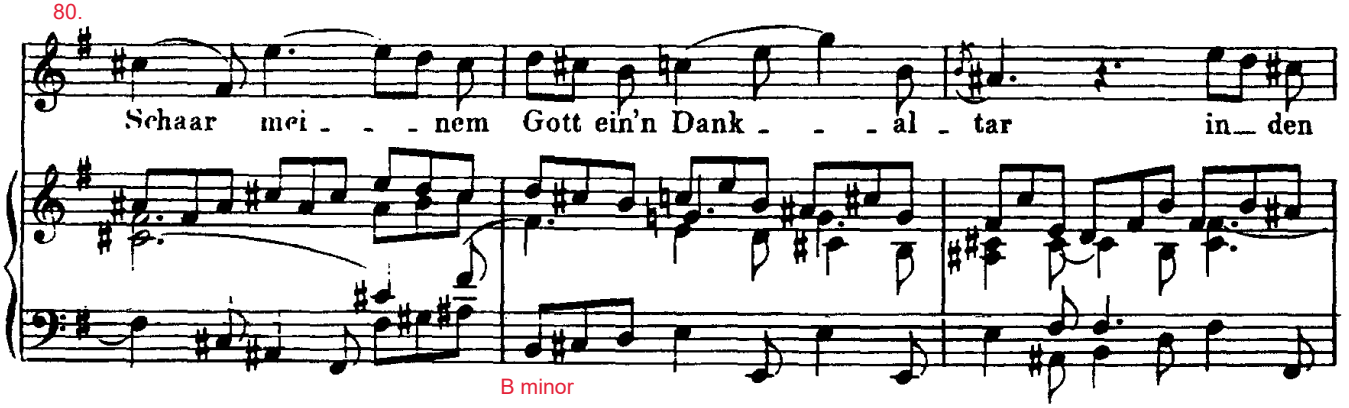
D major B major E minor A7 D major A# dim.7 F#7

77.

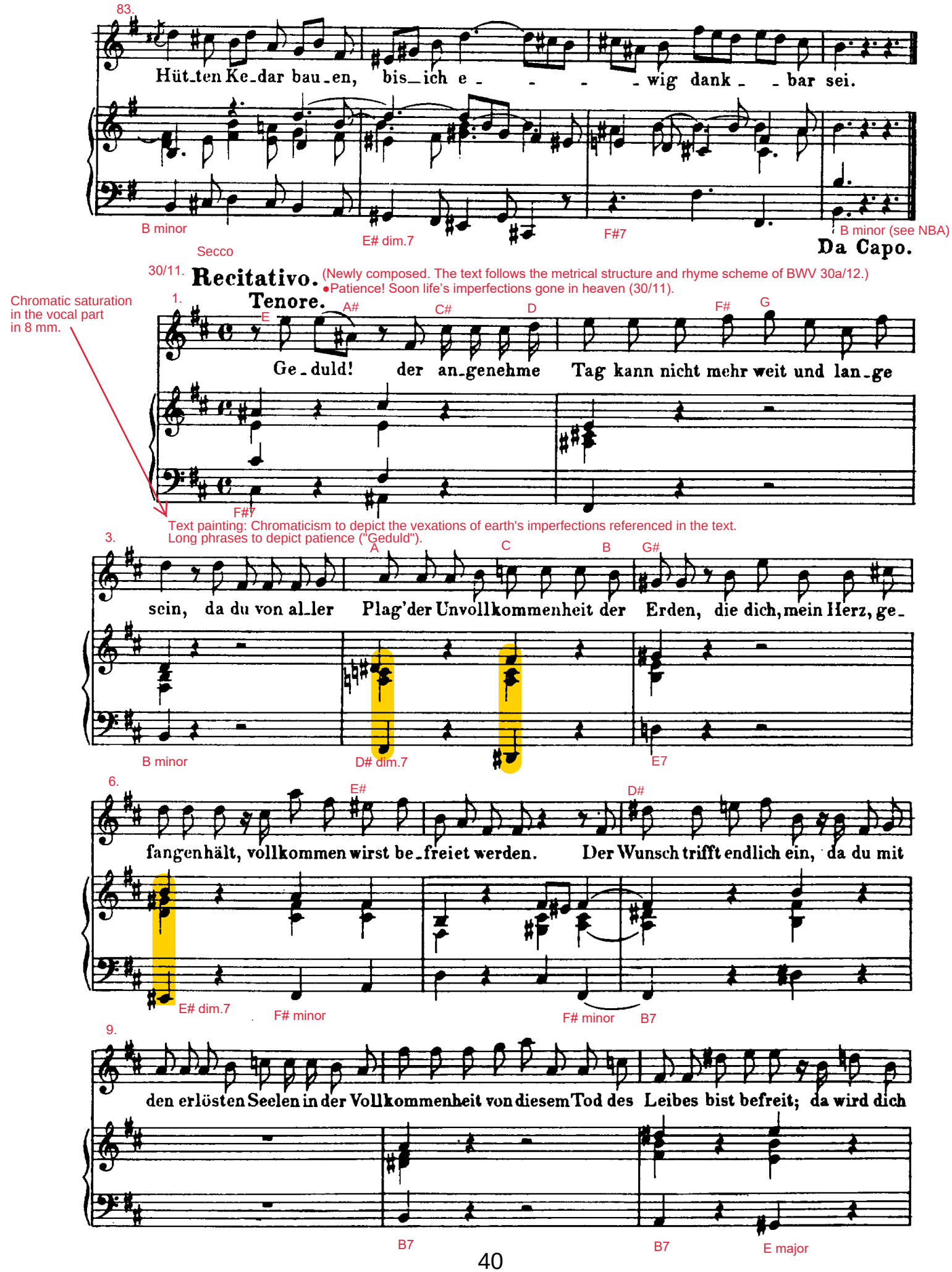


B minor F#7 F# pedal B minor

80.



B minor


83.
Hüt_ten Ke_dar bau_en, bis_ich e_ _ _ _wig dank_ _bar sei.
B minor
E# dim.7
F#7
B minor (see NBA)
Da Capo.
Secco
30/11.
Recitativo.
(Newly composed. The text follows the metrical structure and rhyme scheme of BWV 30a/12.)
●Patience! Soon life's imperfections gone in heaven (30/11).
Chromatic saturation in the vocal part in 8 mm.
1.
Tenore.
Ge_duld! der an_genehme Tag kann nicht mehr weit und lan_ge
F#7
Text painting: Chromaticism to depict the vexations of earth's imperfections referenced in the text.
Long phrases to depict patience ("Geduld").
3.
sein, da du von al_ler Plag'der Unvollkommenheit der Erden, die dich, mein Herz, ge_
B minor
D# dim.7
E7
6.
fangen hält, vollkommen wirst be_freiet werden. Der Wunsch trifft endlich ein, da du mit
E# dim.7
F# minor
F# minor
B7
9.
den erlösten Seelen in der Vollkommenheit von diesem Tod des Leibes bist befreit; da wird dich
B7
B7
E major

12. Adagio. Arioso. Text painting: Chromaticism for "no more distress will torture."

kei_ne Noth mehr quä - - - len, kei - - ne Noth mehr quälen.

E7 A7 A7 D major G# dim.7 D major

Coro.

30/12. (Allegro moderato ♩ = 80.) (Parody of BWV 30a/13: Music of 30/1 is repeated with different words. See notes above at 30/1.)

1. ●Rejoice in Zion's pastures (heavenly Jerusalem)! (30/12).

As noted above at 30/1, Meredith Little and Natalie Jenne call this movement "gavotte-like." See "Dance and the Music of J. S. Bach" (2001), 223. With a poetic rhyme scheme of ABCCB, it is structured as a 5-part rondo, each section having 32 measures: ABAB'A. The A section is in binary form, modulating from the tonic to the dominant and back to the tonic.

Soprano. A Freu - - e dich, ge - heil'g - - te Schaar, freu - - -

See side note.

Text painting: Melisma for "rejoice" (same as 30/1 and 30a/1 but different from 30a/13.

Alto. Freu - - e dich, ge - heil'g - - te Schaar, freu - - -

Tenore. Freu - e dich, ge - heil'g - - te Schaar, freu - e

Basso. Freu - - - e dich, ge - heil'g - - te Schaar, freu - -

(Allegro moderato.) mf

D major E7 A major

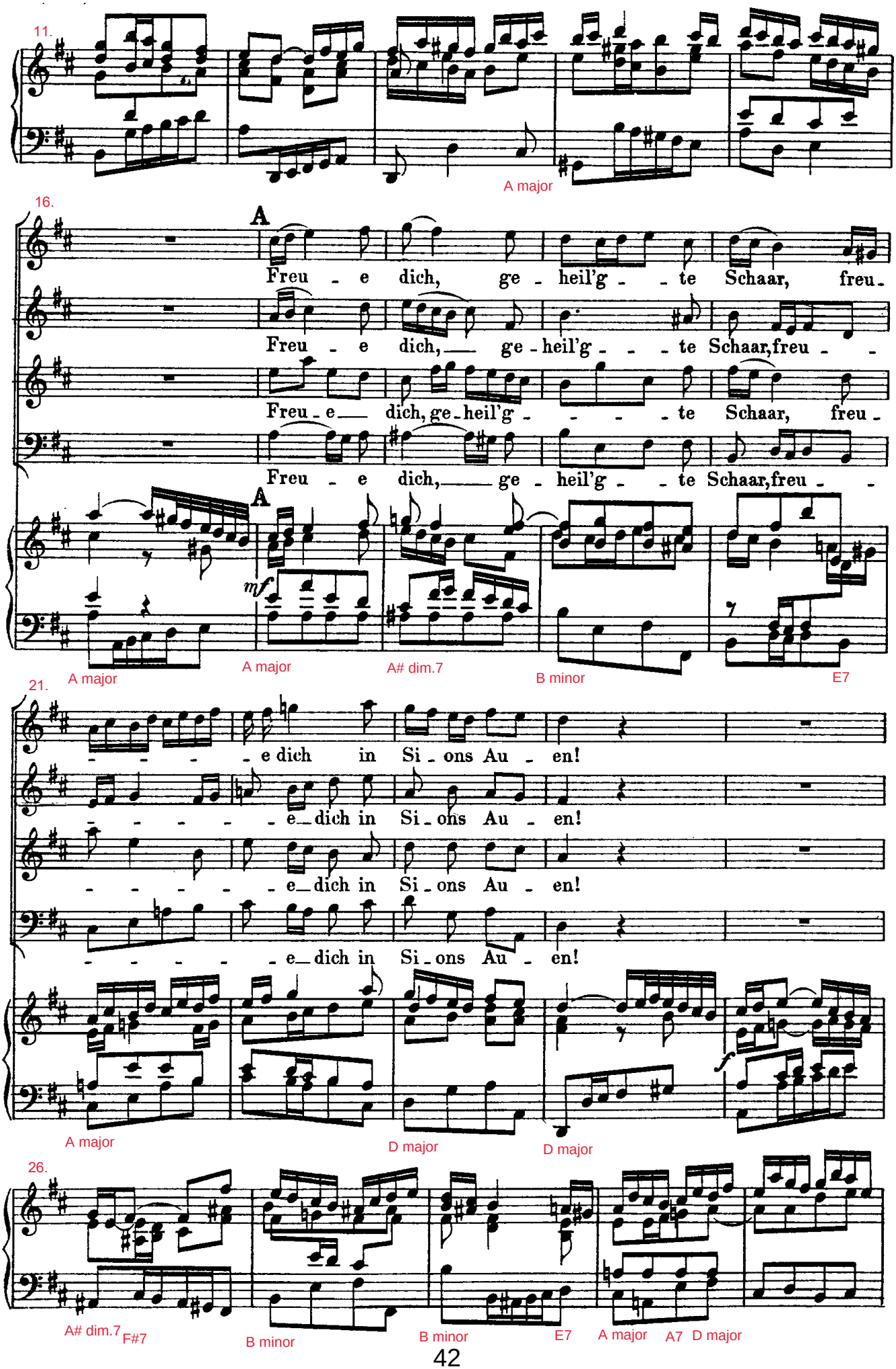
6. - e dich in Si - ons Au - en!

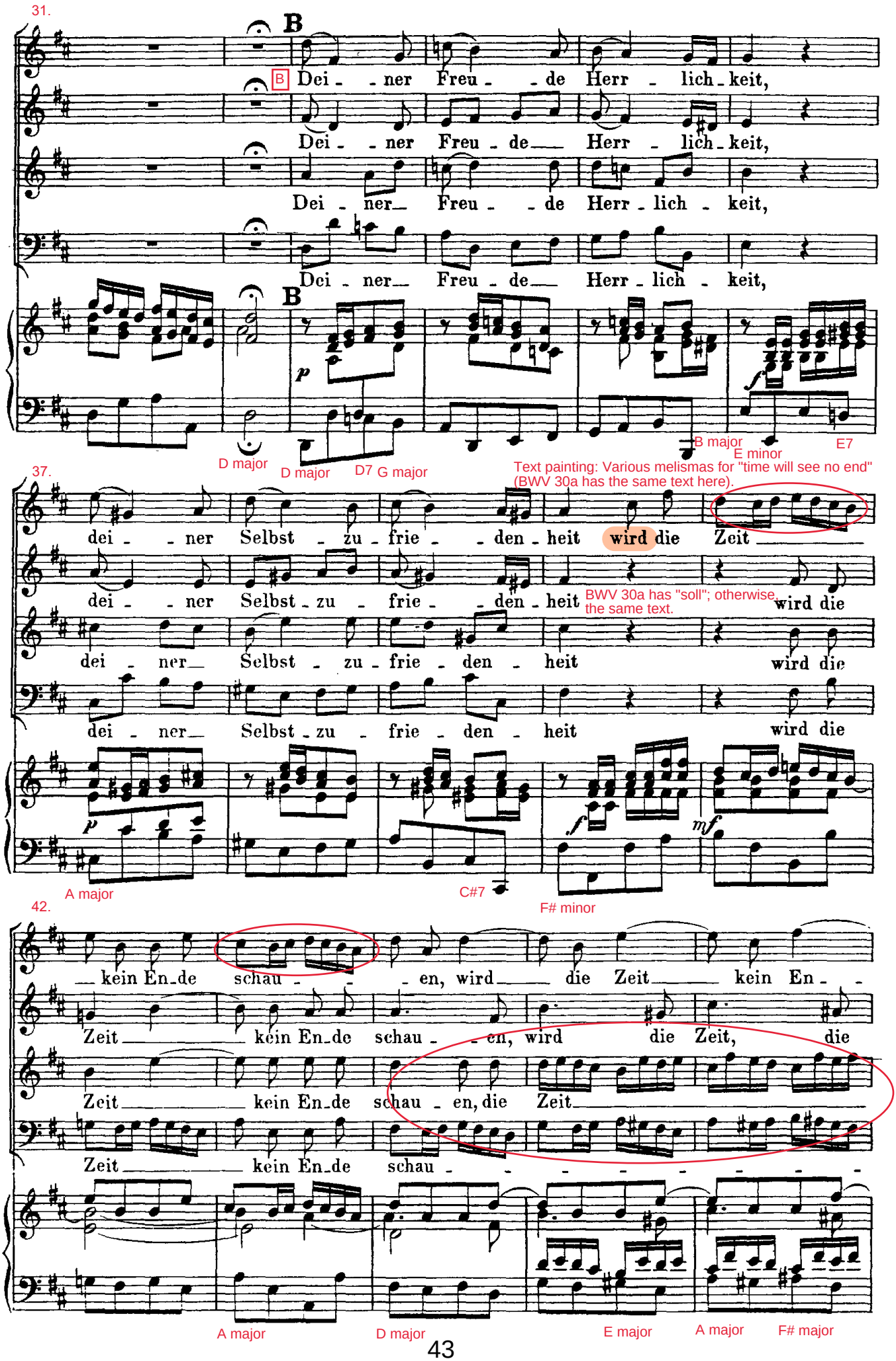
- - e dich in Si - ons Au - en!

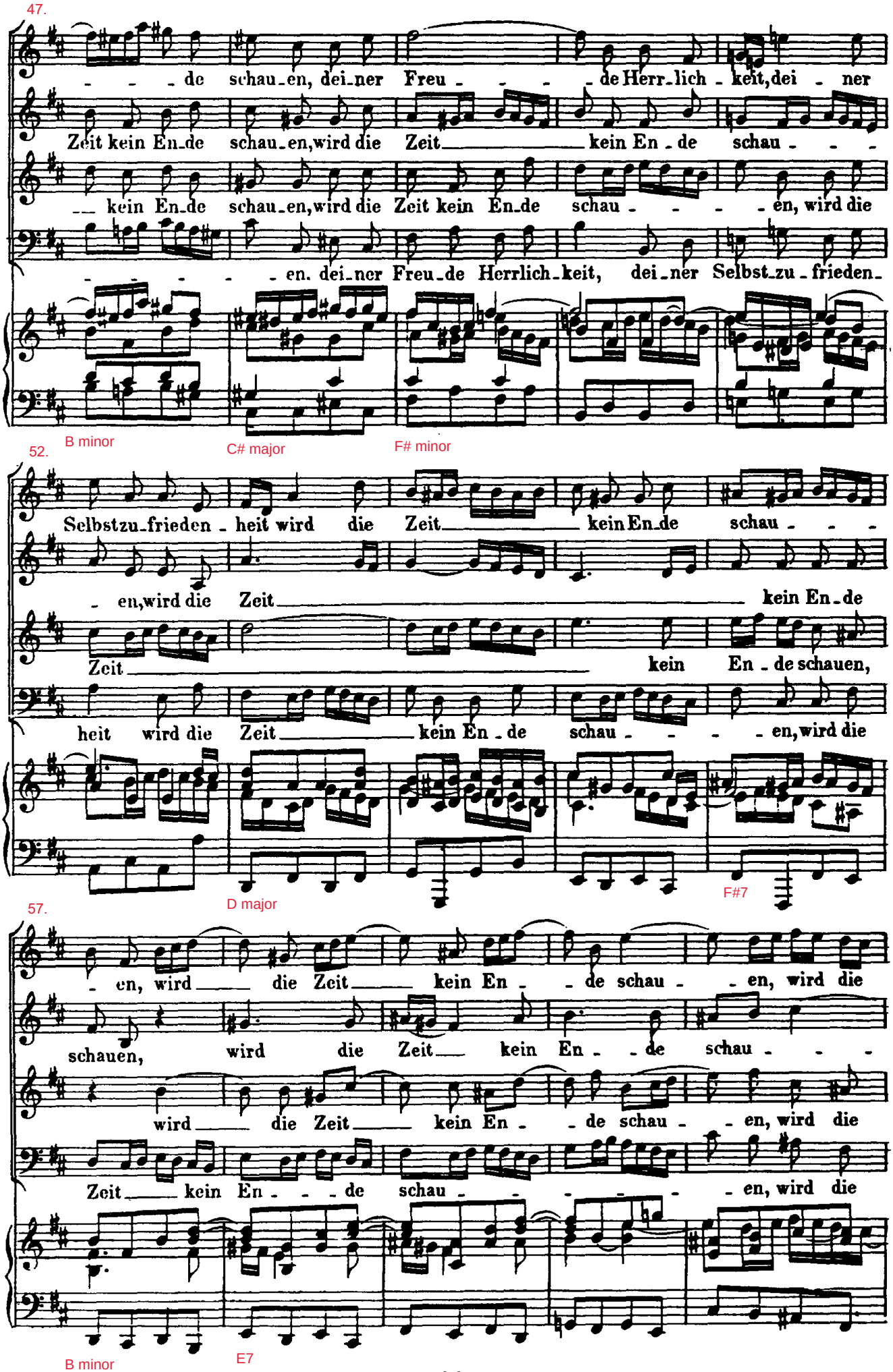
dich in Si - ons Au - en!

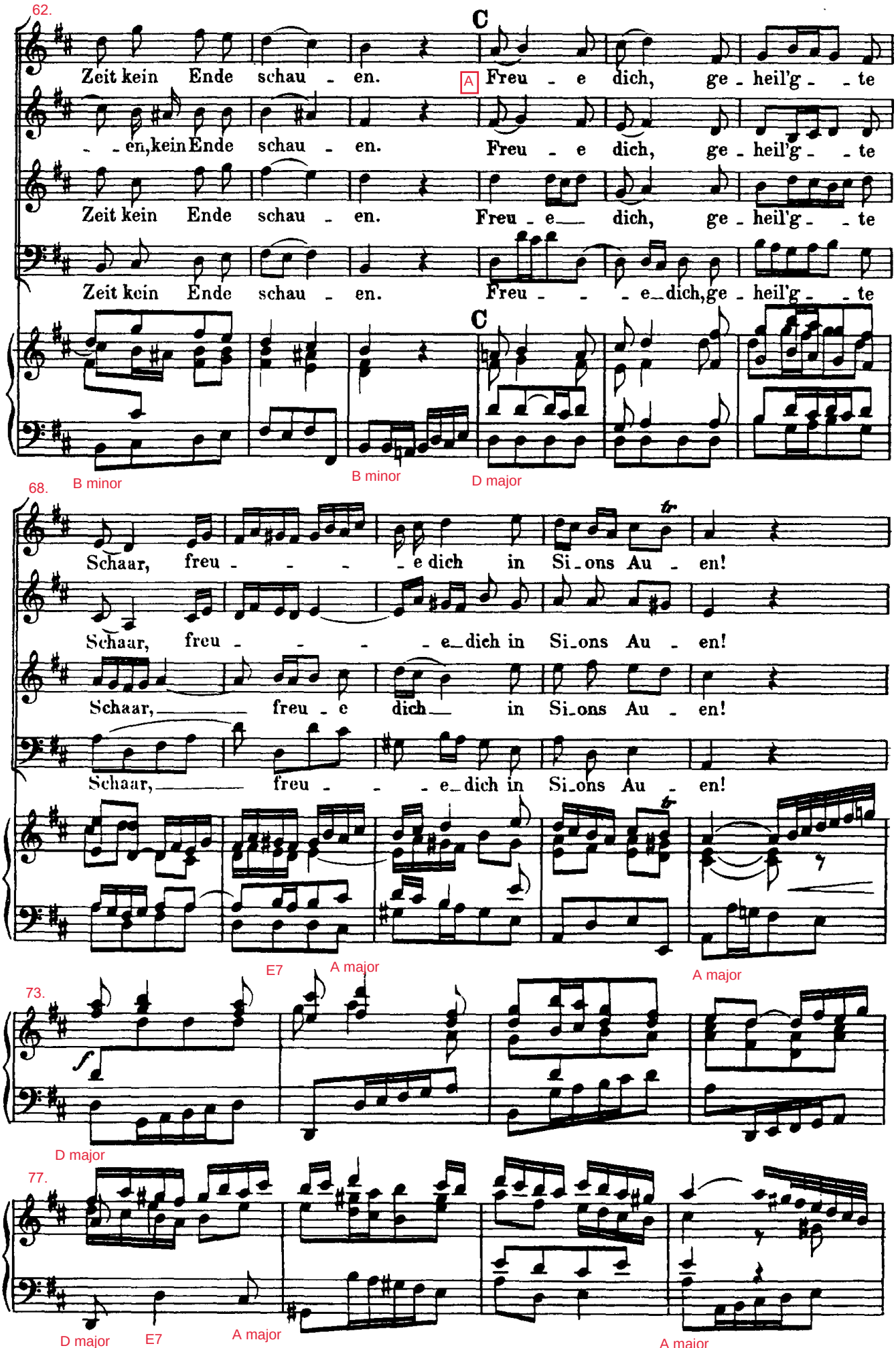
- - e dich in Si - ons Au - en!

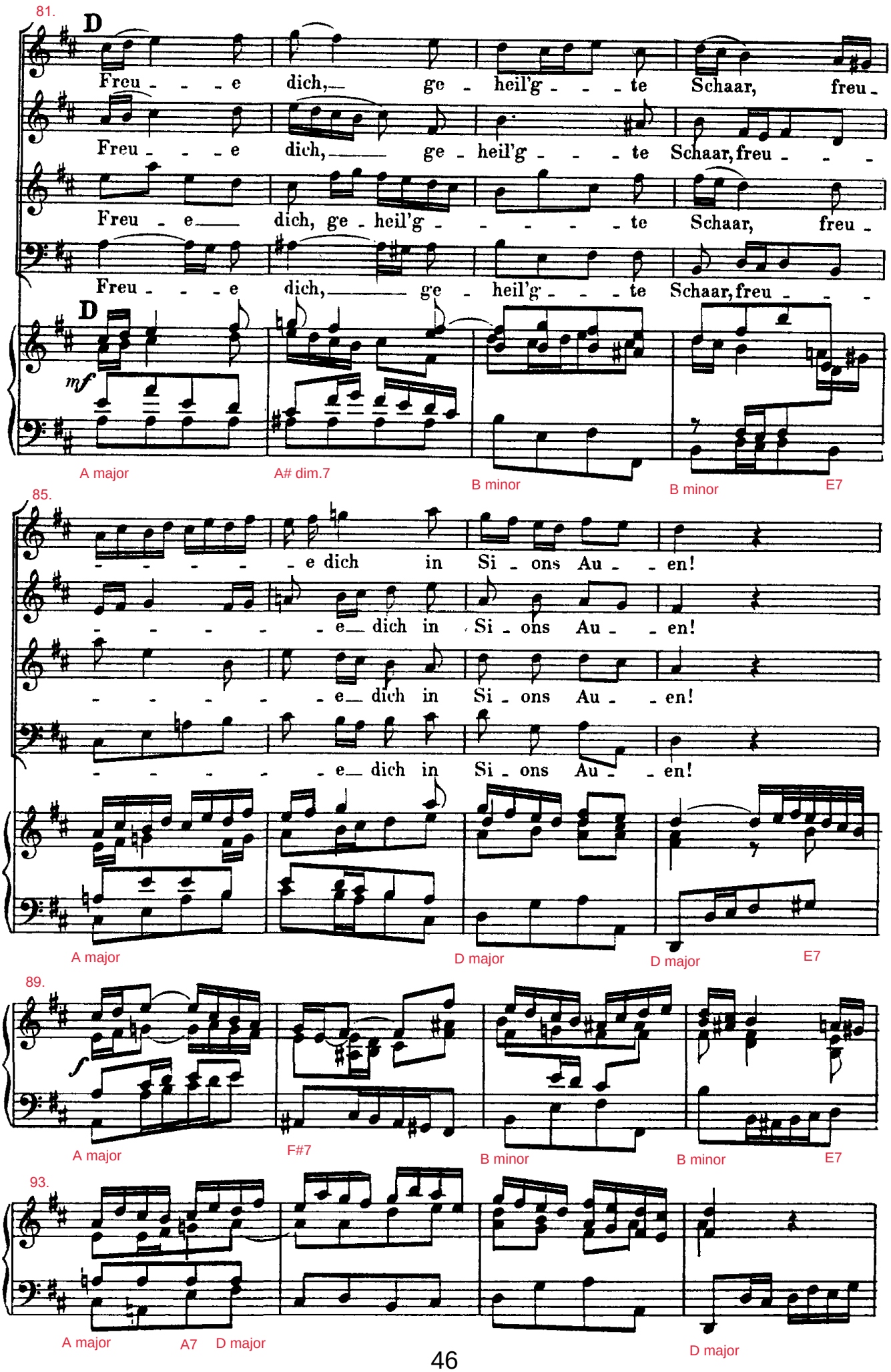
A major D major

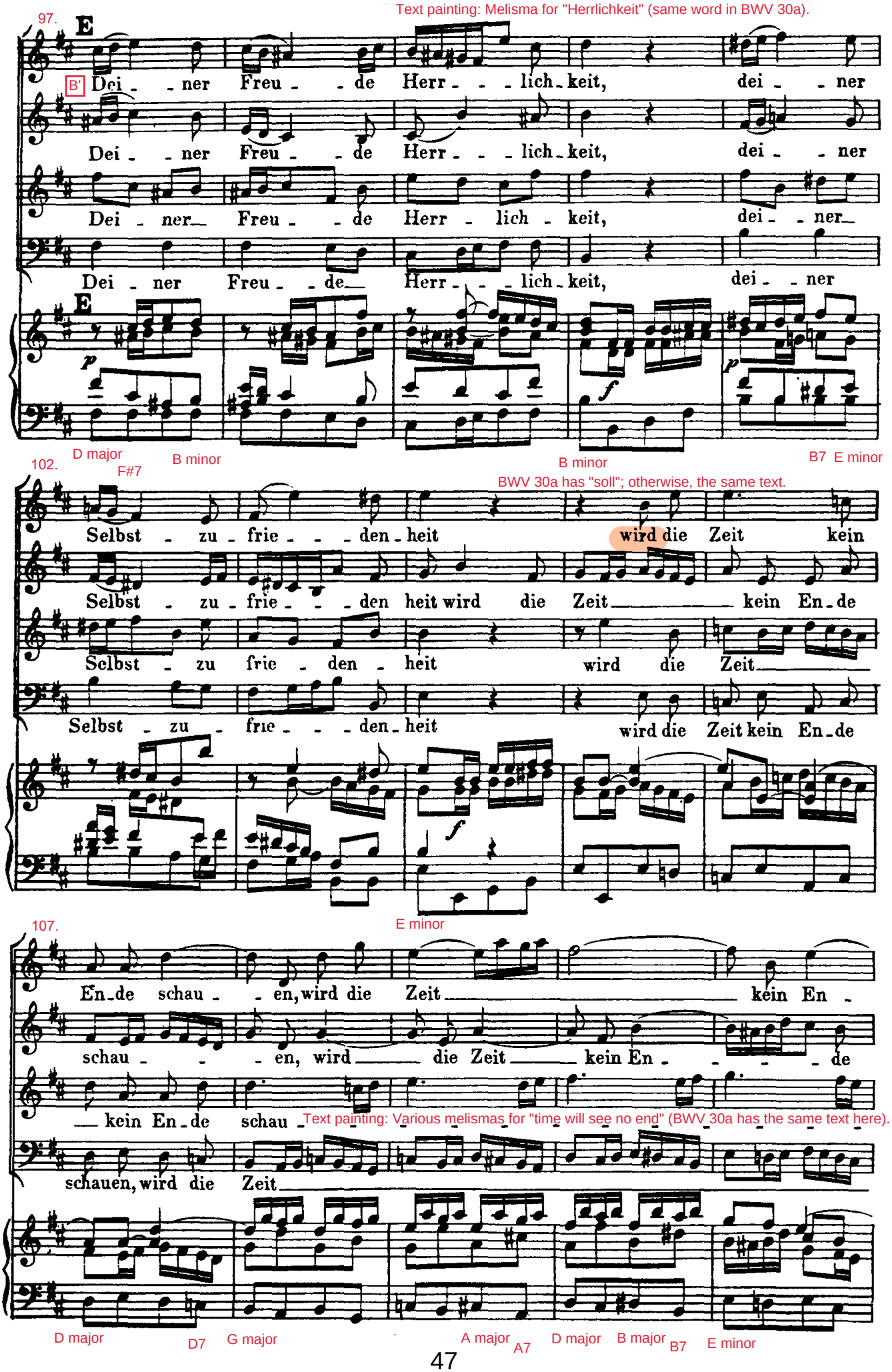

11.
A major
16.
A
Freu - e dich, ge - heil'g - - te Schaar, freu -
Freu - e dich, ge - heil'g - - - te Schaar, freu - -
Freu - e dich, ge - heil'g - - - te Schaar, freu -
Freu - e dich, ge - heil'g - - te Schaar, freu - -
A
mf
A major
A major
A# dim.7
B minor
E7
21.
- - - - e dich in Si - ons Au - en!
- - - - - e dich in Si - ons Au - en!
- - - - - e dich in Si - ons Au - en!
- - - - - e dich in Si - ons Au - en!
f
A major
D major
D major
26.
A# dim.7
F#7
B minor
B minor
E7
A major
A7
D major

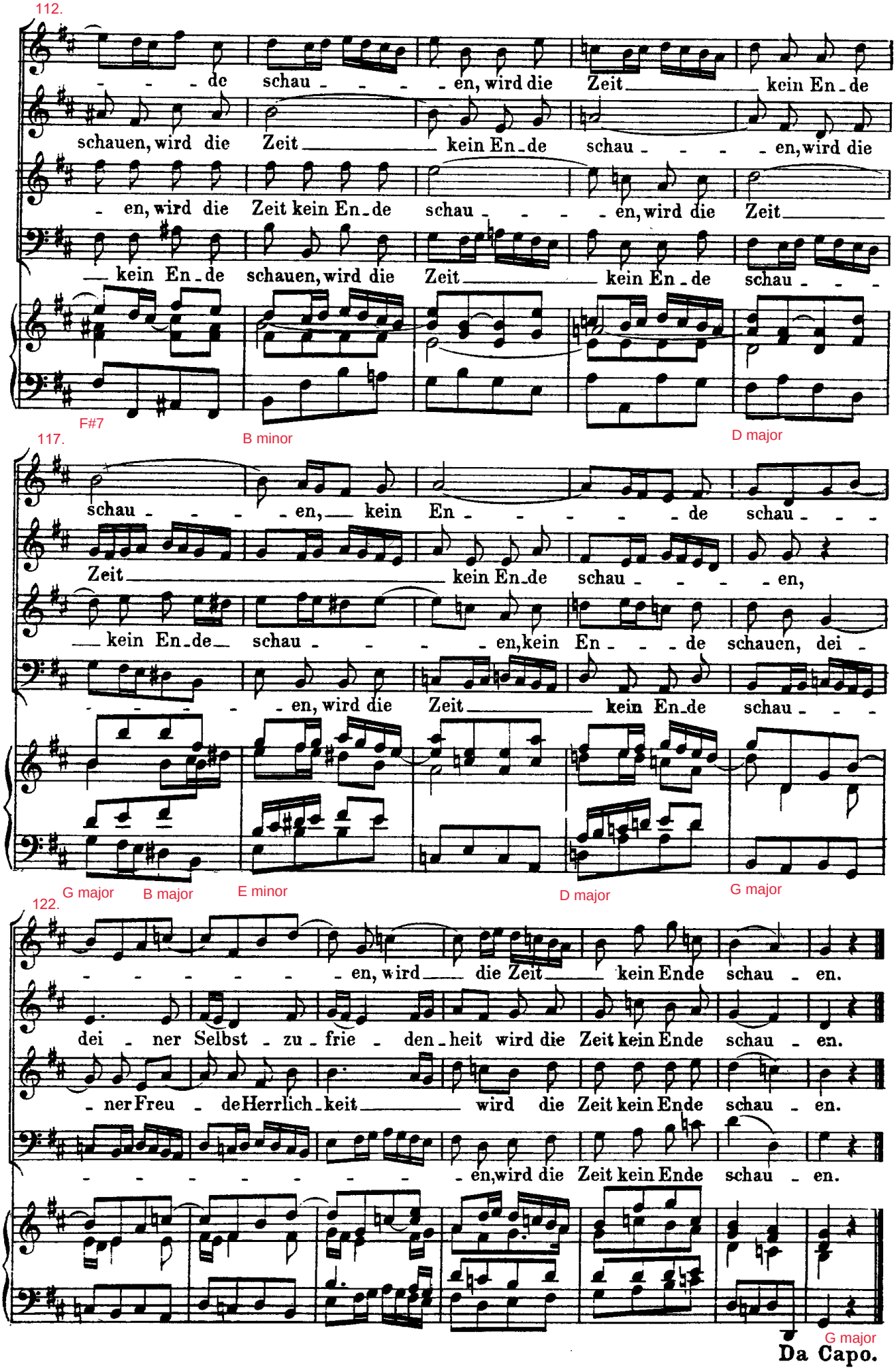

31.
B
Dei - ner Freu - de Herr - lich - keit,
Dei - ner Freu - de Herr - lich - keit,
Dei - ner Freu - de Herr - lich - keit,
Dei - ner Freu - de Herr - lich - keit,
p
f
D major
D major
D7 G major
B major
E minor
E7
37.
Text painting: Various melismas for "time will see no end" (BWV 30a has the same text here).
dei - ner Selbst - zu - frie - den - heit wird die Zeit
dei - ner Selbst - zu - frie - den - heit
BWV 30a has "soll"; otherwise the same text.
wird die
dei - ner Selbst - zu - frie - den - heit wird die
dei - ner Selbst - zu - frie - den - heit wird die
p
f
mf
A major
C#7
F# minor
42.
kein En - de schau - en, wird die Zeit kein En - -
Zeit kein En - de schau - en, wird die Zeit, die
Zeit kein En - de schau - en, die Zeit
Zeit kein En - de schau - - - - - - - -
A major
D major
E major
A major
F# major


47.
de schau-en, dei-ner Freu - - - de Herr-lich - keit, dei - ner
Zeit kein En-de schau-en, wird die Zeit kein En - de schau - - -
kein En-de schau-en, wird die Zeit kein En-de schau - - - - en, wird die
- - - - - en. dei-ner Freu-de Herrlich-keit, dei-ner Selbst-zu-frieden-
B minor
C# major
F# minor
52.
Selbstzu-frieden - heit wird die Zeit kein En-de schau - - -
- en, wird die Zeit kein En-de
Zeit kein En - de schauen,
heit wird die Zeit kein En - de schau - - - en, wird die
D major
F#7
57.
- en, wird die Zeit kein En - - de schau - - en, wird die
schauen, wird die Zeit kein En - - de schau - - -
wird die Zeit kein En - - de schau - - en, wird die
Zeit kein En - - - de schau - - - - - - en, wird die
B minor
E7


62.
C
Zeit kein Ende schau - en.
A
Freu - e dich, ge - heil'g - - te
- - en, kein Ende schau - en.
Freu - e dich, ge - heil'g - - te
Zeit kein Ende schau - en.
Freu - e dich, ge - heil'g - - te
Zeit kein Ende schau - en.
Freu - - - e dich, ge - heil'g - - te
C
B minor
B minor
D major
68.
Schaar, freu - - - - e dich in Si - ons Au - en!
Schaar, freu - - - - e dich in Si - ons Au - en!
Schaar, freu - e dich in Si - ons Au - en!
Schaar, freu - - - e dich in Si - ons Au - en!
E7
A major
A major
73.
D major
77.
D major
E7
A major
A major


81.
D
Freu - - - e dich, ge - heil'g - - - te Schaar, freu -
Freu - - - e dich, ge - heil'g - - - te Schaar, freu - - -
Freu - e dich, ge - heil'g - - - - - te Schaar, freu -
Freu - - - e dich, ge - heil'g - - - te Schaar, freu - - -
D
mf
A major
A# dim.7
B minor
B minor
E7
85.
- - - - - e dich in Si - ons Au - - en!
- - - - - e dich in Si - ons Au - - en!
- - - - - e dich in Si - ons Au - - en!
- - - - - e dich in Si - ons Au - - en!
A major
D major
D major
E7
89.
f
A major
F#7
B minor
B minor
E7
93.
A major
A7
D major
D major


Text painting: Melisma for "Herrlichkeit" (same word in BWV 30a).
97.
E
B'
Dei - - ner Freu - - de Herr - - - lich - keit, dei - - ner
Dei - - ner Freu - - de Herr - - - lich - keit, dei - - ner
Dei - ner Freu - - de Herr - lich - keit, dei - - ner
Dei - ner Freu - - de Herr - - - lich - keit, dei - - ner
E
p
f
p
D major
102.
F#7
B minor
B minor
B7
E minor
BWV 30a has "soll"; otherwise, the same text.
Selbst - zu - frie - - - den - heit wird die Zeit kein
Selbst - zu - frie - - - den heit wird die Zeit kein En - de
Selbst - zu frie - den - heit wird die Zeit
Selbst - zu - frie - - - den - heit wird die Zeit kein En - de
f
E minor
107.
En - de schau - - en, wird die Zeit kein En -
schau - - - en, wird die Zeit kein En - - - - de
kein En - de schau -
Text painting: Various melismas for "time will see no end" (BWV 30a has the same text here).
schauen, wird die Zeit
D major
D7
G major
A major
A7
D major
B major
B7
E minor


112.
de schau - - - en, wird die Zeit kein En - de
schauen, wird die Zeit kein En - de schau - - - en, wird die
en, wird die Zeit kein En - de schau - - - en, wird die Zeit
kein En - de schauen, wird die Zeit kein En - de schau - - -
F#7
B minor
D major
117.
schau - - - en, kein En - - - - - de schau - - -
Zeit kein En - de schau - - - - en,
kein En - de schau - - - - en, kein En - - - de schauen, dei -
- - - - - en, wird die Zeit kein En - de schau - - -
G major
B major
E minor
D major
G major
122.
- - - - - - - en, wird die Zeit kein Ende schau - en.
dei - ner Selbst - zu - frie - den - heit wird die Zeit kein Ende schau - en.
- ner Freu - de Herrlich - keit wird die Zeit kein Ende schau - en.
- - - - - - - - - en, wird die Zeit kein Ende schau - en.
G major
Da Capo.