

NBA I/29; BC A178  
Feast of St. John the Baptist: June 24 (BWV 167, 7, 30)  
\*Isaiah 40:1–5 (A voice crying in the wilderness)  
\*Luke 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. It is idiosyncratic that even the recitative texts parody the original, though Bach did not avail himself of the opportunity to reuse the music. See Dürr/Jones 693 and note.  
To see the parallel meters and rhyme schemes of the recitatives in the 2 versions, see Petzoldt 3:150–57.

J.S. Bach

Cantata No. 30

Freue dich, erlöste Schar

Prima Parte.

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

Instrumentation:  
Flauto traverso I, II  
Ob I (also Oboe d'amore)  
Vln Concertato  
Vln I, II  
Vla  
SATB  
Continuo  
Text painting: Parallel 3rds suggest the sweetness of the original text: "Angenehmes Wiederau" ("pleasant Wiederau").

Coro.  
(Allegro moderato ♩ = 80.)

1. 30/1.

Soprano.  
Alto.  
Tenore.  
Basso.

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

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

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.).

A melody-dominated texture in dance rhythm (with syncopations, major harmonies, and periodic phrases), beginning immediately without ritornello, creates a folk-like atmosphere that is particularly apt for the original text—a simple poem in praise of the "pleasant" estate of Wiederau. This affect also suits the new sacred text, which treats Isaiah's prophetic language concerning Israel's return to Jerusalem in its ultimate Messianic context. See, for example, Isaiah 33:20: Look upon Zion, the city of our appointed feasts! Your eyes will see Jerusalem, a quiet habitation, an immovable tent,

5. D major

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

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

9. E7 A major A major

Instrumental repetition of first 8 mm., slightly varied.

D major

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Ascending sequence

13.

A major

17.

A major

Ascending, sequential melisma for "rejoice."

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 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!

- e dich in Si - ons Hüt - ten!

D major D major Ascending sequence.

26.

F#7 A# dim.7 B minor B minor E7 A major A7 D major

The B section divides major to B minor but, instead of dividing cleanly in 8 mm., 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."

31. Flutes & Oboes continue to double voices.

Dein Ge - dei - hen hat jet - zund NBA: itzund

Dein Ge - dei - hen hat jet - zund

Dein Ge - dei - hen hat jet - zund

Dein Ge - dei - hen hat jet - zund

Strings

D major E minor E7

37. D major D7 G major B major

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

ei - nen rech - ten fe - sten Grund, dich mit

ei - nen rech - ten fe - sten Grund, dich mit

ei - nen rech - ten fe - sten Grund, dich mit

mf

42. A major Text painting: descending melismas in mm. 41 & 43 and ascending sequence in mm. 44–46 for showering with increased blessings. BWV 30a has "Eden" and "bauen" (raise up/cultivate).

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

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

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

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

A major D major E major A major F# major

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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 - ten, dich mit  
 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.

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

D major

F#7

57.

Ascending sequence for increased blessings (see also above)

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

68. B minor B minor D major

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

7

73. E7 A major A major

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

7

77. D major E7 A major A major

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

7

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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#7**

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 clearly 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."

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

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

**E**

*p* *f* *p*

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 zu ü - ber -

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

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

**E minor**

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

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112.

Sequences...

schütten, dich mit Wohl zu über-schütten, dich mit Wohl

schütten, dich mit Wohl zu über-schütten, dich mit Wohl

schütten, dich mit Wohl zu über-schütten, dich mit Wohl

zu über-schütten, dich mit Wohl zu über-schütten, dich mit Wohl

F#7 B minor D major

117.

B minor

D major

Wohl zu über-schütten, dich mit Wohl, Wohl zu über-schütten, dich mit Wohl

Wohl zu über-schütten, dich mit Wohl, Wohl zu über-schütten, dich mit Wohl

Wohl zu über-schütten, dich mit Wohl, Wohl zu über-schütten, dich mit Wohl

Wohl zu über-schütten, dich mit Wohl, Wohl zu über-schütten, dich mit Wohl

B minor D major

122.

G major B major

E minor

D major

G major

mit Wohl zu über-schütten, dich mit Wohl zu über-schütten, dich mit Wohl

dich mit Wohl zu über-schütten, dich mit Wohl zu über-schütten, dich mit Wohl

mit Wohl zu über-schütten, dich mit Wohl zu über-schütten, dich mit Wohl

zu über-schütten, dich mit Wohl zu über-schütten, dich mit Wohl

G major B major E minor D major G major

G major

Da Capo.



# J.S. Bach - Church Cantatas BWV 30

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.

For more biblical background, see note.

Wir ha-ben Rast, und des Ge-set-zes Last ist ab-ge-  
We have repose, and the law's burden (has-been) removed.

Text painting: Static harmonies for "rest."

B minor

3.

than. Nichts soll uns die-se Ru-he stören, die uns-re lie-ben Vä-ter oft ge-  
Nothing shall for-us this rest/peace disturb, which our beloved fathers 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.

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

E# dim.7 F# minor

6.

wünscht, ver-lan-get und ge-hofft. Wohl-  
wished-for, yearned-for, and hoped-for. Well-then!

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  
- Rejoice -, who-so-ever can, and strike-up to-his God in

B major B7 E minor

10.

Ehren,ein Loblied an, und das im höhern Chor, ja, singt ein-ander vor!  
honor a song-of-praise -, and that in-the higher choir, yes, sing to-one-another!

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

D7 G major G major

# J.S. Bach - Church Cantatas BWV 30

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

30/3. **Aria.** • 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.

(Andante con moto  $\text{♩} = 120$ .)

1. **Vln I**

2 Vln, Vla, Continuo

Ritornello is derived from vocal opening (originally "Willkommen im Heil").

G major

This is a tonally open ritornello. See note for more.



6.

A7

D major

10.

D7

G major

A7

D major

hemiola

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).

**Basso.**

15.

Ge - lo - bet sei Gott, ge - lo - bet sein Na - - -

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.

D major

G major

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.

21.

B7

E minor

E minor

25.

me, ge - lo - bet sein Na - me, der

Continuo takes up the singer's triplets.

D7 G major A7 D major

29.

treu - lich ge - hal - ten Ver - sprechen und Eid.

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.

D major

35.

Ge - lo - bet, ge - lo -

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

D7 G major B7 E minor

40.

bet, ge - lo - bet, ge - lo -

E7 A minor

45.

bet, ge - lo - bet sei

D7

49.

Gott, ge - lo -

G major A7 D major

54.

bet sein Na - me, der treu - lich ge - hal -

D major D7 G major

Text painting: Long notes and harmonic elongation for gehalten" ("hold").

59.

ten Ver - spre - chen, Ver-sprechen und Eid.

A7 D major D major

mf

65.

Ritornello



70.

hemiola

Sein treu-er Die-ner ist ge-

D major D7 G major

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).

76.

Vln I Vln II

bo-ren, der läng-stens dar-zu aus-er-ko-ren, dass

E major A minor D# dim.7 E minor

81.

er den Weg,

Stile concitato

E minor G major

85.

den Weg dem Herrn be-reit.

Ritornello

B7 E minor E minor

89.

D7 G major

93.

Sein treu - er

B7 E minor B minor (A# dim.7)

98.

Die - - ner ist — ge - bo - ren, der läng - stens dar - - zu

B minor B minor B minor

103.

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

aus - er - ko - ren, dass er — den Weg, —

B minor A7

Stile concitato, traditionally a battle figure, depicts the struggle in preparing the Way of the Lord (mm. 105–110). See above for its use in the original model.

108

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

den Weg — dem Herrn be -

F# major F#7 B minor

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.

dem Herrn be - reit'

Adagio. Tempo primo.

The A section returns, modified.

BWV 30a has the word Flügel (wings), i.e., the Almighty spreads his wings, a more obvious word painting.

Ritornello

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.

Ritornello

mf

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133.

Ge - lo - bet sei

G major

138.

Gott, ge - - lo - bet sein Na - - - - -

G major

B7

143.

- - - - - me, ge - lo - bet sein

E minor

E minor

D7

G major

A7

148.

Na - me, der treu - lich ge - hal - ten Ver - spre - chen und Eid.

D major

D major

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.



# J.S. Bach - Church Cantatas BWV 30

153.

Ge - lo - bet, ge -

Ritornello

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

# J.S. Bach - Church Cantatas BWV 30

171.

- bet sein Na - me, der

176.

treu - lich ge - hal -

G major G7 C major

181.

- ten Ver - spre - chen und Eid. Ritornello

Strings enter.

See NBA This time the statement is accompanied by continuo only.

G major

186.

191.

hemiola

G major G7 C major D7 G major G major

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."

Since the metrical structure and rhyme scheme of the new sacred text matched the original, Bach could have used the pre-existing music. Instead, he wrote new music to emphasize important aspects of the new text. See note for the biblical background.

Der He- rold kommt und meld't den Kö- nig an. Er

The herald comes and announces the king - , he

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

A major

D major

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

3.

ruft; drum säu- met nicht, und macht euch auf mit ei-nem schnellen

calls; therefore delay not and get yourselves up with a quick

Text painting: Ascending interval for "He calls."

D7

B major

Deceptive cadence

5.

3)

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

Lauf, eilt die-ser Stim-me nach; sie zeigt den Weg, sie zeigt das

pace; hasten this voice after! It shows the way, it shows the

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).

D# dim.7

E minor

E7

7.

"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."

Licht, wodurch wir je-ne sel'gen Auen dereinst gewisslich können schauen.

light, by-which we those blessed meadows someday assuredly can behold.

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

E# dim.7

C# major

C#7

F# minor

B# dim.7

G# major

C# minor

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Note: Measure numbering follows the NBA.

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.

(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  $\text{♩} = 104$ )  
Fl/Vln I 1.

*mf* *p simile* *mf*

A major A major

Ritornello is in binary form.

5. *p* *mf*

E major B7 E major E7

9. *A# dim.7* *F#7* *B minor* *B7*

12. *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.

A major

20. kin - der, eu - er Hei - land ruft und schreit, eu - er

A major E major



23.

Hei - land ruft und schreit, eu - er Hei - land ruft und

E major

26.

schreit, eu - er Hei - land ruft und

E major C#7 F# minor

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

schreit; kommt, ihr an - gefocht'nen

F# minor

34.

Sün - der, eilt und lauft, ihr A - dams.kin.der, eu - er

F# minor E7 A major

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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.

Kom - met, ihr ver - irr - ten

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

E7 A major

50.

Scha - fe, ste - het auf vom Sün - den - schla - fe, denn jetzt

Biblical references to waking from the sleep of sin include Romans 13:11, Ephesians 5:14, among others.

F#7 B minor

Apparent text painting: The unique "nudge rhythm" appears to depict prodding someone from sleep.

# J.S. Bach - Church Cantatas BWV 30

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

53. *ist die Gna - den - zeit, denn jetzt ist die Gna - den -*

56. *zeit; kom - met, ihr ver - irr - ten Scha - fe, ste - het auf*

Fi

B minor B7 E minor E# dim.7

59. *vom Sün - den - schla - fe, denn jetzt ist die Gnadenzeit,*

C#7 F# major B minor

62. *die Gna - den - zeit, jetzt ist die Gna - den - zeit.*

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. *die Gna - den - zeit, jetzt ist die Gna - den - zeit.*

A major D major D major

69.

Kommt, ihr an - gefocht'nen

D major

72.

Sünder, eilt und lauft, ihr A - dams.kin.der, eu - er

75.

Hei - land ruft und schreit, eu - er Hei - land ruft und

D major E7

78.

schreit, eu - er Hei - land ruft und schreit,

A major



# J.S. Bach - Church Cantatas BWV 30

81.

eu - er Hei - land ruft und

A major F#7 B minor

84.

schreit; kommt, ihr an - gefocht'nen

B minor

88.

Sünder, eilt und lauft, ihr A - dams - kin - der, eu - er

B minor E major A major A major

91.

Hei - land ruft und schreit, eu - er Hei - land ruft und schreit.

A major A7 A major D major E7 A major A major E major

FI/Vln I

Dal Segno.

Pause (as also the echoes) suggest waiting to see if sheep will respond.

# J.S. Bach - Church Cantatas BWV 30

(Newly added movement (no counterpart in BWV 30a). This is the third stanza of four in the 1671 chorale by the theologian Johann Olearius (1611–1684).  
 • 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 Herrnden Weg be - reit,

+Vln II

Alto.  
Eine Stim-me lässt sich hö - ren in der Wü - ste weit und breit,  
al-le Menschen zu be - keh - ren: Macht dem Herrnden Weg be - reit,

Singing figures

+Vla

Tenore.  
Ei-ne Stim-me lässt sich hö - ren in der Wü - ste weit und breit,  
al-le Menschen zu be - keh - ren: Macht dem Herrnden 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 Herrnden 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

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 Thä - ler zu er - hö - - hen, dass die Ber - ge niedrig ste - - - hen.

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

A major F# major B minor A major A major

F# minor

**Fine della prima parte.**

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

Accompagnato

## Seconda Parte.

Part II was performed during the Eucharist.

30/7.

### Recitativo.

(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).

(♩ = 56.)

### Basso. E F# G

1.

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

Cross figure? (#=Kreuz)

Motivically-imprinted accompagnato: A rhetorically emphatic figure leads to a strong beat.

5 notes = stigmata?

E minor

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.

Allusion to the Zechariah's canticle in the Gospel reading: Luke 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.

Bund, den du gemacht mit uns Väter, treu zu halten und in Ge-

covenant, which thou didst-make with our fathers, faithfully to keep and in

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

E minor

For biblical background, see note.



5.

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

grace/mercy over us to hold-sway, therefore will I with all all

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

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7.

Fleiss da - hin be - stre - ben, dir, treu - er Gott, auf dein Ge -  
 diligence thereto strive, for-thee, faithful God, at thy

A minor D# dim.7 B7

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." (See below for more.)

9.

heiss in Hei - ligkeit und Got - tes - furcht zu le - ben.  
 bidding in holiness and godly-fear to live.

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

Martin 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.

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.

B minor B minor D major

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

6.

D major

12.

D major D7 B major B7 E minor

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17.

F#7

B minor

22.

**Basso.**

Allusion to Psalm 97:10: "You who love the Lord, hate evil..."  
Also Romans 12:9b.

Oboe, solo violin, and ripieno strings in concertato interplay.  
See full score.

Ich will nun has-sen und Al-les las-sen, was dir, mein

Solo Vln

Vln I

*mf* *p* *mf* *p*

B minor

A major

28.

B minor. Repeated B pedal note indicates determination or obstinacy.

Gott, zu-wi-der ist, ich will nun has-sen und Al-les

Ob d'amore

D major

D major

34.

Repeated A pedal note indicates determination or obstinacy.

las-sen, was dir, mein Gott, zu-wi-der ist.

Str

Ob d'am

*mf*

D major

C#7

F# minor

F# minor

40.

Ich will nun has-sen und

E7

A major

F# minor



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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).

45.

Al - les - las -

B minor B7 E minor

49.

- sen, Al - les las-sen, ich will nun - has-sen und Al - les -

E minor E7 A major E7 A major

54.

las - sen, Al - les las-sen, ich

A7 D major D major

59.

will nun - has-sen und Al - les las-sen, was dir, mein Gott, mein

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

65.

Gott, zu wi - der ist, ich will - nun - has - sen - und Al - les -

B minor E#dim.7

Repeated F# (dominant) pedal note indicates determination or obstinacy.

70.

las - sen, - was dir, mein - Gott, - zu - wi - der ist.

B minor B minor mf Ritornello p

77.

Solo Vln & Vln I

B minor D major D major Ob d'amore

84.

Ob d'amore

D7 B major E minor

89.

F#7 B minor

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94.

B (Middle) Section

Ich will dich nicht be - trü - ben, hin -

Ob d'am

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 verdient." (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

Solo Vln/Vln I

A major A major A7

109.

will dich nicht be - trü - ben, hin - gegen 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.

Ritornello *mf*

A major

124.

Ich will dich nicht be -

*mf* *p* Ob.

A major A7 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

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Long notes (later melisma) for "gracious"

135. *Vib I*

nä - - - dig bist, so ge - nä - - -

A# dim.7 F#7 B minor

139. *mf* *p*

- - dig, so ge - nä - - - - - dig

B minor D major A7

144. *pp*

bist, weil du - - - mir so ge - nä - - - - - dig

D major D7 G major E major E7 A major F# major F#7

149. 153. *mf* *Ritornello*

bist, weil du - - - mir so ge - nä - - dig, ge - nä - dig bist.

B minor E major A7 D major D major Dal Segno.

The NBA lays out the score differently: the ritornello is written out, then the dal segno sign appears at the vocal entry in m. 22.



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Secco

## 30/9. Recitativo.

(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.

For biblical background, see note.



1. **Soprano**

Und obwohl sonst der Unbe- stand dem schwachen Menschen ist ver-

And, although otherwise - inconstancy (to) weak humans is

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 Morgen-rö-the

related, so let herewith nevertheless (this) be-said-in-addition: as oft-as the dawn

F# minor

A major

5.

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

becomes-day, as long-as one day the other follows - , so long will I, unbending and steadfast, my

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

God, by thy Spirit for-thee completely for honor live. Thee shall (both) my heart (and)

A# dim.7

F#7

B minor

D major

11.

Mund nach dem mit dir gemachten Bund mit wohlver-dientem Lob er-heben.

mouth according to-the with thee made covenant with well-earned praise exalt.

D7

G major

G major

# J.S. Bach - Church Cantatas BWV 30

30/10. (Parody of BWV 30a/9)  
**Aria.** • Longing for heavenly pastures, tents of Kedar (30/10).  
 (Allegro moderato ♩ = 100.)

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.

1. *mf* *Ritornello* *Vln I unison*

E minor Gigue-like D7 G major

The style is galant.

5. *tr*

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

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

9. *P*

E minor E minor B7 E minor

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

Eilt, eilt, eilt, — ihr Stun - den,

E minor E minor

17. ihr Stunden, eilt, — kommt herbei, eilt, — ihr Stunden, eilt, — ihr

E minor D major G major B7

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21.

Stunden, eilt, ihr Stunden, kommt herbei, bringt mich bald in jene

E minor B7 B pedal... E minor

25.

Außen, eilt, ihr Stunden, eilt, ihr Stunden, kommt

E minor D7 G major

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).

29.

herbei, ihr Stunden, eilt, ihr Stunden, kommt herbei

E major (7) A minor D# dim.7 B7

33.

bei, eilt, ihr Stunden, kommt herbei, eilt, ihr Stunden

E minor E major (7) A minor

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

37.

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

eilt, ihr Stunden, eilt, ihr Stunden, kommt herbei

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

41.

bei, bringt mich bald in je-ne Au-en, bringt mich bald in

45.

je-ne Au-en, eilt, und bringt mich bald in jene Au-en!

Ritornello

A# dim.7 B major E minor E minor

50.

E minor D7 G major B7

54.

E minor E major (7) A minor B7 E minor

58.

E minor

61.

B Section covers 4 lines of text.

Ich will mit der heil' gen Schaar meinem Gott ein'n Dank - al-

E minor G major G major

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

65. tar in den Hütten Ke - - dar bau - en, bis ich e-wig dank - - bar

G major A7 D major F# major (7)

69.

69. sei, ich will mit der heil'gen Schaar mei - nem Gott ein'n Dankaltar

B minor B minor A7 D major

73.

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

73. in den Hütten Ke - - dar bau - en, bis ich e-wig dank - - bar

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

77.

77. sei, ich e-wig dankbar sei, ich will mit der heil' - - gen

B minor F#7 F# pedal B minor

80.

80. Schaar mei - - nem Gott ein'n Dank - - al - tar in den

B minor



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83. Hütten Ke-dar bau-en, bis-ich e-wig dank-bar sei.

B minor      E# dim.7      F#7      B minor (see NBA)

Secco      **Da Capo.**

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.

For biblical  
background, see  
note.



1. **Tenore.** E A# C# D F# G

Ge-duld! der an-enehme Tag kann nicht mehr weit und lan-ge

Patience! That pleasant/propitious day can no longer distant and long

F#7

Text painting: Chromaticism to depict the vexations of earth's imperfections referenced in the text.  
 Long phrases to depict patience ("Geduld").

3. A C B G#

sein, da du von aller Plag' der Unvollkommenheit der Erden, die dich, mein Herz, ge-

be, when thou from all (the) vexation of-the imperfection(s) of earth, which thee, (O) my heart,

B minor      D# dim.7      E7

6. E# D#

fangen hält, vollkommen wirst be-freiet werden. Der Wunsch trifft endlich ein, da du mit

captive holds, perfectly wilt set-free be. (Thy) wish comes-true at-last -, when thou with

E# dim.7      F# minor      F# minor      B7

9. B7 B7 E major

den erlösten Seelen in der Vollkommenheit von diesem Tod des Leibes bist befreit; da wird dich

the redeemed souls in (that) perfection from this death of-the body art set-free, then will thee

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

kei-ne Noth mehr quä - len, kei - ne Noth mehr quälen.  
no hardship anymore torment.

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.)

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

1. Soprano.

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

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 - e

(Allegro moderato.)

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

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.

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

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*

7

A major A major A# dim.7 B minor E7

21.

A major

- 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

26.

A# dim.7 F#7 B minor B minor E7 A major A7 D major

31.

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*

B major E minor E7

37.

dei - ner Selbst - zu - frie - den - heit wird die Zeit  
 dei - ner Selbst - zu - frie - den - heit wird die  
 dei - ner Selbst - zu - frie - den - heit wird die  
 dei - ner Selbst - zu - frie - den - heit wird die

*p* *f* *mf*

D major D major D7 G major

Text painting: Various melismas for "time will see no end"  
 (BWV 30a has the same text here).

BWW 30a has "soll"; otherwise,  
 the same text.

A major C#7

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 F# minor

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-en, wird die  
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.

52.

B minor

C# major

F# minor

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

57 D major F#7

57.

D major

F#7

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

68. B minor B minor D major

Schaar, freu - e dich in Si - ons Au - en! *tr*

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!

73. E7 A major A major

77. D major E7 A major A major

D major E7 A major A major

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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 -

*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.

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**

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

102. **D major 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

107. **E minor**

En - de schau - en, wird die Zeit kein En -  
 schau - en, wird die Zeit kein En - de  
 - kein En - de schau -  
 schauen, wird die Zeit

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

112.

[illegible]

F#7

B minor

D major

117. *B minor* *Soprano*

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 maio

B maior

## E minor

D major

## G major

122. *2. Major* *2. Major*

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.**