



J.S. Bach - Church Cantatas BWV 30 (Parody of BWV 30a/3; modified ternary form)

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

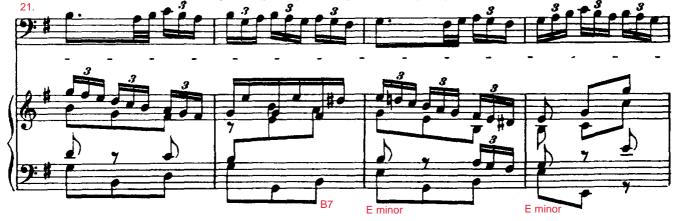
(galant style), which recur in the 

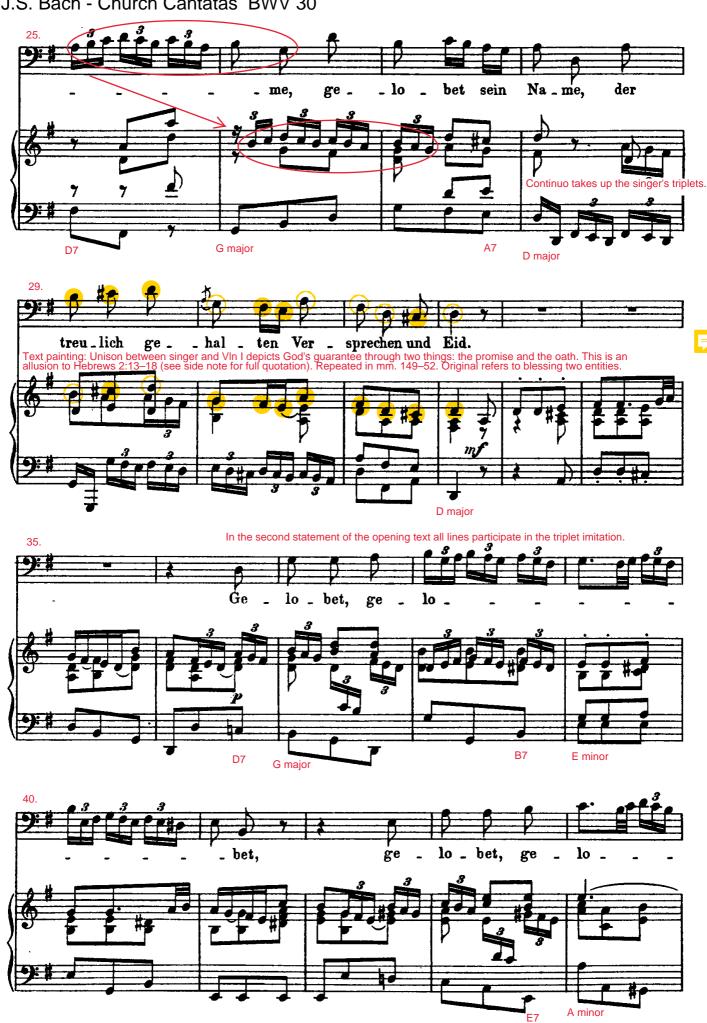
The A section of the aria makes reference to the canticle of Zechariah in the Gospel lesson: that God has fulfilled the promise of Malachi 4:5, to send Elijah as a messenger, whom Jesus identified as John the Baptist (Matthew 11:14), even though John himself had said he was not (John 1:21).





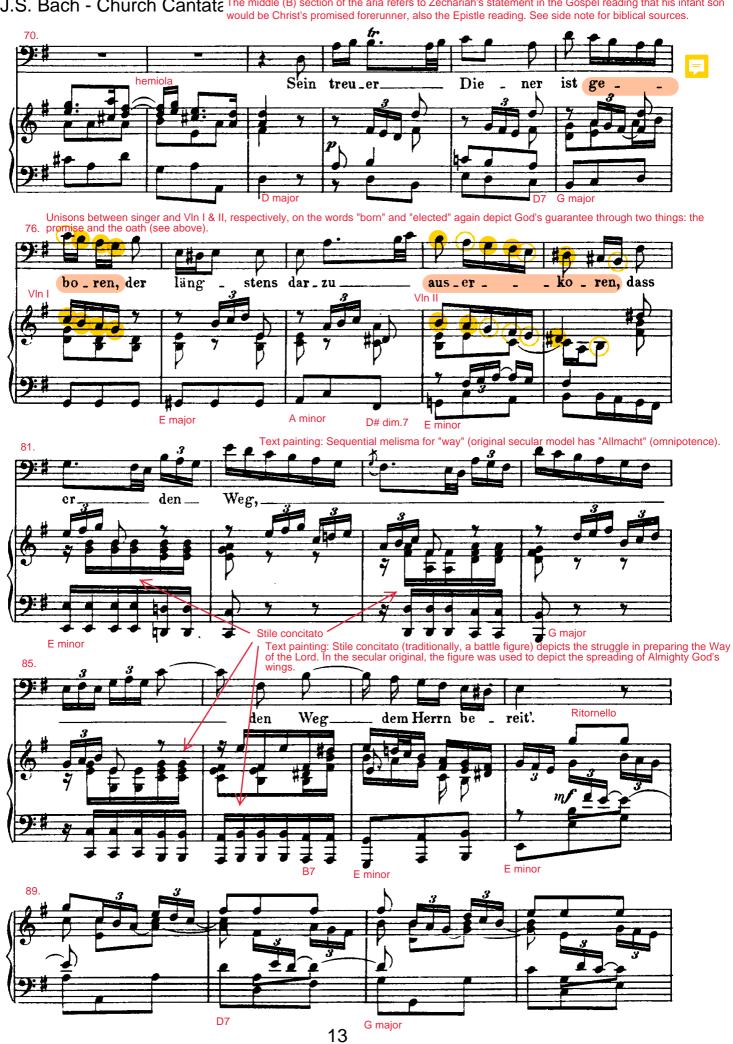
Text painting: In the secular original, melismas occur on "Heil" and "Freuden"; now they fall fittingly on "gelobet" (praise [be to God]) and "Name" (name)—an elaboration of Zechariah's canticle.

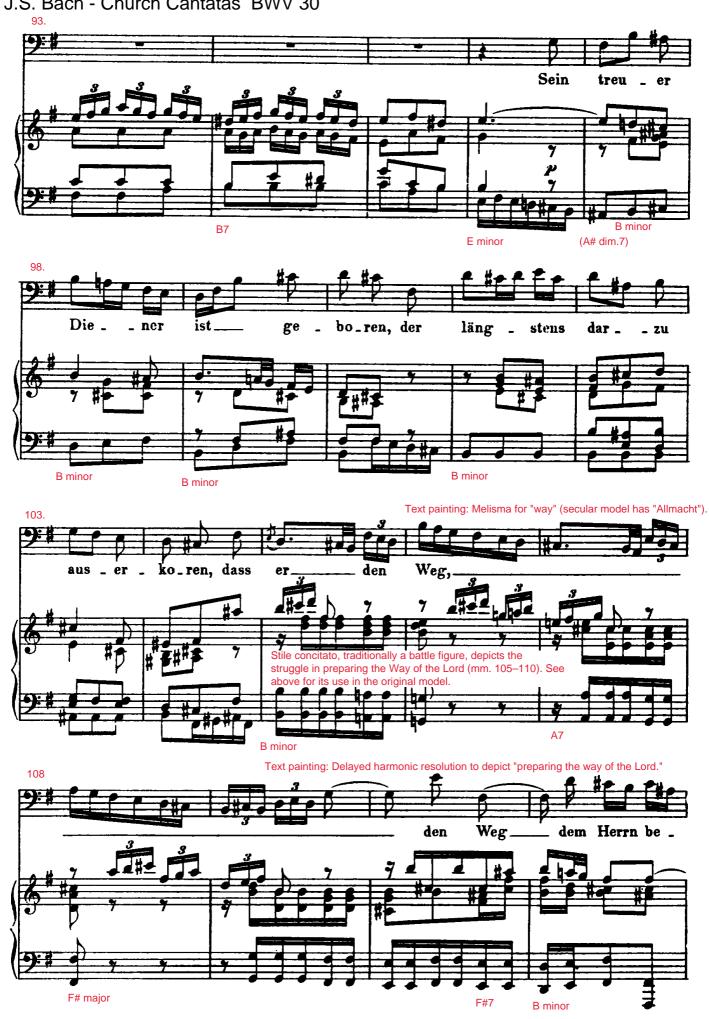






J.S. Bach - Church Cantata The middle (B) section of the aria refers to Zechariah's statement in the Gospel reading that his infant son would be Christ's promised forerunner, also the Epistle reading. See side note for biblical sources.



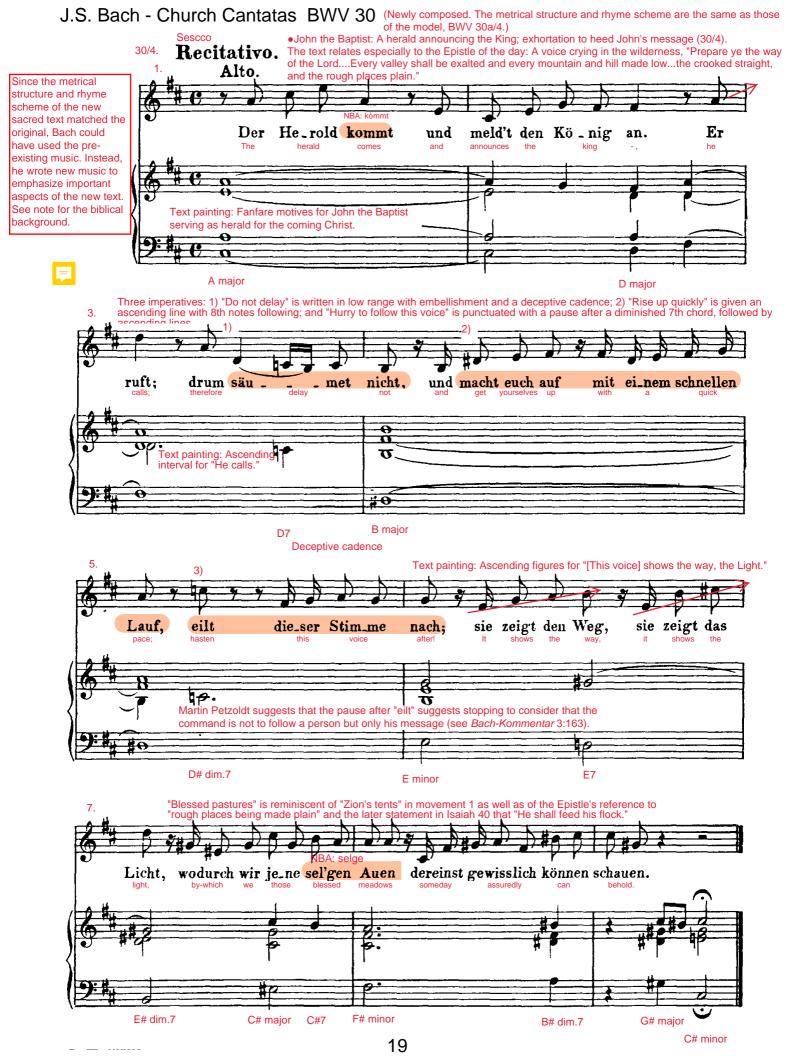




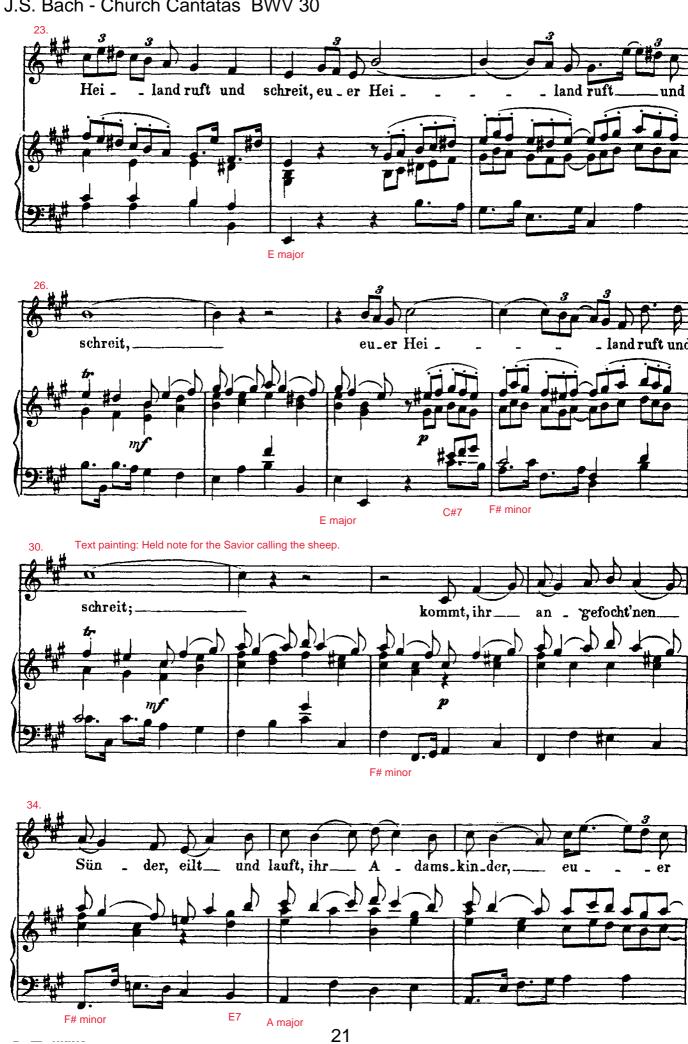














J.S. Bach - Church Cantatas BWV 30 Allusion to biblical passages such as 2 Corinthians. 6:2b: "Now is the acceptable time; behold, now is the day of salvation." Gna den . _ die Gna _ den _ die. zeit, denn jetzt ist. _ten Scha_fe, ste_ het auf zeit; kom _ met, ihr E# dim.7 B minor E minor vom Sün den _schla _ fe, denn jetzt ist die Gnadenzeit, B minor Skipping rhythm ends the B section, probably to depict happy acceptance that now is the era of grace. die Gna_den_zeit, jetzt ist die Gna den zeit. E# dim.7

D major

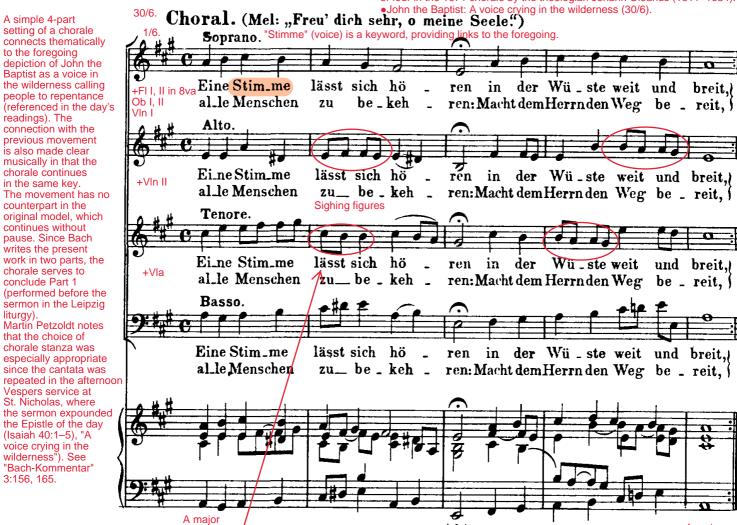
D major

A major



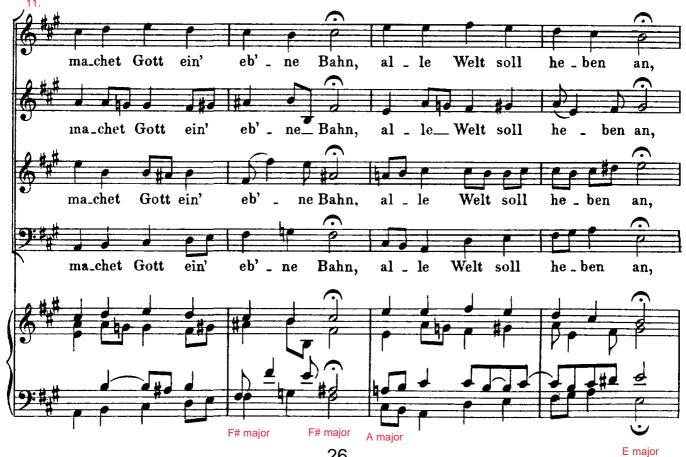


J.S. Bach - Church Cantatas BWV 30 (Newly added movement (no counterpart in BWV 30a). This is the third stanza of four in the 1671 chorale by the theologian Johann Olearius (1611–1684).



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.

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. hen, dass die hen, dass die_ Thä_ler er_hö ste_hen. le ge nie_drig hö hen, dass Ber _ ge niedrig hen. \mathbf{Ber} hen, dass die_ hen. hö ge nie drig B minor A ma Fine della prima parte. Newly composed movement. F# minor The metrical structure and rhyme scheme are Seconda Parte. Part II was performed during the Eucharist. Accompagnato the same as those of the model (Newly composed) •Individual's response to God who fulfilled his promise. The text alludes to Zechariah's 30/7. Recitativo canticle in the Gospel lesson: God remembering to honor his covenant. (30/7). BWV 30a/6. (**d** = 56.) Basso. Oboes play parallel 6ths and 3rds in a cross figure oboes over 5 repeated low bass notes leading emphatically to a strong Ob I & II play sweet parallel 6ths for reference to God "holding sway ove Sų mein Heil. be_dacht, bist du denn. denbeat. Chromatic harmonies with sharps ross figure? (#=Kreuz ("Kreuze"). Since it was performed at the Eucharist, it may depict God keeping his Motivically-imprinted accompagnato: A rhetorically covenant at the cross (i.e., the new covenant) emphatic figure leads to a strong beat Chromatic saturation in the vocal part in 5 notes = stigmata? E minor 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...."

A D# Bund, den du ge_macht Vä_tern, treu hal zu ten und in Ge. mit un _sern For biblical background, see note. E minor Text painting: High range for "hold sway over us." drym will ich mich ü_ber uns zu wal_ten; lem na_den mit G# dim.7 B minor

27

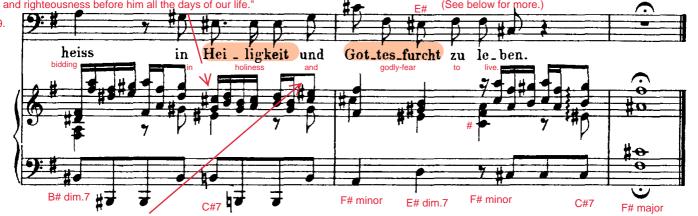
10 mm.

A# dim.7

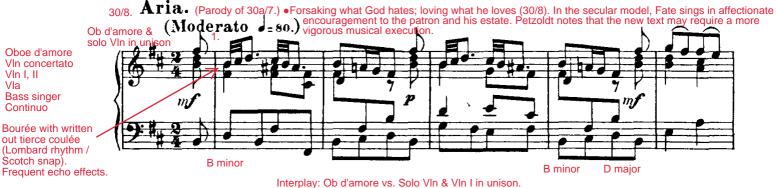


Possible text painting: The oboe figure occurs twice without a pause perhaps to depict the commitment to live diligently ("mit allem Fleiß) for God in holiness and godly fear. This line paraphrases verse 73–74 of the Gospel lesson: "That we, being delivered from the hand of our enemies, might serve him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

[## (See below for more.)

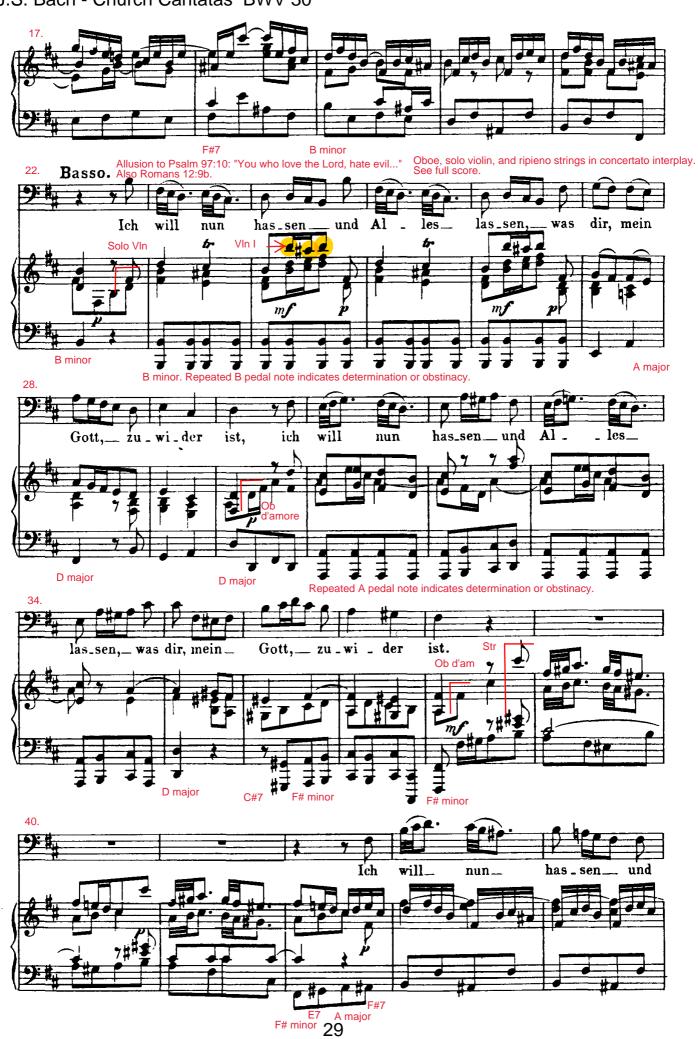


Martin Petzoldt quotes Johann Olearius in saying that "holiness" belongs to the first tablet of the law (Ten Commandments), i.e., the first 3 commandments; "righteousness" ("right living") belongs to the second tablet, i.e., the last 7 commandments of the decalog (Genesis 20:3–17). See "Bach-Kommentar"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





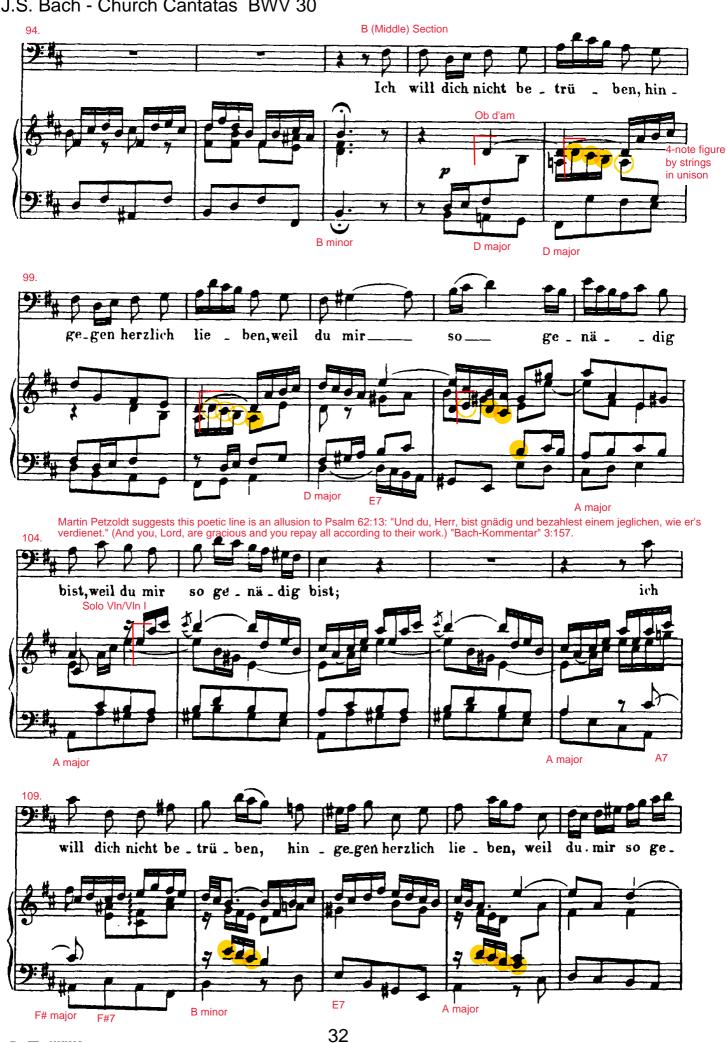




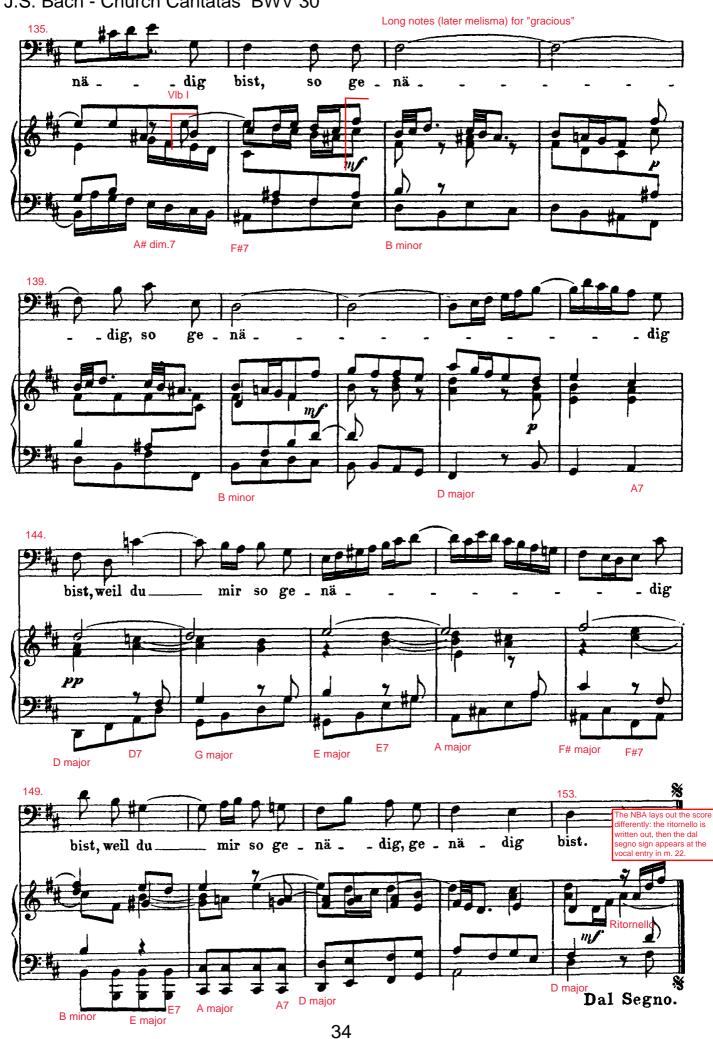
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Text painting: In the original, secular model, the word here was "walten" (to hold sway over, or to govern). Here the word is "leave," perhaps suggests moving far away (from all that displeases God). Al_ _ les. las . B minor В7 E minor las_sen, ich will has_sen und Al _ _ les_ nun_ E minor E7 A major E7 A major 54. las _ _ sen,Al _ les las.sen, D major A7 D major will las_sen, was dir, mein Gott, has_sen und Al mein nun_ A# dim.7 F#7 D major B minor









J.S. Bach - Church Cantatas BWV 30 (Lines 1, 3, 4, 5, 6 are identical to those in the secular model, BWV 30a/8, in which Time is the speaker. Recitativo. Overall, the metrical structure and rhyme scheme are the same as that in the model.) Soprano Resolve to serve & praise despite fickle tendencies (30/9) Bach sets the text with a few long continuo notes. Und obwohl sonst der Un_be _ stand dem schwachen Menschen ist ver _ For biblical background, see 00 note. 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#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). C# major (jarring after previous B minor) So oft die Mor_gen_ro_the hier_mit doch wandt, sei zu _ge sagt: \mathbf{so} A major F# minor andern folgen lässt, lange will ich steif und fest, mein so lang'ein Tag den tagt, SO O Deceptive cadence F# major F#7 gar zu Ehren leben. Dich soll sowohl mein Herz als Gott, durch deinen Geist dir ganz und A# dim.7 B minor D major mit wohlver_dientem Lob er _ heben. Mund nach dem mit dir gemachten Bund D7 G major G major 35



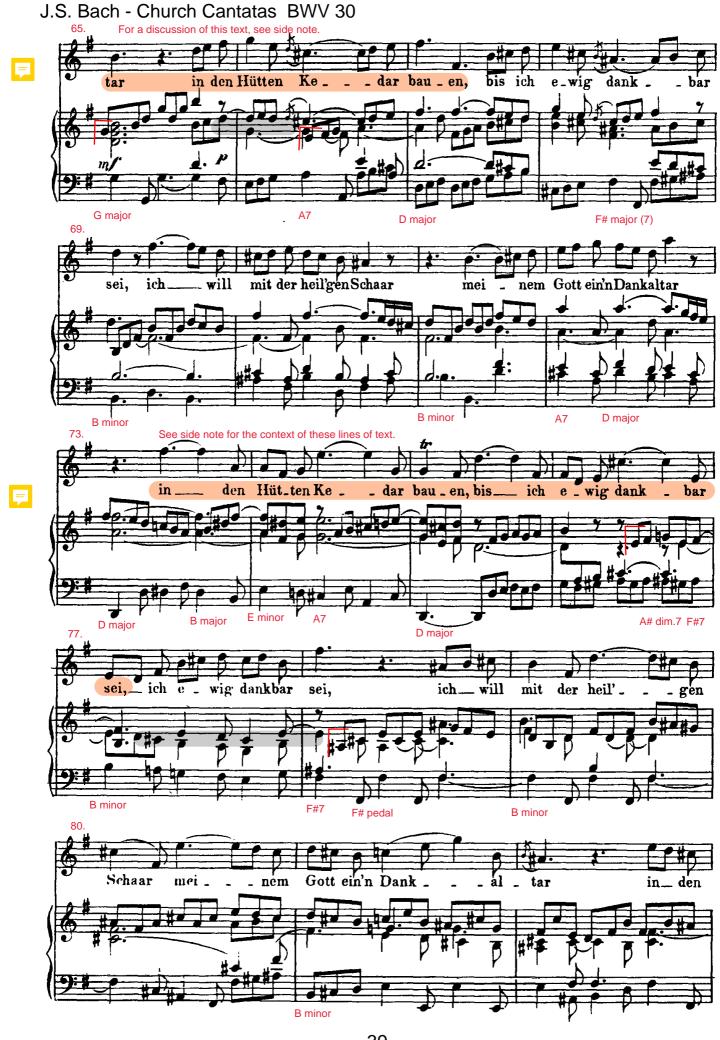
J.S. Bach - Church Cantatas BWV 30



G major

G major

E minor



J.S. Bach - Church Cantatas BWV 30 Hüt_ten Ke_dar bau_en, B minor B minor (see NBA) F#7 E# dim.7 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. Ge_duld! der an genehme Tag kann nicht mehr weit und lan ge For biblical background, see note. Text painting: Chromaticism to depict the vexations of earth's imperfections referenced in the text. Long phrases to depict patience ("Geduld").

C

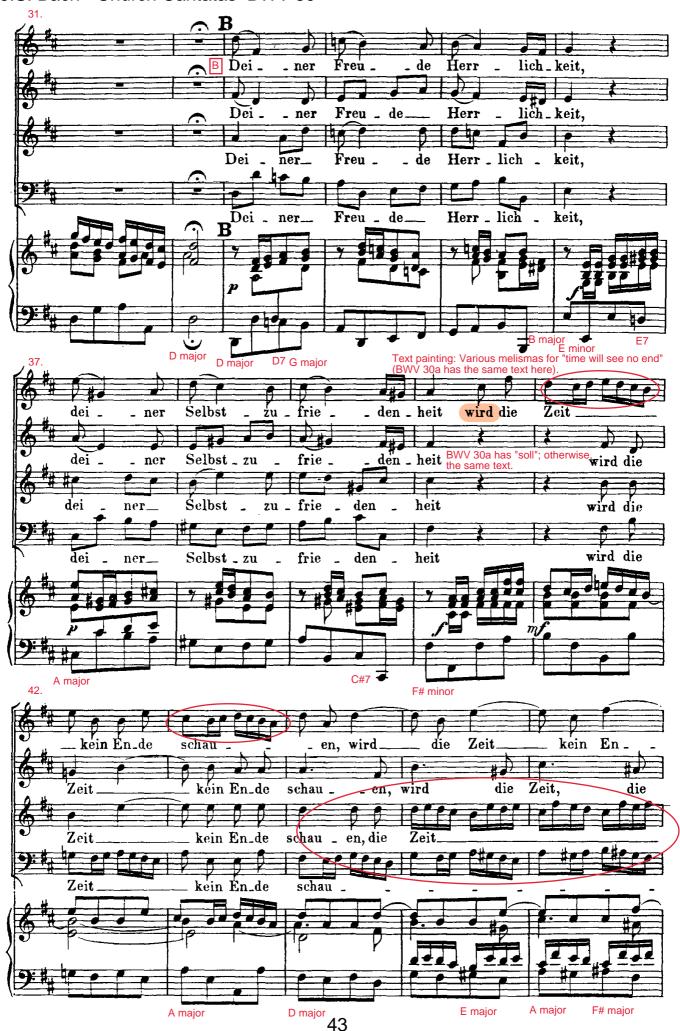
B

G# sein, da du von al_ler Plag'der Unvollkommenheit der Erden, die dich, mein Herz, ge_ B minor D# dim.7 fangenhält, vollkommen wirst be-freiet werden. Der Wunsch trifft endlich ein. da du mit F# minor F# minor den erlösten Seelen in der Vollkommenheit von diesem Tod des Leibes bist befreit; da wird dich **B7 B7** E major 40

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