

The manuscript title identifies this cantata as a dialogue between Fear and Hope. However, the center duet adds a dialogue between Fear and Christ.

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NBA I/27; BC A161)

24. S. after Trinity (BWV 60, 26)

*Colossians 1:9–14 (Paul's prayer for the Colossians)

*Matthew 9:18–26 (Jesus raises Jairus's daughter from the dead; on the way, he heals the woman who touched his garment)

Librettist: Unknown

FP: 7 November 1723 (St. Nicholas)

For Alfred Dürr's description, see side note.

J.S. Bach

Cantata No. 60

O Ewigkeit, du Donnerwort (I)

This is the older of 2 cantatas by this name.

The fear of facing eternity after death, described in the first movement, relates loosely to the Gospel reading of the day, which recounts the death of a young girl. Martin Petzoldt notes aspects death's hard reality referenced: eternity as judgment, pain, timelessness, sadness, inability to flee, terror, and unquenchable thirst. See "Bach Kommentar" 1:656.

Oboes d'amore & parallel 3rds & 6ths suggest the sweetness of Hope's yearning prayer ("Lord, I wait for thy salvation"), the motive's shape & imitation perhaps the swiveling of the head in waiting.

Instrumentation:
Corno
Oboe d'amore I, II
Vln I, II
Vla
S
A (Fear)
T (Hope)
B
Continuo
Organo (see side note)

Nº 1 (Duetto)

60/1.

(Molto moderato) $\text{♩} = 60$

• Dialogue: Fear vs. Hope: Fear of eternity; Hope's response (60/1). (Chorale: see also 20/1).

Stile concitato in strings here expresses the quaking heart ("Herze beb't", m. 58), cf. BWV 105/6; maybe also thundering word of eternity. Vln I is related to the chorale tune's first phrase "-keit, du Donnerwort."

Ob d'am I ↗ Ob d'am II ↘
Swiveling of head in waiting?

Eric Chafe has written a whole chapter on this cantata. See side note.

Pianoforte

D major Word painting: Long bass notes suggests the timelessness of eternity.

Stile concitato ("agitated style") was invented (or "rediscovered") by Claudio Monteverdi for his eighth book of madrigals ("Madrigali guerrieri ed amorosi," 1638). It is characterized in particular by a "combat motive" of repeated 16th notes. Later examples may be found in Johann Sebastian Bach's St. Matthew Passion ("Sind Blitze, sind Donner") and in Handel's "Dixit Dominus" ("implebit ruinas . . . con-quassabit capita").

Unlike Cantata 20, the chorale provides the text only for the first movement.

Stollen 1 of chorale's bar form.

Chorale Text phrase 1.

The chorale stanza is the first of 16 in the 1642 hymn by Johann Rist (1607–1667). Combining the psalm verse with this hymn text was probably by consultation between the librettist and Bach.

A Die Furcht (Alto) (Mel.: „O Ewigkeit, du Donnerwort“)

14.

B Chorale Text phrase 2.

22.

27

An - fang son - der

A major F#7 B minor D7 G major D major

30

En - de!

cresc. mf

D major

33

FEAR
Die Furcht

HOPE
Die Hoffnung (Tenore)

Stollen 2.

E - wig -

Herr, ich war

Text painting: Long note for "wait."

Hope enters as counterpoint to the second Stollen of the chorale, continuing almost without pause. Dürr calls it a "freely moving arioso made up of extensive melodic arches, occasionally including ritornello motives." See *Cantatas of J. S. Bach*, trans. Jones, p. 632.

O5 d'am I O5 d'am II

D major D major

Rising whole tones foreshadow the opening of the final chorale.

35

keit, Zeit oh - ne Zeit.

- te auf dein Heil, ich war -

E7 F#7 (A7) D major

B minor

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Descending scales related to ritornello.

37

te auf dein Heil, ich war - te auf dein Heil, auf dein Heil. ich

F#7 B minor

39 II

war - te auf dein Heil, Herr, Herr, ich war -

F#7 B minor

42 Die Furcht

D Chorale Text phrase 5.

ich weiss vor gro - sser

te auf dein Heil, ich war -

B minor B7

44 II

Trau - rig - keit

te auf dein Heil. ich war -

E minor D major E7 A major

Ascending sequential motive related to the ritornello. Word painting: Long melisma for "wait."

47

nicht, Descending scale related to ritornello.

- te auf dein Heil, ich war - te auf dein

A major F#7

49

wo ich mich hin - wen - de;

Tenor sometimes rises above alto to stress "salvation."

Heil, ich war - te auf dein Heil, ich war -

Word painting: Very long melisma for "wait."

B minor G major G7 C major D7

51

Ascending sequential motive related to ritornello.

Descending scales related to the ritornello.

- te auf dein

G major

53II

Text painting: Long note for "wait."

Heil, ich war - te auf dein Heil, ich war -

G major G major A7 D major

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Abgesang of chorale's bar form.
Chorale Text phrase 7.

56 **E** Die Furcht

mein ganz er - schrock' - nes

te_ auf dein Heil, ich war -

D major F#7 E minor

Her - ze bebt.

F#7 B minor E7 B7 E minor

te auf dein Heil, ich war - te_ auf dein

62 **F** Die Furcht

Chorale Text phrase 8.

dass mir die Zung am

Heil, ich war - te_ auf dein Heil, Herr, ich

E minor D major B minor F# major

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64 Tenor rises above the alto's fear at the end. Text painting: Long note in the alto to depict the tongue "sticking" to the palate.

Gau - men klebt. war - te, ich war - te, ich war - te auf dein Heil, ich war -

B minor D7 G major

te auf dein Heil, ich war - te auf dein Heil, ich war -

G major

Text painting: sustained D in alto and continuo bass to depict the immobility referenced in the text (especially "wait").

te auf dein Heil, ich war - te, Herr,

D major (A7) E7 A7

ich war - te auf dein Heil.

D major D major Dal Segno

Alfred Dürr writes, "The . . . dialogue-recitative begins as secco, but in two places it changes into arioso: at the word 'martert' ('tortures'), where we hear a chromatic melisma with brief supporting chords; and at the close on 'ertragen' ('bear'), which is sung to a wide-ranging melisma accompanied by complementary figures in the continuo. The first arioso passage is assigned to Fear, the second to Hope." See *The Cantatas of J. S. Bach*, trans. Richard Jones, 632.

60/2. **N:2 Recitativo** • Dialogue: Fear vs. Hope I consider death: Three exchanges (the soul's inner dialogue) (60/2).

Chromatic saturation in the vocal part in 8 mm.

Martin Petzoldt notes the hardships of death mentioned: the arduous passage through death ("schwerer Gang"), the fear of death ("Todesangst"), and the great guilt of sin (der Sünden große Schuld"). See Petzoldt, "Bach Kommentar," 1:657.

Die Furcht D F# G# A# C# E B

schwe - rer Gang zum letz - ten Kampf und Strei - te!

Die Hoffnung

The two voices never sing simultaneously in this recitative.

The opening notes (related to the beginning of "O Ewigkeit") depict the "difficult passage to death" and foreshadow the rising whole tones that beging the final chorale.

Mein

B minor F#7 B major Moving to the tonic major for this negative sentiment suggests empathy.

3

A C G

Bei - stand ist schon da, mein Hei - land steht mir ja mit Trost zur

D# dim.7 E minor A7

5

D#

Die Todes - angst, der letzte Schmerz er - eilt und über - fällt mein Herz und

Sei - te!

D major B7 D# dim.7 B7 E minor

Arioso Andante (♩ = 72) (Recit.)

8 F

mar - tert die - se Glieder.

Long, sequential chromatic melisma with punctuating chords for the word "tortures."

Ich

N6 B7 E7 F#7 B minor N6 F#7 B minor

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12

Possible allusion to Romans 12:1: "I appeal to you...to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship."

le - ge die - sen Leib vor Gott zum Op - fer nie - der. Ist gleich der

B minor G# dim. A minor

The reference to the "hot fire of affliction" is reminiscent of Daniel's three friends in the fiery furnace (see Daniel 3:21), while the reference to affliction's purifying effect recalls passages such as 1 Peter 4:12: "Beloved, do not be surprised at the fiery ordeal which comes upon you to prove you, as though something strange were happening to you" and 1 Peter 1:6-7. In this you rejoice, though now for a little while you may have to suffer various trials, so that the genuineness of your faith, more precious than gold which though perishable is tested by fire, may redound to praise and glory and honor at the revelation of Jesus Christ.

14

Doch, nun

Trübsal Feu-er heiss, ge - nug, es reinigt auch zu Gottes Preis.

NBA: genung NBA: mich

A7 B7 D# dim.7 E minor E minor

17

wird sich der Sünden grosse Schuld vor mein Gesichte stel-len!

Gott wird desswe-gen

E7 C#7(#9) F# minor

Apparent allusion to 1 Corinthians 10:13: "God...will not let you be tempted beyond your strength, but with the temptation will also provide the way of escape, that you may be able to endure it."

19

doch kein Todes-urtheil fäl-len. Ergiebt ein En-de den Versuchungspla-gen, dass

Diminished chord for "passing a sentence of [eternal] death."

A major G# dim.7 A minor

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Arioso (♩ = 60)

Text painting: Long, descending chromatic melisma with sustained notes on the word "ertragen" (endure).

21

man sie kann er - tra -

G(7) C major E7 A minor

In this arioso, the continuo bass flows in a contrapuntal duet with the vocal line, as if to depict God helping to endure the "plagues of temptation."

23

- gen.

D7 G major G major G major

60/3.

Nº3. Duetto

(Moderato ♩ = 72)

• Dialogue: Fear vs. Hope as I consider death: Three exchanges (60/3). This is the central movement in the cantata's chiastic form, where the antithetical elements of Fear and Hope in a conflicted soul meet most clearly. The principle of dialectic contrast is seen especially in the profiles of the 2 obligato lines.

For Alfred Dürr's comments, see side note.



Form (Rhyme: AABBC)
Rit. (mm. 1-13) Bm
A. Lines 1-2 (13-29) Bm-F#m
Rit. (29-37) F#m
B. Lines 3-4 (37-53) F#m-DM
Rit. (53-65) DM
C. Lines 5-6 (65-82) DM-Bm
Rit. Dal segno Bm

In each of the 3 vocal sections, Fear begins but Hope has the last word. Each section has solo - duet - solo.

1.

Ob d'am I

f Ritornello

16th note string lines are related to the "Friedenshaus" melismas at the end.

The violin's scalar lines suggest panic and fear; the oboe d'amore's jerking rhythm appears to relate to the alto's line at m. 23 but may also be intended to portray a limping gait, recalling Hope's promise that Jesus will help carry the load (see center couplet).

B minor

B7 E minor (A major)

7.

A7 D major D major

10

F#7 B minor B minor

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Section A.

Fear & Hope have thematically related lines in all 3 sections of the movement.
Text painting: Leap to low note for "final resting place."

A Die Furcht

13 Mein letz - tes La - ger will - mich -

B minor

B minor

schrek - ken,

Die Hoffnung

While Fear drops dejectedly, Hope continues to rise.

16 Mich wird des Hei - lands Hand be -

D major E major

Eric Chafe notes "Hope's ability, with its relatively diatonic style to resolve Fear's chromatic instability." See "Tonal Allegory in the Vocal Music of J. S. Bach," 193.

Allusion to biblical passages such as Isaiah 49:2: "In the shadow of his hand he hid me (Luther 1545: hat er mich bedeckt). (Also Isaiah 51:16.)

20 mein letz - tes La - ger will - mich -

A major A7 D major D7 G major E major

schrek - ken, Word painting: Melisma with large leaps for "frightens."

24 - lands Hand - be - dek - ken, des Heilands

A major A7 F#(7) B minor C#7 F# minor

Text painting: Hope rises above Fear for the word "cover."

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28

Hand be - dek - ken, *Ritornello*

F# minor F#7

31

C#7 F# minor

34

The 2 obbligato lines join in parallel motion.

F# minor F# minor

Section B.

37 **B Die Furcht**

des Glau - bens Schwach - heit sin - ket fast,

Die Hoffnung Text painting: Descending lines for "faith is sinking."

B mein

F# minor D# dim.7 B7 E minor

41

Hope's response is thematically related.

des Glau - bens

Je - - sus trägt mit mir die Last,

E minor D(7) G major D major

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45

Schwach - heit sin - ket - fast,

mein Je - sus trägt mit mir, mit mir die -

B7 E minor (A7) D7

49

sin - ket - fast.

Last, mein Je - sus trägt mit mir, mit mir die -

G major A7 D major

53

Last.

Ritornello

D major

57

D7 G major A7 D major

61

D major D major

2 obbligato instruments in contrary & parallel motion.

Die Furcht

Section C.

65 Das off - ne Grab sieht gräu - lich

D major D7 B7

68 aus, **Die Hoffnung** das off - ne Grab sieht

Es wird mir doch ein Frie - dens - haus,

E minor E7 C#7

Hope responds with a higher, embellished line related to Fear's statement.

71 gräu - lich aus, das off - ne

es wird mir doch ein Frie - dens -

F# minor F#7

Hope repeats his line a tone higher.

74 Grab sieht gräu - lich aus, das

haus, ein Frie - dens - haus,

B7 E minor (A7)

"House of Peace" is given a long melisma of 16th notes, perhaps to depict joy and life.

For 5 measures, both obligato lines employ the oboe d'amore's jerking rhythm (see full score).

77

off - ne Grab sieht gräu - lich

F#7

80

aus! es wird mir doch ein Frie-dens - haus!

B minor

B minor

Dal Segno

60/4. **Nº 4. Recitativo** • Dialogue: Fear vs. Christ's word as I consider death (60/4). This is a dramatic turning point, in which Christ himself confronts Fear. For Eric Chafe's comment, see side note.

Chromatic saturation in the vocal part in 10 mm.

Fear's duet partner changes to Christ (bass), who responds with a verse from Revelation, which is completed incrementally in 3 arioso variations that are progressively longer. Fear us not assuaged until the entire biblical passage is uttered.

1. **Die Furcht**

Der Tod bleibt doch der menschlichen Natur ver-hasst und Die Stimme des heiligen Geistes (Basso)

(Offenbarung St. Johannis Cap. 14, V. 13) See side note for Alfred Dürr's comments.

D# dim.7

B7

3

rei- sset fast die Hoffnung ganz zu Bo - den. Se -

E# dim.7

F# minor

F# minor

Arioso (♩ = 68)

5 Retrograde version of end of first phrase of chorale "O Ewigkeit."

- lig sind die To - dten. se -

D major

Steven Crist notes, "The relatively settled tonality of the arioso sections stands in marked contrast to the harmonic peregrinations of the recitative passages (e.g., bars 14-17)." See "J. S. Bach. Oxford Composer Companions," 331.

7 D major Diatonic arioso in major mode to express the comfort of Christ's promise.

- lig sind die To - dten, die To - dten, se - lig sind die

F#7 B minor (D7) G major A7 D major

(Recit.) Fear is not assuaged... A-sharp

9 **Die Furcht**

Ach! a - ber ach. wieviel Gefahr stellt sich der See - le dar, den

Todten. Incomplete statement...

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

12 Extreme chromaticism for "In walking the path to death, perhaps the jaws of hell will make death frightful to my soul."

Sterbeweg zu gehen! Vielleicht wird ihn der Höllenrachen, der Tod, erschrecklich machen, wenn er sie

NBA: ihr NBA: den

N6 C#7 F# major A# dim.7 B# dim.7 G#7 C# minor

15 zu verschlingensucht; viel - leicht ist sie bereits verflucht zum e - wi - gen Ver - derben.

C# minor C#7 Fx dim. G# minor

(Arioso) The second arioso is transposed up a tone and lengthened by a text phrase (see below).

Die Stimme des heiligen Geistes

18

Se - - - lig sind die Todten, se - - - lig sind die

21

To - dten, die To - dten, die in dem Her - ren sterben.

C# minor E major Diatonic arioso in major mode to express the comfort of Christ's promise. G#7 bookmark??

C# minor (E7) A major F#(7) B7 E major

An additional text phrase is added, but still not complete...

(Recit.)

Die Furcht

responds to the added text phrase but is still not completely assuaged...

23

Wenn ich im Her - ren ster - be, ist dann die Se - ligkeit mein Theil und.

NBA: denn

25

Erbe? Der Leib wird ja der Würmer Speise! Ja, werden meine Glieder zu Staub und Erde

V C#7 F# minor (B7)

Phrygian cadence for question.

28

wieder, da ich ein Kind des Todes heisse, - so schein ich ja im Grabe zu ver - der - ben.

E minor G(7) E7 A minor B7

Text painting: Descending line for "perish in the grave."

(Arioso)

The third arioso completes the biblical verse in a much expanded variant. It is now in C major (for the significance of C major, see side note).

Die Stimme des heiligen Geistes



31 Se - - - lig sind die To-dten, se - - -

34 - - lig sind die Todten, die Todten, die in - - - dem Her-ren ster-ben, die

36 II in dem Her-ren ster-ben, von nun - - - an, von nun an, von nun - - - an, von

39 nun an; se - - - lig sind die Todten, die Todten, die in - - - dem Her-ren

42 ster - - - ben. von nun an.

Chord annotations: C major, E (minor) C major (G7), (E7) A minor, A minor, C7, F major, G7 C major, (A7) D minor (E major), A minor, G major, (B7) E minor, E minor, C major, B7 E minor, Dominant pedal..., E major, E minor, N6, A# dim.7, E minor.

For significance of C, see side note.

The Vox Christi states the biblical verse's final words "von nun an" (from now on) emphatically 5 times, bringing the alto to a place of comfort and acquiescence.

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(Recit.)

Die Furcht

With the words "from now on," the alto is reassured and responds accordingly.

45 Wohl - an! soll ich von nun an se - lig sein: so

E major E7 A major

47 stel - le dich, o Hoffnung, wieder ein! Mein Leib mag oh - ne Furcht im Schlafe ruh'n, der

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

50 Geist kann ei - nen Blick in je - ne Freu - de thun. "Fear" cadences in the major mode.

A7 D major E7 A major D major

The closing chorale's text is reminiscent of biblical passages such as Genesis 45:28: "It is enough; Joseph my son is still alive; I will go and see him before I die"; I Kings 19:4: "It is enough; now, O Lord, take away my life..."; Luke 2:29: "Lord, now lettest thou thy servant depart in peace" (Nunc dimittis). Compare BWV 82.

60/5. N° 5. Choral (Eigene Melodie)

•Hope's response to Christ's word: Death not feared (60/5). This is the 5th (and last) stanza of "Es ist genug, so nimm, Herr, meinen Geist" (1662) by Franz Joachim Burmeister (1633–1672); melody by Johann R. Ahle (see side note).

+Corno, Oboe d'amore I, Vln I

The first 4 notes recall part of the first phrase of "O Ewigkeit" (no. 1), but rise above it with the 4th note, outlining a tritone.

+Oboe d'amore II, Vln II

1. Sopran Stollen 1.

Es ist ge - nug: Herr, wenn es dir ge - fällt, so span - ne mich doch

Alto NBA: genug

Es ist ge - nug: Herr, wenn es dir ge - fällt, so span - ne mich doch

Tenore

Es ist ge - nug: Herr, wenn es dir ge - fällt, so span - ne mich doch

Basso

Es ist ge - nug: Herr, wenn es dir ge - fällt, so span - ne mich doch

A major E6 F#6 G#5 E7 C# minor E major E(7) A major A major A dim.7 (E major)

For comments by Alfred Dürr and Eric Chafe, see side note.

Alban Berg incorporated the chorale into his 1935 violin concerto. (See side note.)

Bach's opening part writing (whole tone scale in S, parallel motion in B) and harmonic progression is daring for the time, and obscures the tonality.

J.S. Bach - Church Cantatas

Stollen 2 of chorale's bar form.

Bach's imaginative writing continues by giving Stollen 2 a different harmonization—an approach he also employs in the Abgesang by giving similar phrases different treatments. The result is a sense of increased chromaticism. See Petzoldt, citing Konrad Küster, *Bach Kommentar* 1:659.

6.

aus! Mein Je-sus kommt: nun gu-te Nacht, o Welt! ich fahr' ins

aus! Mein Je-sus kommt: nun gu-te Nacht, o Welt! ich fahr' ins

aus! Mein Je-sus kommt: nun gu-te Nacht, o Welt! ich fahr' ins

aus! Mein Je-sus kommt: nun gu-te Nacht, o Welt! ich fahr' ins

fauxbourdon

E major AM EM A7 D# dim. B7 E major A major B7 C# dim. E minor D# dim.7

11

Him-mels-haus, ich fah-re si-cher hin mit Frie-den, mein grosser

Him-melshaus, ich fah-re si-cher hin mit Frie-den, mein grosser

Him-mels-haus, ich fah-re si-cher hin mit Frie-den, mein grosser

Him-mels-haus, ich fah-re si-cher hin mit Frie-den, mein grosser

Text painting: Tenor is steadfast for "sicher"

E major E major A major E major B7 E major G7

Similar phrases of the Abgesang are harmonized differently.

The chromatic descending fourth was the traditional symbol of lament.

16

Jammer bleibt hie-nie-den. Es ist ge-nug, es ist ge-nug!

Jammer bleibt hie-nie-den. Es ist ge-nug, es ist ge-nug!

Jammer bleibt hie-nie-den. Es ist ge-nug, es ist ge-nug!

Jammer bleibt hie-nie-den. Es ist ge-nug, es ist ge-nug!

Chromaticism for "my great misery remains below [i.e., on earth]."

NBA: genug

A major E major E major A major F# minor E major A major E7 A major

Martin Petzoldt notes that Bach is able to recall the internal tensions of the entire cantata in one short chorale stanza, moving from daring chromaticism in the first text phrase to a peaceful harmonic progression at the end when that text phrase returns. See "Bach Kommentar" 1: 659.