

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

Form: Duet (A/S) - Recit (A/T) - Duet (A/T) - Recit/arioso (A/B) - Chorale (SATB). The cantata is in chiasmic form. In Bach's chiasmic forms, center movements (where the mirror image begins) often provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

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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)

J.S. Bach

Cantata No. 60

O Ewigkeit, du Donnerwort (I)

This is the older of 2 cantatas by this name.

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

For Alfred Dürr's description, see side note.

Instrumentation:

Corno

Oboe d'amore I, II

Vln I, II

Vla

S

A (Fear)

T (Hope)

B

Continuo

Organo (see side note)

Pianoforte

Nº 1 (Duetto)

60/1.

(Molto moderato) ♩ = 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."

Swiveling of head in waiting?

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

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...").

3 (73)

D7 G major A7

6 (76)

Strings *cresc.* Strings Strings

D major B7 E minor A major D major

8 II (78 II)

mf

11 (81)

p

D major

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“)

For biblical
background,
see note.



14. **+Corno** O E - wig - keit, du Don - ner - wort, **Strings**

Ob d'am I **Ob d'am II**

Corno

Parallel 3rds suggest sweetness.

f Ritornello **Oboes d'amore**

D major

D major

17

19 II

22 **B** Chorale Text phrase 2.

o **+Corno** Schwert, das durch die

v p

D major

D major

24 II

See - le bohrt,

v mf Ritornello

D major

E7

A major

27

o +Corno An - fang son - der

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

30

En - de!

cresc. *mf* Ritornello

D major

33

FEAR
Die Furcht

HOPE
Die Hoffnung (Tenore)

Stollen 2.

+Corno

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.

Oß d'am I Oß 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

J.S. Bach - Church Cantatas BWV 60

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

+Corno

te auf dein Heil, ich war -

D B minor B7

44 II

Trau - rig - keit

te auf dein Heil. ich war -

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

E minor D major E7 A major

47

+Corno

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 **+Corno** 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 **+Corno** 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 Ritornello Dal Segno

Nº2 Recitativo • Dialogue: Fear vs. Hope I consider death: Three exchanges (the soul's inner dialogue) (60/2).

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.

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 begin the final chorale.

Moving to the tonic major for this negative sentiment suggests empathy.

D# dim.7

E minor

A7

D#

D major

B7

D# dim.7

B7

E minor

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

Ich

N6

P7

F7

F#7 B minor

N6

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

lay this body before God as-a sacrifice/offering down. - Even-if -

B minor G# dim. A minor

14

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.

NBA: genug NBA: mich

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

tribulation's fire (be) hot, (it is) enough (that) it purifies me to God's praise.

A7 B7 D# dim.7 E minor E minor

Doch, nun

Yet now

17

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

will - (my) sins' great guilt before my face appear.

Gott wird desswe-gen

God will on-that-account

E7 C#7(#9) F# minor

19

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."

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

nonetheless no sentence-of-death pass. He (sets) a limit to-the plagues-of-temptation, that

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

A major G# dim.7 A minor

J.S. Bach - Church Cantatas BWV 60

Arioso (♩ = 60)

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

21

man sie kann er-tra-

one them can bear.

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. N°3. Duetto (Moderato ♩ = 72)

• Dialogue: Fear vs. Hope as I consider death: Three exchanges (60/3). This is the central movement in the cantata's chiasmic 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 obbligato 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

Vln I solo

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).

Vln

B7 E minor (A major)

7.

A7 D major D major

10

Vln

F#7 B minor B minor

J.S. Bach - Church Cantatas BWV 60

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 -

Ob d'am

Vln

B minor

Die Hoffnung

16 schrek - ken,

Mich wird - des Hei - lands - Hand - be -

While Fear drops dejectedly, Hope continues to rise.

Vln

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 -

dek - ken.

mich wird des - Hei -

Vln

A major

A7

D major

D7

G major

E major

schrek -

Word painting: Melisma with large leaps for "frightens."

ken,

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

24 schrek - ken,

lands Hand - be - dek - ken, des Heilands

Ob d'am

Vln

A major

A7

F#(7)

B minor

C#7

F# minor

J.S. Bach - Church Cantatas BWV 60

28

Hand be - dek - ken, Ritornello

Ob d; am

Vln

F# minor F#7

31

Vln

C#7 F# minor

34

Vln

The 2 obbligato lines join in parallel motion.

F# minor F# minor

37 **B** Die Furcht

Section B.

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

Die Hoffnung

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

Vln

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,

Vln

E minor D(7) G major D major

J.S. Bach - Church Cantatas BWV 60

45

Schwach - heit sin - ket - fast,

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

Vln

B7 E minor (A7) D7

49

sin - ket - fast.

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

Vln

G major A7 D major

53

Last.

Ritornello

Vln

D major

57

D7 G major A7 D major

Vln

61

Vln

D major D major

2 obligato instruments in contrary & parallel motion.

65 **Die Furcht**

Section C. 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,

Vln Ob d'am

E minor E7 C#7

71 gräu - lich aus, das off - ne

es wird mir doch ein Frie - dens -

F# minor F#7

74 Grab sieht gräu - lich aus, das

haus, ein Frie - dens - haus,

Vln

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. N°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 is not assuaged until the entire biblical passage is uttered.

1. Die Furcht

Der Tod bleibt doch der menschlichen Natur ver-hasst und

Die Stim Death remains nevertheless to human nature hateful and

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

D# dim.7

B7

For biblical background, see note.

3

B G-sharp E-sharp D C#

rei_sset fast die Hoffnung ganz zu Bo - den.

(casts) nearly (all) (our) hope completely to (the) ground.

Se - Blessed

E# dim.7

F# minor

F# minor

Arioso (♩ = 68)

5  **lig sind die To - dten.** **D major**

7 **lig sind die To - dten, die To - dten, se - lig sind die** **F#7 B minor (D7) G major A7 D major**

9 **Die Furcht** **(Recit.) Fear is not assuaged... A-sharp**
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 **Sterbeweg zu gehen! Vielleicht wird ihn der Höllenrachen, der Tod, erschrecklich machen, wenn er sie**
NBA: ihr NBA: den
path-of-death to walk! Perhaps will to-it the jaws-of-hell death terrifying make, when (they) it
N6 C#7 F# major A# dim.7 B# dim.7 G#7 C# minor

15 **zu verschlingensucht; vielleicht ist sie bereits verflucht zum e - wi - gen Ver - derben.**
to devour do-see; perhaps is it already damned to eternal destruction.
C# minor C#7 Fx dim. G# minor

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.

(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

Blessed are the dead,

G# minor E major

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

21

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

who in the Lord die;

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

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

(Recit.)

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

Die Furcht

23

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

If I in-the Lord die, is then (eternal) salvation my portion and

E major E# dim.7 F# minor iv6

Phrygian cadence for question.

25

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

inheritance? (My) body becomes indeed - worms' fare! Yes, (turn) my limbs into dust and earth

V C#7 F# minor (B7)

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

28

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

again, since I a child of death am-called, then appear I indeed within-the grave to perish.

E minor G(7) E7 A minor B7

(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 -

Blessed are the dead,

C major C major

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

who in the Lord die,

A minor C7 F major G7 C major C major

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

from now on

(A7) D minor (E major) A minor A minor A minor D(7) G major

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

G major (B7) E minor E minor G7 C major B7 E minor

42 ster - ben. von nun an.

Dominant pedal... E major E minor N6 A# dim.7 E minor

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 aqiescence.

J.S. Bach - Church Cantatas BWV 60

(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
Well-then! Shall I from now on blessed be, then

E major E7 A major

47 stel - le dich, o Hoffnung; wieder ein! Mein Leib mag oh - ne Furcht im Schlafe ruh'n, der
present thyself, O hope, again - I My body may without fear in sleep rest, (my)

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.
spirit can a glance into yonder joy (cast).

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 the 1662 chorale "Es ist genug, so nimm, Herr, meinen Geist" by Franz Joachim Burnmeister (1633–1672); melody by Johann R. Ahle (see 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

For comments by Alfred Dürr and Chafe, see note.

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)

fauxbourdon

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

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.



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 B7 E major A major B7 C# dim. E minor D# dim.7

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.

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.