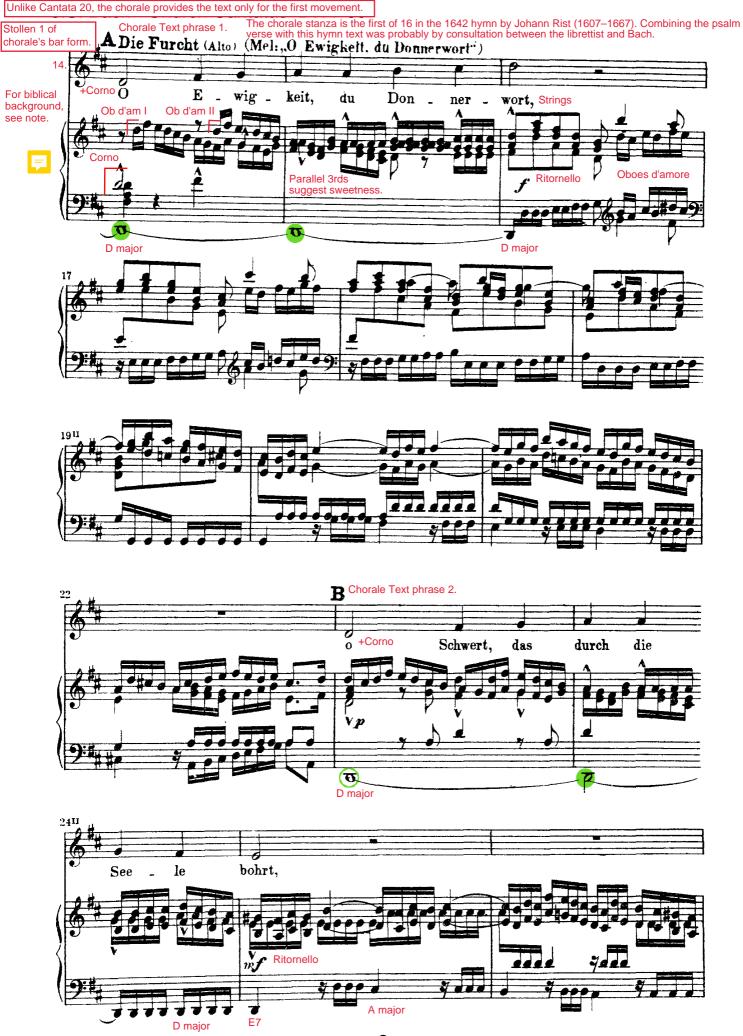
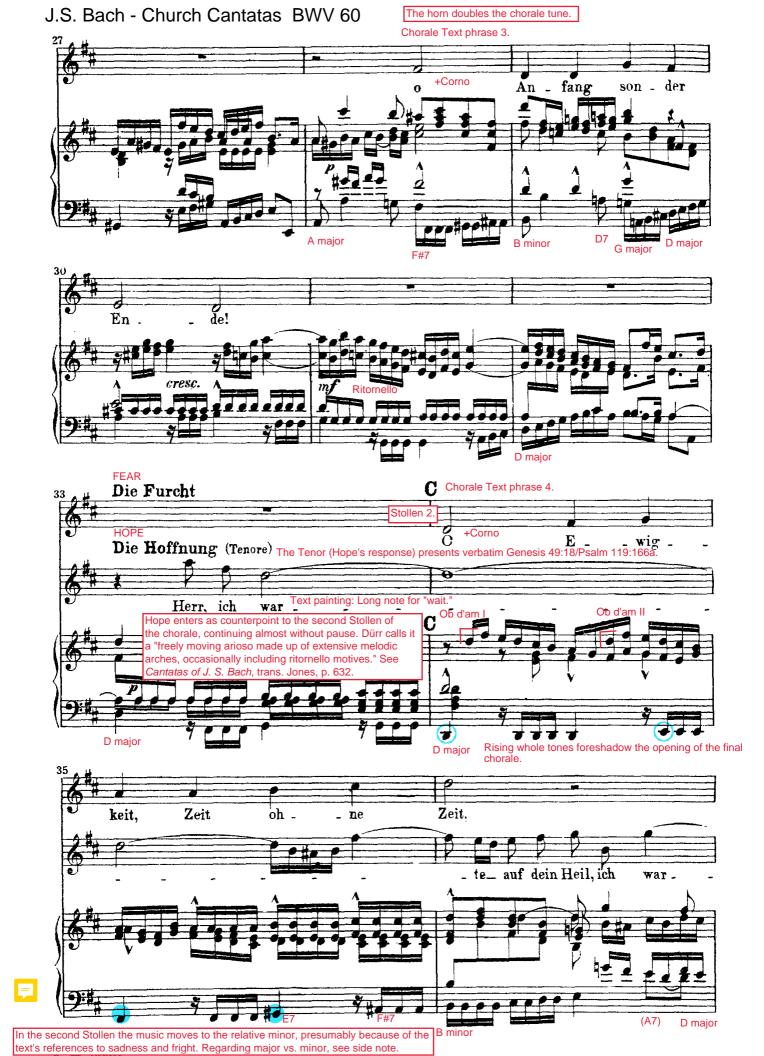
Last changed: 13 October 2025. hurch Car Form: Duet (A/S) - Recit (A/T) - Duet (A/T) - Recit/arioso (A/B) - Chorale (SATB). The cantata is in chiastic form. In Bach's chiastic forms, center movements (where the mirror image begins) often provide the crux of the matter. There antithetical elements cantata as a dialogue between Fear and Hope. However, the center duet adds a dialogue Introduction & updates at melvinunger.com. meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or etween Fear and Christ turning in the text). NBA I/27; BC A161 The fear of facing eternity after death, described in the first 24. S. after Trinity (BWV 60, 26) 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. *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) O Ewigkeit, du Donnerwort (I)

This is the older of 2 cantatas by this name. sweetness of Hope's yearning prayer ("Lord, I wait for thy salvation"), the motive's shape & For Alfred Dürr's description, see side note. Nº 1 (Duetto Dialogue: Fear vs. Hope: Fear of eternity; Hope's response (60/1). (Chorale: see also 20/1) mitation perhaps the swiveling of the head in Instruentation: (Molto moderato 🕹 = 60 Corno Oboe d'amore I, II VIn I, II neart ("Herze bebt", m. 58), cf. BWV 105/6; maybe also thundering word of eternity. VIn I is related to the Vla Swiveling of Ritornello nead in waiting A (Fear) mj Pianoforte T (Hope) Strings Continuo Organo (see side note) 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 ma 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 **Strings** Strings Strings D major E minor D major 11 (81) D major





J.S. Bach - Church Cantatas BWV 60

Descending scales related to ritornello. te auf dein Heil, auf_ _ dein Heil. ich te_auf deinHeil, ich B minor Herr. Herr, auf dein Heil, war_te ich The Chorale Text phrase 5. Die Furcht ich weiss vor gro _ sser +Corno te auf dein Heil, ich war B minor keit Trau rig Ascending sequential motive related to the ritornello. Word painting: Long melisma for "wait." auf dein Heil. ich A major E minor 4





