

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 waiting.

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)

### Nº 1 (Duetto)

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

60/1. *(Molto moderato)* ♩ = 60

Ritornello

Strings

Ob d'am I

Ob d'am II

Swiveling of head in waiting?

Stile concitato in strings here expresses the quaking heart ("Herze bebt", 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."

Eric Chafe has written a whole chapter on this cantata. See side 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 . . . con-quassabit capita").

3 (73)

Strings

D7

G major

A7

6 (76)

Strings

*cresc.*

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)

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

Ob d'am I Ob d'am II

Parallel 3rds suggest sweetness.

*f*

D major

17.

19II

# B Chorale Text phrase 2.

22. *o Schwert, das durch die*

*vp*

D major

24II *See - le bohrt,*

*mf*

D major E7 A major

The horn doubles the chorale tune.

Chorale Text phrase 3.

27

Chorale Text phrase 3.

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.

Chorale Text phrase 4.

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.

Ob d'am I Ob 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

In the second Stollen the music moves to the relative minor, presumably because of the text's references to sadness and fright. Regarding major vs. minor, see side note.

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

- te auf dein Heil, ich war -

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

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

- te auf dein

Ascending sequential motive related to ritornello. Descending scales related to the ritornello.

G major

53II

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

Text painting: Long note for "wait."

G major G major A7 D major

J.S. Bach - Church Cantatas BWV 60

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

56 **E** Die Furcht

mein ganz erschrock'nes  
te auf dein Heil, ich war -

D major F#7 E minor

Herze 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

# J.S. Bach - Church Cantatas BWV 60

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.

Musical score for measures 64-65. The system includes a vocal line (Tenor and Alto) and a keyboard accompaniment. The lyrics are: Gau - men klebt. war - te, ich war - te, ich war - te auf dein Heil, ich war -

Annotations: A long note in the alto part is circled in orange. Red circles highlight specific notes in the vocal line. Chord labels below the keyboard part are B minor, D7, and G major.

Musical score for measures 66-67. The system includes a vocal line (Tenor and Alto) and a keyboard accompaniment. The lyrics are: - te auf dein Heil, ich war - - te auf dein Heil, ich war -

Annotations: A long note in the alto part is circled in orange. Red circles highlight specific notes in the vocal line. A chord label G major is shown below the keyboard part.

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

Musical score for measures 68-69. The system includes a vocal line (Tenor and Alto) and a keyboard accompaniment. The lyrics are: - te auf dein Heil, ich war - - te, Herr,

Annotations: Red circles highlight specific notes in the vocal line. Chord labels below the keyboard part are (A7), D major, E7, and A7.

Musical score for measures 70-71. The system includes a vocal line (Tenor and Alto) and a keyboard accompaniment. The lyrics are: ich war - - te auf dein Heil.

Annotations: A red circle highlights a note in the vocal line. Chord labels below the keyboard part are D major, D major, and Dal Segno. A *mf* dynamic marking is present in the keyboard part.

Alfred Dürr writes, "The . . . dialogue-recitative begins *secco*, but in two places it changes into *arioso*: at the word 'marter' ('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.

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

**Die Hoffnung**

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

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.

B minor F#7 B major

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

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

D# dim.7 E minor A7

Die Todes-angst, der letzte Schmerz er-eilt und ü-ber-fällt mein Herz und Sei-te!

D major B7 D# dim.7 B7 E minor

**Arioso Andante** (♩ = 72) (Recit.)

mar-tert die-se Glieder. Ich

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

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



J.S. Bach - Church Cantatas BWV 60

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

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

Doch, nun

17

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

Gott wird desswe-gen

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

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).

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."

- 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 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

1. Ob d'am I Vln I solo

Ritornello

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

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

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).

B7 E minor (A major)

A7 D major D major

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 -

B minor

## Die Hoffnung

16 schrek - ken,  
Mich wird des Hei - lands Hand be -

D major E major

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 -

A major A7 D major D7 G major E major

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

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

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

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.

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

28

Hand be - dek - - ken, *Ritornello*

F# minor F#7

31

C#7 F# minor

34

The 2 obblgato 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."

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

J.S. Bach - Church Cantatas BWV 60

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 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

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,

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. **Nº4. 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.

1. **Die Furcht**

Chromatic saturation in the vocal part in 10 mm.

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.

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.

D# dim.7

B7

3

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

E# dim.7

F# minor

F# minor

The bass (the Vox Christi) sings verbatim from Revelation 14:13. [And I heard a voice from heaven saying,] "Write this: Blessed are the dead who die in the Lord from now on." Compare settings of this verse by other composers, e.g., Heinrich Schütz in his *Musikalische Exequien* (1636).

**Arioso** (♩ = 68)

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

5 - 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.

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

7 - 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

**Die Furcht**

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

Todten. Incomplete statement...

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

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

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

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

15 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

G# minor E major G#7 bookmark??

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.

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.

E major E# dim.7 F# minor iv6

NBA: denn

Phrygian cadence for question.

25

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

V C#7 F# minor (B7)

28

wieder, da ichein 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 - - -

C major C major

E (minor) C major (G7) For significance of C, see side note.

34

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

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

39

nun an; se - - - lig sind die Todten, die To-dten, 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 acquiescence.

(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

Possible allusion to God showing Moses the promised land before he died (see Deuteronomy 34:1-4).

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. **Nº 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. **Soprano** Stollen 1.  
Es ist ge - nug: Herr, wenn es dir ge - fällt, so span - ne mich doch

**Alto** <sup>NBA: genug</sup>  
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

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

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

For comments by Alfred Dürr and Eric Chafe, 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.

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



# 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 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

Abgesang of chorale's bar form.

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: genung

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.