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

Introduction & updates at melvinunger.com.

NBA I/27; BC A161)

Instruentation:

Oboe d'amore I, II

Organo (see side note)

Corno

VIn I, II Vla

A (Fear) T (Hope)

Continuo

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

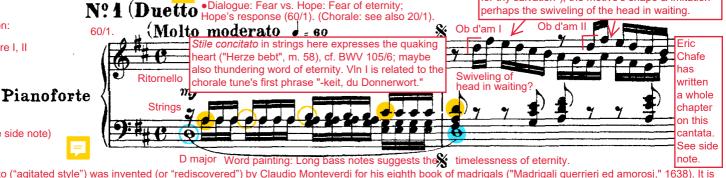
Form: Duet (A/S) - Recit (A/T) - Duet (A/T) - Recit/arioso (A/B) - Chorale (SATB). The cantata is in chiastic form. In Bach's chiastic forms, center movements (where the mirror image begins) often provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion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

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, Cantata No. 60 pain, timelessness, sadness, inability to flee, terror, and unquenchable thirst. See "Bach Kommentar" 1:656.

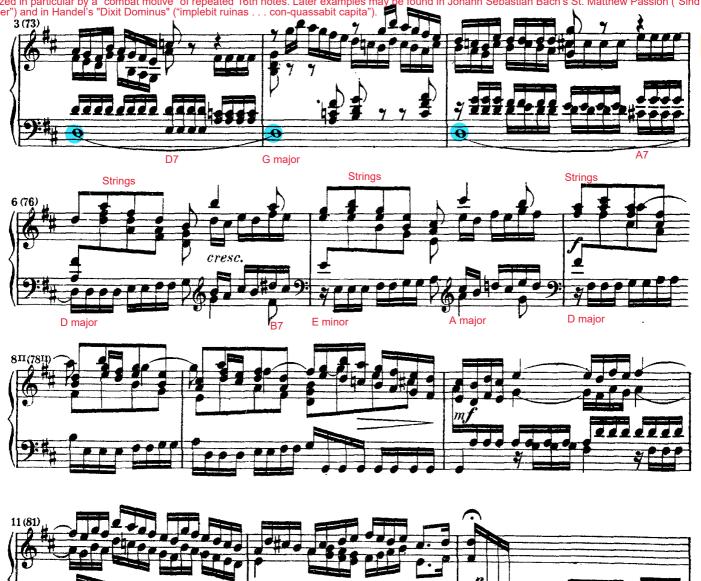
O Ewigkeit, du Donnerwort (I)

This is the older of 2 cantatas by this name.

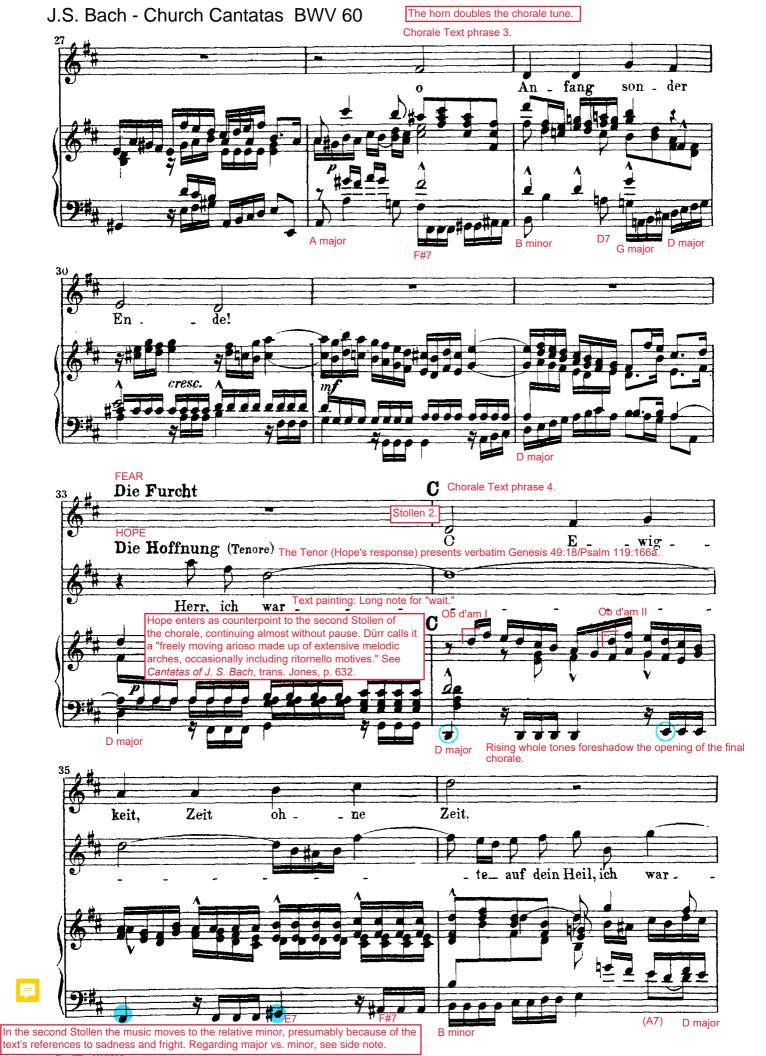
Oboes d'amore & parallel 3rds & 6ths suggest the For Alfred Dürr's description, see side note. sweetness of Hope's yearning prayer ("Lord, I wait for thy salvation"), the motive's shape & imitation Nº 1 (Duetto •Dialogue: Fear vs. Hope: Fear of eternity; Hope's response (60/1). (Chorale: see also 20/1) perhaps the swiveling of the head in waiting



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. 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. Chorale Text phrase 1. bar form. A Die Furcht (Alto) (Mel: "O Ewigkett. du Donnerwort") Ö E du Don ner Parallel 3rds suggest sweetness U T D major D major **B** Chorale Text phrase 2. Schwert, das durch die **U** D major bohrt, le See A major E7 D major 2



J.S. Bach - Church Cantatas BWV 60

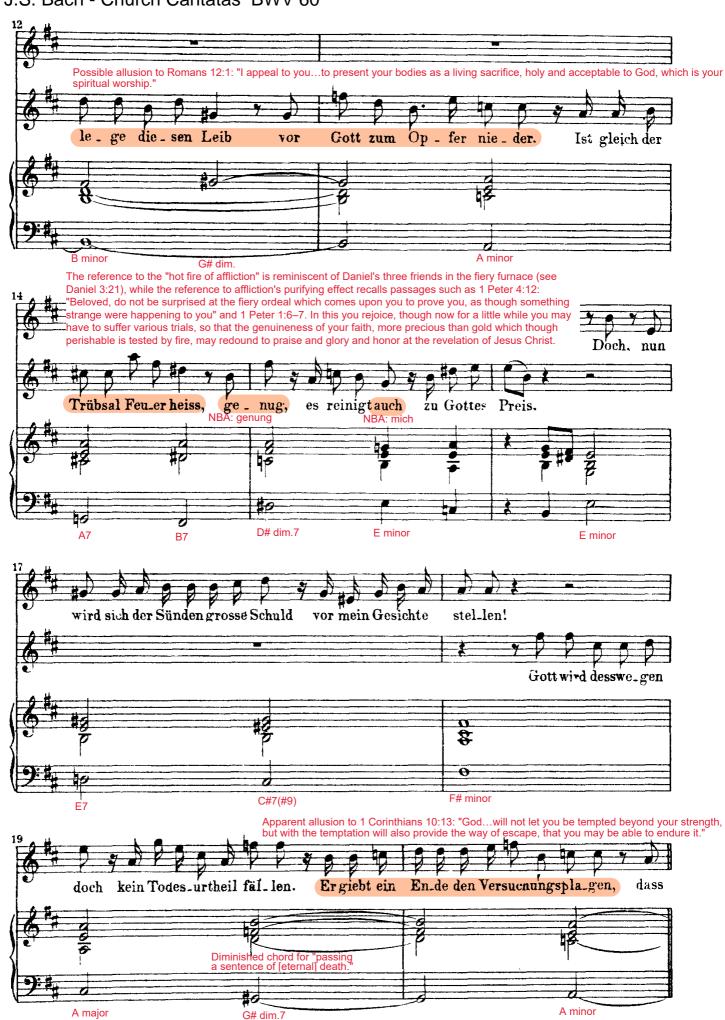
Descending scales related to ritornello. te auf dein Heil, auf\_ \_ dein Heil. ich te\_auf deinHeil, ich B minor Herr, Herr, auf dein Heil, war\_te ich The Chorale Text phrase 5. Die Furcht ich weiss vor gro \_ sser te auf dein Heil, ich war \_ B minor keit Trau rig Ascending sequential motive related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

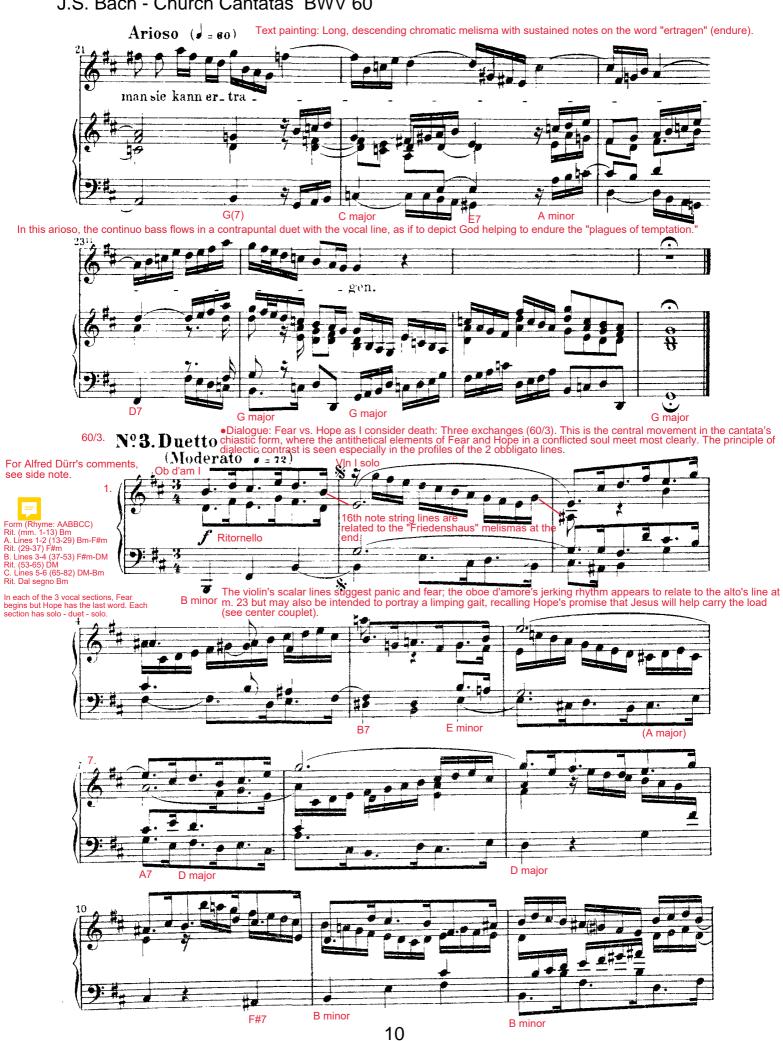








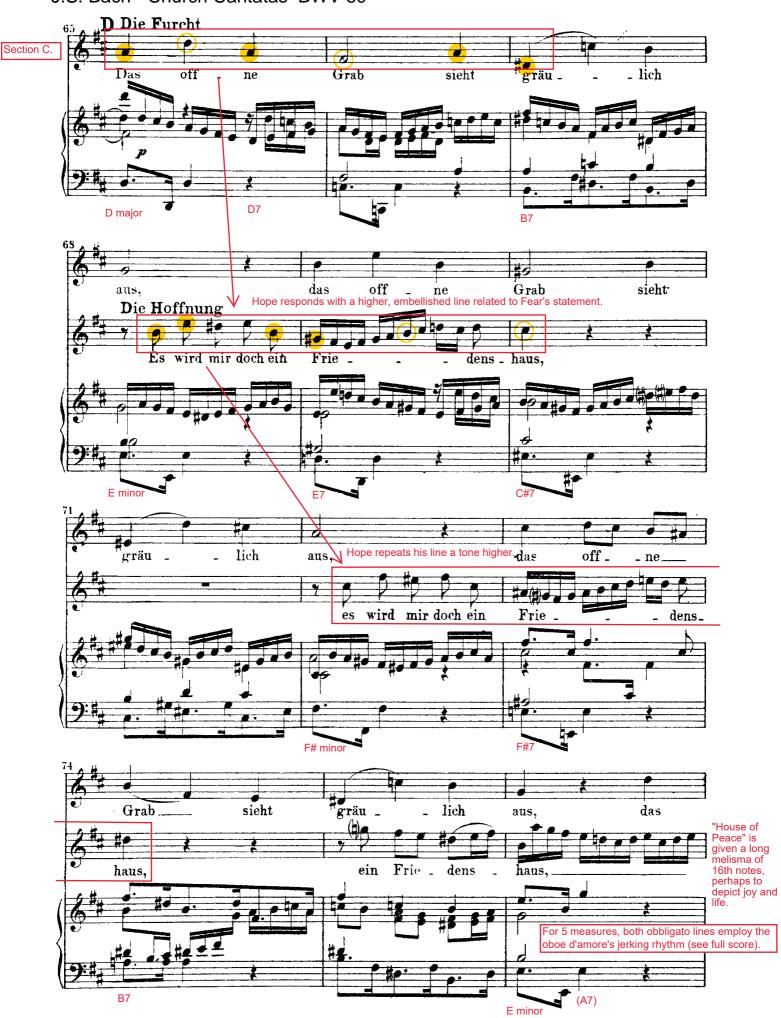






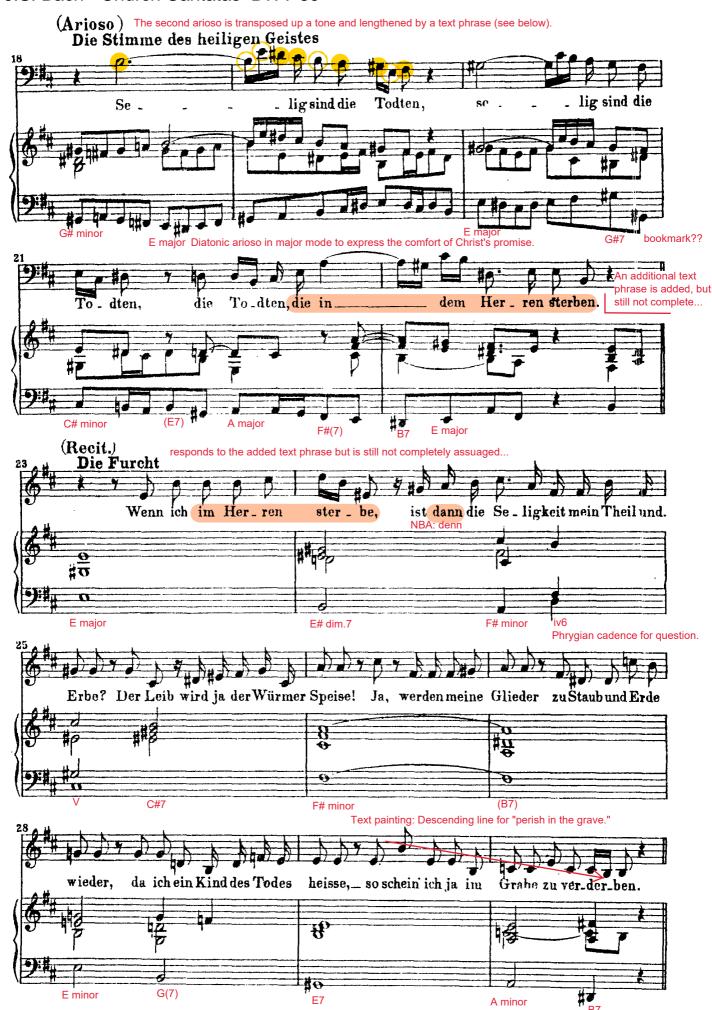












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