

J.S. Bach  
Cantata No. 95  
Christus, der ist mein Leben

(Chorus)  
(Andante ♩=80)  
(Cantus firmus in Soprano)

*mf*

*cresc.*

**Soprano** (Mel.: „Christus, der ist mein Leben“)

Chri-stus. der ist mein Le - - - ben,  
For Christ my Sav - iour live I,

**Alto**

Chri-stus, der ist mein Le - - - ben,  
For Christ my Sav - iour live I,

**Tenor**

Chri-stus, der ist mein Le - - - ben,  
For Christ my Sav - iour live I,

**Bass**

Chri-stus, der ist mein Le - - - ben,  
For Christ my Sav - iour live I,

*mf*

*p*  
Ster - - - -  
dy - - - -

Ster - - - -  
dy - - - -

ben ist mein Ge - winn;  
ing, glo - ry - I gain;

ben ist mein Ge - winn;  
ing, glo - ry I gain;

*p*  
Ster - - - - ben ist mein Ge - winn;  
dy - - - - ing, glo - ry I gain;

*p*  
Ster - - - - ben ist mein Ge - winn;  
dy - - - - ing, glo - ry I gain;



First system of the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of flowing sixteenth-note patterns in the right hand and a more rhythmic accompaniment in the left hand.



Second system of the piano introduction, continuing the melodic and harmonic development. A *cresc.* (crescendo) marking is present in the right hand.



Third system of the piano introduction, showing further intricate keyboard textures.

**A**



Four vocal staves (Soprano, Alto, Tenor, Bass) with German and English lyrics. The lyrics are: dem thu' ich mich er - ge - - ben. / my all to Je - sus give I. The music is in a simple, homophonic style with a key signature of one sharp.

**A**



Piano accompaniment for the vocal section, starting with a *mf* (mezzo-forte) dynamic. It features a rhythmic accompaniment in the left hand and a more active melodic line in the right hand.

The first system of the score is a piano introduction. It consists of two staves, treble and bass clef, in G major. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals.

Four vocal staves (Soprano, Alto, Tenor, Bass) with German and English lyrics. The lyrics are: "mit Freud' fahr' ich da - hin." and "and joy su - preme at - tain." The music is in G major and features a simple melodic line with some rests.

The second system of the score is a piano accompaniment. It consists of two staves, treble and bass clef, in G major. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals.

The third system of the score is a piano accompaniment. It consists of two staves, treble and bass clef, in G major. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals.

The fourth system of the score is a piano accompaniment. It consists of two staves, treble and bass clef, in G major. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals. A *cresc.* marking is present in the bass staff.

The fifth system of the score is a piano accompaniment. It consists of two staves, treble and bass clef, in G major. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals.

**B** Tenor

Mit Freu - - - - - den, ja, ja! mit Herzens-  
 With joy, - - - - - yea, with joy-ful, hap-py-

lust will ich von hinnen, von hin-nen schei - - - - -  
 heart, will I - be - go - ing, will I - be - go - - - - -

(Recitative) (a tempo)

- den. Und hiess'es heu-te noch: „Du musst“  
 - ing. And if to-day I hear Thy call,

(Recit.) (a tempo) (Recit.)

so bin ich wil-lig und be - reit, den ar-menLeib, die  
 I glad-ly then will bring to Thee the fee-ble frame, the

(a tempo) (Recit.) (a tempo)

abgezehrten Glieder, das Kleid der Sterblich-keit,  
*pu-ny wast-ed bod-y which cloaks mor-tal - i - ty,*

(Recit.) (a tempo)

der Er-de wieder in ih-ren Schoss zu bringen.  
*and back to earth in Thy bos-om will re - turn it.*

(Recit.) (a tempo)

Mein Sterbelied ist schon gemacht: ach, dürft'ich's, ach, dürft'ich's heute sin-gen:!  
*Hear Thou the song that I would sing; ah, might I, ah, might I this day sing it!*

(Allegro  $\text{♩} = 80.$ )

(Mel.: „Mit Fried' und Freud' ich fahr' dahin.“)

**C**

Mit Fried' und Freud' ich fahr' da - hin  
In peace and joy I pass a - way

Mit Fried' und Freud' ich fahr' da - hin  
In peace and joy I pass a - way

Mit Fried' und Freud' ich fahr' da - hin  
In peace and joy I pass a - way

Mit Fried' und Freud' ich fahr' da - hin  
In peace and joy I pass a - way

**C**

nach Got - tes Wil - -  
in God con - fid - -

nach Got - tes Wil - -  
in God con - fid - -

nach Got - tes Wil - -  
in God con - fid - -

nach Got - tes Wil - -  
in God con - fid - -

D

len,  
ing, ge -  
His

- - len, ge -  
- - ing, His

- - len, ge -  
- - ing, His

len, ge -  
ing, His

trost ist mir mein Herz und Sinn.  
will with heart and soul o - bey,

trost ist mir mein Herz und Sinn,  
will with heart and soul o - bey,

trost ist mir mein Herz und Sinn,  
will with heart and soul o - bey,

trost ist mir mein Herz und Sinn,  
will with heart and soul o - bey,

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The music consists of flowing sixteenth-note patterns in both hands.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: *sanft und stille. safe a bid - - - ing.* The music is marked *p* (piano). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

Piano accompaniment for the second system, continuing the sixteenth-note patterns from the first system. It features a treble and bass clef with a key signature of one flat and a 4/4 time signature.

Piano accompaniment for the third system, continuing the sixteenth-note patterns. It features a treble and bass clef with a key signature of one flat and a 4/4 time signature.

**E**  
*f*

Wie Gott mir ver - hei - ssen hat:  
Here on earth I've naught\_ to fear;

Wie Gott mir ver - hei - ssen hat:  
Here on earth I've naught\_ to fear;

Wie Gott mir ver - hei - ssen hat:  
Here on earth I've naught\_ to fear;

Wie Gott mir ver - hei - ssen hat:  
Here on earth I've naught\_ to fear;

**E**

Der Tod ist -  
e - ter - nal -

Der Tod ist  
e - ter - nal

Der Tod ist  
e - ter - nal

Der Tod ist  
e - ter - nal -

mein Schlaf wor - - den.  
*life a - waits me.*

mein Schlaf wor - - - - - den.  
*life a - waits me.*

mein Schlaf wor - - den, der Tod ist mein Schlaf wor - - den.  
*life a - waits me, e - ter - nal life a - waits me.*

mein Schlaf wor - - den, der Tod ist mein Schlaf wor - den.  
*life a - waits me, e - ter - nal life a - waits me.*

**Recitative and Chorale**  
**Soprano**

Nun, fal - sche Welt, nun hab'ich wei - ter nichts mit dir zu  
*Hear, faith - less world, for me thy emp - ty joys have no more*

thun! Mein Haus ist schon be - stellt, ich kann weit sanfter ruh'n, als da ich sonst bei  
*zest, my home is all pre - pared, where I may safe - ly rest; no long - er here on*

dir, an deines Babels Flüs-sen, das Wol-lust-Salz verschlucken müs-sen,  
 earth in Ba-bel's flood to wal-low, and pleas-ure's brine dis-gust-ed swal-low,

wenn ich an deinem Lust-Re- vier nur So-dom's Äp-fel konn-te brechen.  
 like them who from the tree of life, for-bid-den fruit have wrong-ly bro-ken.

Nein, nein! - nun kann ich mit ge-lass'nerm Mu-the spre-chen:  
 Ah, no! I can-not rest un-til this word is spo-ken:

Chorale (Mel.: Valet will ich dir geben.)  
 (Lento  $\text{♩} = 72$ )

Va-let will ich dir ge-ben, du ar-ge, fal-sche  
 To thee, thou world of e-vil, I glad-ly bid "Fare-

Welt,  
well;

dein sünd - lich bö - ses  
thy harsh and faith - less

Le - - - - - ben durch - aus mir nicht ge -  
fash - - - - - ions, are but an emp - ty

fällt.  
shell.

Im To Him - - - mel  
Heav - - - en,

ist gut woh - - - - - nen, hin -  
hap - - - py dwell - - - - - ing, 'tis

auf steht mein' Be - gier,  
there that I would go,

J.S. Bach - Church Cantatas BWV 95

da wird Gott e - - - wig  
where God has called the

loh - - - - - nen dem, der ihm  
faith - - - - - ful, who serve Him

dient all - - - hier.  
here - - - - - low.

Recitative

Tenor

Ach! könnte mir doch bald so wohl geschehn, dass ich den Tod, das Ende al-ler  
Ah! would that soon it hap - pen now to me, that I may die, from all my trou-bles

Noth, in mei-nen Gliedern könn - te seh'n; ich woll - te ihn zu  
fly, and rest in peace e - ter - nal - ly; I would that I might

meinem Leibgedin-ge wäh-len und al-le Stunden nach ihm zählen.  
in my ea-ger arms en-fold Him; I wait the hour when I be-hold Him.

Aria

(Adagio ma non troppo  $\text{♩} = 60$ )

*mf*

*p* *mf*

First system of piano accompaniment. The right hand features a complex, rhythmic pattern of chords and moving lines, while the left hand provides a steady bass line. Dynamics include *p* and *mf*.

Second system of piano accompaniment. The right hand continues with intricate chordal textures, and the left hand maintains a consistent rhythmic accompaniment. A *p* dynamic marking is present.

Third system of piano accompaniment. The right hand has a more melodic line with some grace notes, while the left hand continues with rhythmic accompaniment. A *mf* dynamic marking is present.

**Tenor**

Ach, schlage doch bald, ach, schlage doch bald, schlage doch,  
 Ah, strike you now soon, ah, strike you now soon, strike you now,

Fourth system showing the Tenor vocal line and piano accompaniment. The Tenor part has a simple, rhythmic melody. The piano accompaniment features a steady bass line and a more active right hand. Dynamics include *p* and *pp*.

schlage doch, ach, schlage doch bald, sel' - ge - Stun - de,  
 strike you now, ah, strike you now soon, bless - ed - ho - ur,

Fifth system showing the Tenor vocal line and piano accompaniment. The Tenor part continues with the same rhythmic melody. The piano accompaniment features a steady bass line and a more active right hand. A *pp* dynamic marking is present.

ach, schlage doch bald, ach, schlage doch bald, schlage doch,  
 ah, strike you now soon, ah, strike you now soon, strike you now,

schlage doch, ach, schlage doch bald, sel' - ge - Stun - de,  
 strike you now, ah, strike you now soon, bless - ed - ho - ur,

ach, schlage doch bald, ach, schlage doch bald, sel' - ge  
 ah, strike you now soon, ah, strike you now soon, bless - ed

Stunde, schlage doch bald den al - ler - letzten Glocken - schlag, schlage doch  
 ho - ur, strike you now soon, at last to - death must I a - way, strike you now

bald den al - ler - letzten Glocken - schlag!  
 soon, at last to death must I a - way.

*p* *mf*

*p*

*mf*

Ach, schlage doch bald. ach, schlage doch bald,  
 Ah, strike you now soon, ah, strike you now soon,

*p* *pp*

schlage doch, schlage doch, ach, schlage doch bald, sel' - ge -  
 strike you now, strike you now, ah, strike you now soon, bless - ed -

*p*

Stun - de, ach, schlage doch bald, sel' - ge  
 ho - ur, ah, strike you now soon, bless - ed

Stun - de, ach, schlage doch bald, sel' - ge  
 ho - ur, ah, strike you now soon, bless - ed

Stunde, schlage doch bald den al - ler-letzten Glocken - schlag, schlage doch  
 ho - ur, strike you now soon, at last to death must I a - way, strike you now

bald den al - ler-letzten Glockenschlag!  
 soon, at last to death must I a - way.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a complex, rhythmic pattern in the treble clef and a simpler accompaniment in the bass clef. Dynamics markings *p* and *mf* are present.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamics markings *p* and *mf*.

Third system of musical notation, showing a continuation of the rhythmic patterns with a *p* dynamic marking.

Fourth system of musical notation, featuring a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Fifth system of musical notation, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "Komm! komm, komm, ich rei-che dir die" and "Come, come, to thee my hands are". The piano part includes a *p* dynamic marking.

Hän - de, komm, mache meiner Nothein En - de, du längst er -  
 reach - ing, for thy re-lief from care be - seech - ing, my long a -

seufzter, du längst er - seufz - ter Ster-be-tag, du längst er - seufzter Ster-be -  
 wait - ed, my long a - wait - ed part-ing day, my long a - wait - ed part-ing -

tag!  
 day.

Komm, komm, ich rei - che dir die Hän - de, komm.  
 Come, come, to thee my hands are reach - ing, for

ma - che meiner Nothein En - de, du längst er - seufzter, du  
thy re - lief from care be - seech - ing, my long a - wait - ed, my

längst er - seufz - ter\_ Ster - be - tag, du längst er - seufz - ter Ster - be -  
long a - wait - ed\_ part - ing day, my long a - wait - ed part - ing -

tag, du längst \_\_\_\_\_ er - seufzter Sterbe - tag.  
day, my long \_\_\_\_\_ a - wait - ed part - ing day.

Da Capo.

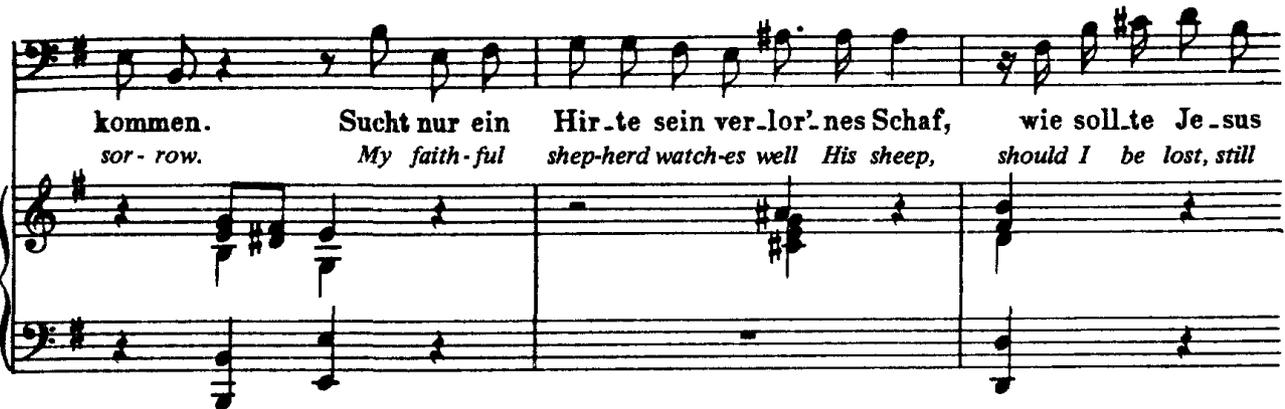
Recitative

Bass

Denn ich weiss dies, und glaub' es ganz ge - wiss, dass ich aus meinem  
For I am sure, and through my faith se - cure, that at my res - ur -


 Gra-be ganz einen sichern Zugang zu dem Vater ha-be. (p) Mein Tod ist nur ein  
*rec-tion I will en-joy in full al - might-y God's af-fec-tion. My death\_ is but a*


 Schlaf, dadurch der Leib, der hier von Sor-gen ab-ge-nommen, zur Ru-he  
*sleep, where-by my soul will find, when dawns the hap - py mor - row, re-lief from*


 kommen. Sucht nur ein Hir-te sein ver-lor'-nes Schaf, wie soll-te Je-sus  
*sor - row. My faith-ful shep-herd watch-es well His sheep, should I be lost, still*


 mich nicht wie-der fin-den, da er mein Haupt und ich sein Gliedmass bin?!  
*He will sure - ly find me. I am of His and He is part of me.*

(a tempo ♩ = 60.)

So kann ich nun mit fro-hen Sin-nen mein se-lig Auf-er-  
 So may I leave all care be-hind me, for I will rise— a-

steh'n auf meinem Hei-land grün-den.  
 gain to meet my bless-ed Sav-iour.

*mf*

Chorale (Mel: „Wenn mein Stündlein vorhanden ist.“)

**Soprano**  
 Weil du vom Tod er-stan-den bist, werd' ich im Grab nicht blei-ben; dein  
 Like Thee the grave will not hold me for— long in its— sub-jec-tion, from

**Alto**  
 Weil du vom Tod er-stan-den bist, werd' ich im Grab nicht blei-ben; dein  
 Like Thee the grave will not hold me for long—in its sub-jec-tion, from

**Tenor**  
 Weil du vom Tod er-stan-den bist, werd' ich im Grab nicht blei-ben; dein  
 Like Thee the grave will not hold me for long in its— sub-jec-tion, from

**Bass**  
 Weil du vom Tod er-stan-den bist, werd' ich im Grab nicht blei-ben; dein  
 Like Thee the grave will not hold me for long—in its sub-jec-tion, from

letztes Wort mein' Auffahrt ist, all' Furcht kannst du ver - trei - ben: denn wo du bist, da -  
 death Thy words have - set me free, they are my res - ur - rec - tion; for where Thou art, there -

letz - tes Wort mein' Auffahrt ist, all' Furcht kannst du ver - trei - ben: denn wo du bist, - da  
 death Thy words have - set me free, they are my res - ur - rec - tion; for where Thou art, there

letztes Wort mein' Auffahrt ist, all' Furcht kannst du ver - trei - ben: denn wo du bist, da -  
 death Thy words have set me free, they are - my - res - ur - rec - tion; for where Thou art, there -

letztes Wort mein' Auffahrt ist, all' Furcht kannst du ver - trei - ben: denn wo du bist, da -  
 death Thy words have - set - me free, they are my res - ur - rec - tion; for - where Thou art, there -

komm' ich hin, dass ich stets bei dir leb' und bin. Drum fahr' ich hin - mit Freu - den!  
 will I be, to live for - ev - er near to Thee. So forth I go - re - joic - ing.

komm' ich hin, dass ich stets bei dir leb' und bin. Drum fahr' - ich hin mit Freu - den!  
 will I be, to live for - ev - er near to Thee. So forth - I go re - joic - ing.

komm' ich hin, dass ich stets bei dir leb' und bin. Drum fahr' - ich hin mit Freu - den!  
 will I be, to live for - ev - er near to Thee. So forth - I go - re - joic - ing.

komm' ich hin, dass ich stets bei dir leb' und bin. Drum fahr' - ich hin mit Freu - den!  
 will - I be, to live for - ev - er near to Thee. So forth - I - go - re - joic - ing.