

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,

CHORUS

mf

First system of musical notation. It includes three vocal staves (Soprano, Alto, and Tenor/Bass) and a keyboard accompaniment. The vocal parts are mostly silent, with the lyrics "Ster dy" appearing at the end of the first two staves. The keyboard part features a complex, rhythmic pattern.

Ster
dy

Ster
dy

Second system of musical notation. It includes three vocal staves and a keyboard accompaniment. The vocal parts have lyrics: "ben ist mein Ge-winn; ing, glo-ry I gain;". The keyboard part continues with a similar rhythmic pattern.

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

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

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

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 a complex, rhythmic pattern of sixteenth and thirty-second notes in the right hand, and a more melodic line in the left hand.

Second system of the piano introduction, continuing the intricate texture. A *cresc.* (crescendo) marking is present in the right hand.

Third system of the piano introduction, showing the continuation of the rhythmic and melodic motifs.

A

dem	thu'	ich	mich	er - ge -	ben.
my	all	to	Je - sus	give	I

dem	thu'	ich	mich	er - ge -	ben.
my	all	to	Je - sus	give	I

dem	thu'	ich	mich	er - ge -	ben,
my	all	to	Je - sus	give	I

dem	thu'	ich	mich	er - ge -	ben,
my	all	to	Je - sus	give	I

A

Fourth system of the piano introduction, featuring a *mf* (mezzo-forte) dynamic marking. The texture continues with the same rhythmic complexity.

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 a melodic line in the treble.

mit Freud' fahr' ich da - hin.
and joy su - preme at - tain.

mit Freud' fahr' ich da - - hin.
and joy su - preme at - - tain.

mit Freud' fahr' ich da - - hin.
and joy su - preme at - - tain.

mit Freud' fahr' ich da - - hin.
and joy su - preme at - - tain.

The second system contains the vocal entry. It features four staves: two for the vocal line (treble clef) and two for the piano accompaniment (treble and bass clef). The lyrics are written below the vocal line. The first two staves show the vocal line with lyrics in German and French. The next two staves show the piano accompaniment. The lyrics are: "mit Freud' fahr' ich da - hin." and "and joy su - preme at - tain." The first two staves have a long note for "da - hin." and "at - tain." respectively, which is then followed by a rest. The next two staves have a long note for "da - - hin." and "at - - tain." respectively, which is then followed by a rest.

The piano accompaniment for the second system. 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 a melodic line in the treble.

The piano accompaniment for the third system. 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 a melodic line in the treble.

The piano accompaniment for the fourth system. 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 a melodic line in the treble. A *cresc.* marking is present in the bass staff.

The piano accompaniment for the fifth system. 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 a melodic line in the treble.

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

B

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

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,
- - ing, ge - His

- - len,
- - ing, ge - His

len,
ing, ge - His

D

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,

p
sanft und stil - - - le.
safe a - bid - - - ing.

sanft und stil - - - le.
safe a - bid - - - ing.

p
sanft und stil - - - le.
safe a - bid - - - ing.

Po
sanft und stil - - - le.
safe a - bid - - - ing.

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;

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,

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 aller
Ah! would that soon it hap - pen now to me, that I may die, from all my trou-les

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 alle 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*

Tenor

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

schlage doch,
 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, 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. ah, 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 for the piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. Dynamics markings include *p* and *mf*.

Second system of musical notation for the piano accompaniment, continuing the complex rhythmic pattern from the first system. Dynamics markings include *p* and *mf*.

Third system of musical notation for the piano accompaniment. The right hand continues with intricate figures, while the left hand provides a steady bass line. A dynamic marking of *p* is present.

Fourth system of musical notation for the piano accompaniment. This system features a prominent melodic line in the right hand, possibly for a vocal part, with a long note at the beginning. The left hand continues with rhythmic accompaniment.

Fifth system of musical notation, including vocal lines and piano accompaniment. The vocal line has two parts: the top part with the text "Komm!" and the bottom part with "Come,". The piano accompaniment continues with rhythmic figures. Dynamics markings include *p*. The text continues: "komm, komm, ich rei . che dir die" and "come, come, to thee my hands are".

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

pp

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.

mf

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

p

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.

pp

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 - mighty 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—den.
 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.