NBA I/23; BC A136
16. S. after Trinity (BWV 161, 95, 8, 27)
*Eph. 3:13–21 (Paul's prayer for the Ephesians; that they be spiritually strengthened)
*Lk. 7:11–17 (Resurrection of boy at Nain)
Librettist: Unknown
FP: 12 September 1723 (St. Thomas)
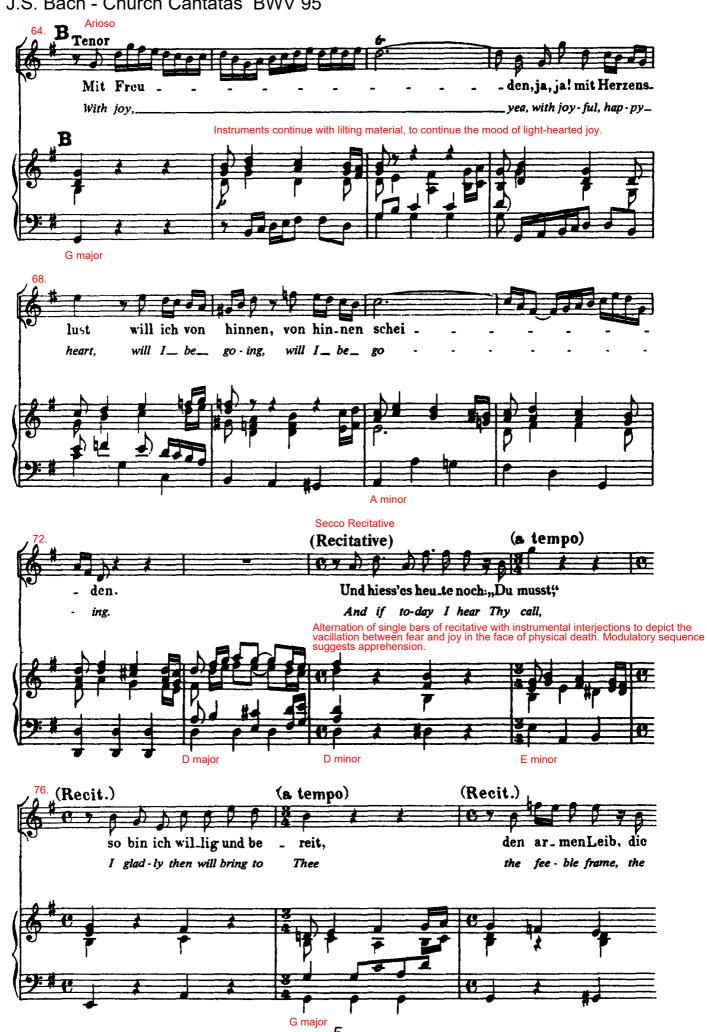
Form:
Chorus/T Recit/Chorus - Recit (S) + Chorale (S) - Arioso/Recit (T) + Aria (T) - Recit (B) - Chorale
In the cantata for the previous Sunday (BWV 138), Bach integrated the genres of chorale, chorus, and aria (using a single chorale). Here, in Cantata 95, he integrates chorale and recitative in the first movement and joins chorales with arias in two other movement pairs. He uses a different chorale in each of the 4 instances. Since chorales represent the voice of the church, death is faced here with the support of the Christian community. Martin Petzoldt notes that all 4 chorales were well-known funeral hymns and thus served a catechismal function. See "Bach Kommentar," vol. 1, p. 464.

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

It is unusual to have 2 different chorales represented in the same movement. For other usages of these 2 chorales, see 106/3b, 125/1.

●Yearning for death: Christ is my life, death is gain (95/1).

95/1. **(Chorus)**
(Andante ♩=80)
(Cantus firmus in Soprano)

Strings echo oboes d'amores in alternate measures and Vln I adds rising 16th-note scales. Triple meter and syncopated rhythm give the material a light-hearted mood. The opening motive seems to be derived from the beginning of the chorale tune.

Instrumentation:
Corno
Oboe d'amore I, II
Vln I, ii
Vla
SATB
Continuo
Horn doubling soprano (chorale tune) in 95/1 & 95/7

Oboes. Parallel 3rds suggest sweetness.

Strings

G major

E minor

C major

cresc.

G major

Soprano (Mel:„Christus, der ist mein Leben")
Horn doubles chorale tune.
Chri-stus,   der   ist   mein Le - - - ben,
For Christ   my   Sav - iour   live   I,

This chorale is normally in 4/4 meter. Bach's change produces a lilting effect.

The 2 chorales in this movement are set homophonically. The choir begins with a simple 4-part statement of the first chorale phrase, while instruments continue the lilting, syncopated, material.

CHORUS

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,

G major

G major

Text painting: The second phrase of the chorale is treated with successive voice entries in descending order (S-A-T-B) and strong dissonances, while instruments continue lilting rhythm. Slowing down this phrase of the hymn (quoting Philippians 1:21) was apparently a Leipzig tradition. See Dürr/Jones, 549, Petzoldt, "Bach Kommentar," vol. 1, p. 465–66.

Dramatic pause, then Instruments (except horn doubling S) drop out for 1 measure.

Instruments (except horn) drop out for 1 measure.

Lilting ritornello with alternating oboes d'amore and strings continues.

J.S. Bach - Church Cantatas BWV 95

64. **B** Arioso

Tenor

Mit Freu - - - - - - - - - - - den, ja, ja! mit Herzens-

With joy,_____ yea, with joy-ful, hap-py-

Instruments continue with lilting material, to continue the mood of light-hearted joy.

B

G major

68.

lust will ich von hinnen, von hin-nen schei - - - - - - - -

heart, will I be go-ing, will I be go - - - -

A minor

Secco Recitative

72. **(Recitative)** **(a tempo)**

- den.

- ing.

Und hiess'es heu-te noch:„Du musst;"

And if to-day I hear Thy call,

Alternation of single bars of recitative with instrumental interjections to depict the vacillation between fear and joy in the face of physical death. Modulatory sequence suggests apprehension.

D major   D minor   E minor

76. **(Recit.)** **(a tempo)** **(Recit.)**

so bin ich wil-lig und be - reit,   den ar-men Leib, die

I glad-ly then will bring to Thee   the fee-ble frame, the

G major

5

abgezehrten Glieder,
pu-ny wast-ed bod-y

das Kleid der Sterblich _ keit,
which cloaks mor-tal - i - ty,

A minor

F7

Eric Chafe writes, "A pronounced catabasis (both tonal and melodic) from G major to C minor marks the turn from the perfect triad and meter associated with the perfect (Christ) to the imperfect (mortality)." See "Tonal Allegory," 172.

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

B-flat major

B dim. 7

C minor

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!

C minor

G minor

C minor

D major

D7

Horn (with accompanying regular oboes) foreshadows each chorale phrase.

(Allegro ♩ = 80.)

G major

G minor

B-flat major

A major

G minor

6

94.

C

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

This is the second chorale in this movement. Voices sing the hymn in simple 4-part, chordal setting with independent Vln I, continuo playing continuous 8ths, while other instruments double voices. Certain words receive emphasis, however.

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

This chorale is Luther's paraphrase of the Nunc dimittis: Luke 2:29 ("Lord, now lettest thou thy servant depart in peace...").

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

Horn prefigures the next chorale phrase.

G minor

D minor

99.

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

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

"Will" (i.e., God's will) receives emphasis.

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

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

D minor

7

B-flat major

Dynamic markings are editorial additions.

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

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

"Still" receives emphasis.

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

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

Horn prefigures the next chorale phrase.

B-flat major

G minor

B-flat major

B-flat major

G minor

C minor

137.

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.

"Death has become sleep for me" receives emphasis.

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

G major

Secco recitative.

95/2. **Recitative and Chorale** ●Worldly pleasures deceitful; rejected for heaven (95/2).

1. **Soprano** G   B-flat   A   C#   D   E

Chromatic completion in the voice part in 9 mm.

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

A7

3. F   B

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

D minor

11

6.

G-sharp   C

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,

The Babylon reference (Luther: Babel;) alludes to biblical passages such as Ps. 137:1 ("By the waters of Babylon...") and Rev. 18:2 ("Fallen is Babylon the great.").

A minor

Sodom's destruction is mentioned in Genesis 19:24–26, 2 Peter 2:6, 9, Jude 1:7. Sodom's apples is referenced by the Jewish historian Josephus. See Josephus, translated Thackeray IV: 483-485. See also 179/3. It appears also in other, later sources. See Petzoldt, "Bach Kommentar," vol. 1, p. 463.

8.   F#   D#

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.

A minor

"Gelassenheit" (composure/resignation) is identified by Johann Arndt (the author of "Wahres Christentum," a highly influential book that Bach also owned) as an essential requirement for the Christian believer. See Petzoldt, "Bach Kommentar," vol. 1, p. 468.

11.

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:

E minor   B minor

Third chorale in this cantata, set as a tranquil, aria-like solo.

95/3.

Chorale (Mel: „Valet will ich dir geben.")•World rejected & given farewell; heaven anticipated (95/3).

(Lento ♩= 72) 1.

Va - let   will ich   dir ge - _ben,   du ar - ge, fal - sche

To   thee,   thou world of e - - vil, I glad - ly bid "Fare-

Soprano presents cantus firmus against obbligato of unison oboes d'amore.
This chorale is normally in 4/4 meter. Bach's change produces a lilting effect, reinforced by the accompaniment.

Continuo alone.

mf

D major   Bass has ostinato motive

12

This keyboard reduction is misleading. In the score, the 2 oboes d'amore play a figure in unison (usually four 16ths and and 8th starting on the fourth 8th note) leading to the down beat (two eighths). This figure is offset with the bass motive (which always leads to the third beat). The resulting juxtaposition may be intended to suggest the contrasting entities of heaven and the world.

Obs.d'amore enter in unison.

Welt,
well;"

dein sünd _ _ lich bö _ _ses
thy harsh and faith - -less

G major

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

D major

B minor

fällt.
shell.

D major

Abgesang of Chorale.

23.

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

D major

26.

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

Allusion to biblical account Peter's response on the Mount of Transfiguration, "Lord, it is well that we are here..." (Matthew 17:4), and perhaps Paul's assertion, "My desire is to depart and be with Christ, for that is far better." (Philippians 1:23).

F# minor

29.

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

A major

32.

36.

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

A major   D major

39.

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

E minor   F#7   B7   E minor

42.

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

Ritornello (which was missing at the beginning) ends the movement.

A7   D major

45.

D major

95/4. **Recitative**

Secco recitative

● Yearning for death: It will mark the end of all woe (95/4).

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

B minor   G major

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

C# major   F# minor   F# major

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.

B minor   A major

95/5. Aria ● Yearning for death: May the hour soon strike! (95/5).

Da capo aria

(Adagio ma non troppo ♩=60)

Strings are pizzicato, suggesting the ticking of a clock (the inexorable passing of time). Oboes d'amore play parallel 6ths in 8th notes.

Obs. d'amore lead.

mf

D major

See also BWV 8/1 where pizzicato strings represent the ticking clock in the face of death and a transverse flute plays rapid repeated notes to suggest the death bell.

The parallel sixths and thirds in 8th notes of the oboes d'amore end with an upwardly inflected motive of two 16ths, 8th, quarter, played by Oboe I and echoed (piano marking by Bach) by Oboe II, suggesting the inflected ending of a question or perhaps even a cuckoo clock.

Ob d'am. I

Ob. d'am. II

p   *mf*

E minor

Calm oboe d'amore lines, vigorous voice part, "tension-filled harmonies" (see Dürr/Jones 550).

16

Given the instruction to "count the hours" at the end of the previous recitative, Martin Petzoldt suggests there may be some number symbolism embedded in this movement. He notes that "schlage doch" occurs 23x, "selge Stunde" 6x, "allerletzte Glockenschlag" 4x. See "Bach Kommentar," vol. 1, p. 469.

7.

G major

10.

13.

G# dim. 7

A major

16. **Tenor**   Syllabic declamation gives the aria a light-hearted affect.

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

D major

19.

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

34.
bald   den al - ler - letzten Glocken - schlag!
soon,   at   last   to death must I   a - way.

E major   A major

37.

40.

B minor

43.
Ach, schlage doch bald. ach, schlage doch bald,
Ah, strike you now soon, ah,   strike you now soon,

A7

46.
schlage doch,   schlage doch,   ach, schlage doch bald,   sel' - ge____
strike you now,   strike you now,   ah, strike you now soon,   bless - ed____

D major

78. Hän _ de, komm, mache meiner Noth ein En _ _ de, du längst er-
reach - ing, for __ thy re-lief from care be-seech _ _ ing, my long a-

E minor   G major   E7

Trills perhaps intended to indicate shivering.

82. seufzter, du längster _ seufz _ ter_ Ster_be_tag, du längster _ seufzter Ster_be _
wait - ed, my long a - wait - ed__ part-ing day, my long a - wait-ed part-ing__

A minor   D# dim. 7   E minor

86. tag!
day.

mf

E minor

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

E7   A major

92.

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

A# dim. 7   B minor

96.

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

C#7   F# minor

99.

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

G#7   C# major   F# major

Da Capo.

95/6. **Recitative** ●Death is gateway to God; Christ wakes me from sleep (95/6).

1. **Bass**

Secco recitative with arioso ending as is common for Bach.

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 -

Possible allusion here to Martha's statement of faith after her brother Lazarus had died: "Martha said to [Jesus], "I know that he will rise again in the resurrection at the last day." (John 11:24).

B minor   A major

23

3.

Gra-be ganz einen sichern Zugang zu dem Vater ha-be.   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*

Possible allusion to Ephesians 2:18: "Through him we both have access in one Spirit to the Father."

D major   D major

6.

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

Reference to death as sleep may allude to the Gospel reading of the day: Luke 7:11–17, Jesus raising a young boy to life.

B7   E minor

Reference to lost sheep possibly alludes to Ezekiel 34:11–12: "Thus says the Lord God: 'Behold, I, I myself will search for my sheep, and will seek them out. As a shepherd seeks out his flock when some of his sheep have been scattered abroad, so will I seek out my sheep....'" See also Jesus' parable of the lost sheep, e.g., Matthew 18: 10–14.

8.

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

E minor   A# dim. 7   B minor

Possible allusion to Ephesians 5:23: "Christ is the head of the church, his body, and is himself its Savior."

11.

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 major   C#7   F# minor

13.

(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-

F# minor

D major

E minor

Possible allusion to John 11:25–26: "Jesus said to her, 'I am the resurrection and the life; he who believes in me, though he die, yet shall he live, and whoever lives and believes in me shall never die.'"

15.

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

mf

G major

G major

Text painting: rising scales in continuo bass to suggest resurrection.

95/7. Chorale (Mel: „Wenn mein Stündlein vorhanden ist.")

●Resurrection of Christ assures my ascension (95/7).

This is the fourth chorale in this cantata.

A Vln. I descant high above the voices extends the texture to 5 parts. It becomes increasingly independent, perhaps suggesting release from the bonds of earth (text painting).

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

Original text: "mein (my

Alto

Weil du vom Tod er-standen 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-standen 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

Vln I obbligato outlines the opening of the chorale "Was Gott tut das ist wohlgetan."

G major

G major

The fact that the text of the chorale's third line was changed in all voices suggests that the alteration was intentional. It introduces a keyword from the Gospel lesson of the day, literally, Jesus' last word to the dead boy`: "And he said, "Young man, I say to you, arise."

Abgesang

5.

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_

höchster Trost dein Auf - fahrt ist,"
greatest comfort thy ascension is)

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_

Harmonic coloring of dispersing the "fear of death."

Vln I obbligato outlines the opening of the chorale "Was Gott tut das ist wohlgetan" in diminution.

E minor   D7 E minor   A minor   G major
           G# dim.7   D7

10.

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.

The end of the chorale is set with increasing animation, suggesting the idea of movement to heaven and increasing joy.

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.

Descending bass line contrasts with the ascending violin descant of the beginning (descent into death equals ascent to heaven).

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.

G major   D major   G major   G major

26