

A Cantata About Death &
Resurrection with 4 Chorales.

NBA I/23; BC A136

16. S. after Trinity (BWV 161, 95, 8, 27)

*Ephesians 3:13–21 (Paul's prayer for the Ephesians;
that they be spiritually strengthened)

*Luke 7:11–17 (Resurrection of boy at Nain)

Librettist: Unknown

FP: 12 September 1723 (St. Thomas)

For more on the
first movement, see note.



Instrumentation:

Corno

Oboe d'amore I, II

Vln I, ii

Vla

SATB

Continuo

Horn doubling soprano
(chorale tune) in 95/1 & 95/7

Form: Chorus/T Recit/Chorus - Recit (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.

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).

The strings echo oboes d'amores in alternate measures and Vln I adds rising 16th-note scales. The triple meter and syncopated rhythm give the material a light-hearted mood, perhaps even a reference to the "Totentanz" (Dance of Death). See "Petzoldt, "Bach-Kommentar" 1:467. The opening motive seems to be derived from the beginning of the chorale tune.

95/1. (Chorus)

(Andante $\text{♩} = 80$)

(Cantus firmus in Soprano)

G major

G major

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.

For biblical background, see note.



For more on the opening movement, see note.



This is the first stanza of eight in the chorale "Christus, der ist mein Leben," in Bach's lifetime attributed to Simon Graff (1603–1659).

Surprising change.

18.

Sterben ist mein Gewinn

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 the lilting rhythm. Alfred Dürr notes, "The expansion of the line 'Sterben ist mein Gewinn' ('To die is my gain') appears to go back to an old Leipzig tradition, for a similar procedure is noted in an entry ascribed to Johann Hermann Schein in his *Leipziger Cantional* (1627) for singers of the hymn *Ich hab mein Sach Gott heimgestellt*: 'When they come to the tenth verse, there they sing adagio with a very slow pulse, because in this verse *verba emphatica* are present, namely "Sterben ist mein Gewinn" ["To die is my gain"]'. (Original: 'Wenn sie nun auf den 10. Versicul...kommen, da singen sie adagio mit einem sehr langsamen Tactu, weils in solchen versiculis verba emphatica enthalten, nemlich Sterben ist mein Gewinn.') See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 549. See also Martin Petzoldt, *Bach-Kommentar* 1:465-466.

Obs d'amore

ben ist mein Gewinn;
ing, glo-ry I gain;

E minor

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

23.

ben ist mein Gewinn;
ing, glo-ry I gain;

Sterben ist mein Gewinn;
ing, glo-ry I gain;

Sterben ist mein Gewinn;
ing, glo-ry I gain;

Instruments (except horn) drop out for 1 measure.

Obs d'am

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

E minor

D# dim.7

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29. Oboes d'amore and strings alternate...

Strings

Vln I

E minor A minor

34.

E minor

cresc.

37.

E minor

40. A

Third phrase of chorale set simply in 4 vocal parts, while instruments continue liting material.

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

Strings and oboes d'amore alternate...

mf

Ritornello

E minor G major D major

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45.

B minor

49.

Fourth phrase of
chorale set similarly
with lilting material
continued in instruments.

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

Vln I

Oboes d'amore and strings alternate...

Ritornello

E minor

G major

53.

Vln I

E minor

C major

58.

61.

G major

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64. **Arioso** Word painting: Melisma for "joy."

Surprising change of focus to the individual.

B 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.
Oboes d'amore and strings alternate...

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

72.

Secco Recitative

(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.

Obs d'amore

Obs d'am

Strings

D major D minor E minor

76.

(Recit.)

(a tempo)

(Recit.)

so bin ich wil-lig und be - reit,
I glad-ly then will bring to Thee

den ar-menLeib, die
the fee-ble frame, the

The ritornello-derived interjections help link the recitative sections to the foregoing material.

Strings

G major

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

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

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

Obs d'am

Strings

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.

82. (Recit.) perfect triad and meter associated with the perfect (Christ) to the imperfect (mortality). See "Tonal Allegory," 172.

(a tempo)

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

Obs d'am & Strings

B-flat major B dim.7 C minor

85. (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!

Strings

C minor G minor C minor D major D7

Surprising change of tempo and meter for a second chorale (Nunc dimittis).

89. **(Allegro $\text{♩} = 80.$)** Horn in imitation with ordinary oboes in unison foreshadow each chorale phrase. Double cadence in Corno I.

G major G minor B-flat major G minor A major 6

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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.

94.

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

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

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

This is the first stanza of four in the 1524 chorale "Mit Fried und Freud ich fahr dahin" by Martin Luther (1483-1546).

The running 8ths in the continuo line suggest the joy ("Freud") referenced both here and in the first chorale.

Horn and oboes in imitation prefigure the next chorale phrase.

Vln I

G minor

D minor

99.

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 -

Vln I

+Str

D minor

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

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105.

D

len,
ing,

ge -
His

len,
ing,

ge -
His

len,
ing,

ge -
His

len,
ing,

ge -
His

Obs

Hn

Vln I

+Str

D

110.

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,

Hn

Obs

F major

G minor

G minor

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115.

B-flat major

Dynamic markings are editorial additions.

119.

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

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

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

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

Fermatas interrupt the flow to underscore "Stille" ("still").

"Stille" receives emphasis.

Vln I

Horn and oboes in imitation prefigure the next chorale phrase.

B-flat major G minor B-flat major B-flat major

123.

G minor C minor

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127.

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;

Vln I

Hn Obs

+Str

G minor B-flat major

Horn and oboes in imitation prefigure the next chorale phrase.

132.

Der Tod ist
e - ter - nal

Der Tod ist
e - ter - nal

Der Tod ist
e - ter - nal

Der Tod ist
e - ter - nal

Vln I

+Str

G 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.

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.

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

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

Chromatic completion
in the voice part in
9 mm.

For biblical
background,
see note.



J.S. Bach - Church Cantatas BWV 95

6. G-sharp C Tritone

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 Psalm 137:1 ("By the waters of Babylon...") and Revelation 18:2 ("Fallen is Babylon the great.").

N6

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.

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.

A minor

11. A minor

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:

"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.

E minor B minor

95/3. Third chorale in this cantata, set as a tranquil, aria-like solo.
Chorale (Mel.: "Valet will ich dir geben.")
(Lento $\text{♩} = 72$) 1.

This is the first stanza of five in the 1614 chorale "Valet will ich dir geben" by Valerius Herberger (1562-1627).

World rejected & given farewell; heaven anticipated (95/3).

For biblical background, see note.

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 Cross relation

D major D7 G major A7 D major F#7 E7 A7

Bass has ostinato motive

J.S. Bach - Church Cantatas BWV 95

7.

Welt,
well;"

Obs.d'amore
enter in unison.

D major

This keyboard reduction is misleading. In the score, the 2 oboes d'amore play a figure in unison (usually four 16ths and an 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.

11.

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

G major

15.

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

D major B minor

19.

fällt.
shell.

D major

J.S. Bach - Church Cantatas BWV 95

23.

Abgesang of Chorale.

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

D major

26.

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

F# minor

29.

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

A major

32.

J.S. Bach - Church Cantatas BWV 95

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

J.S. Bach - Church Cantatas BWV 95

Secco recitative

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

For biblical background, see note.



1. **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

Secco

F# major B minor G major

4.

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

fff For a word-for-word translation, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

6.

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

B minor A major

Da capo aria 95/5. **Aria** • Yearning for death: May the hour soon strike! (95/5).

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

1. Obs. d'amore lead.

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

Strings pizz.
Ritornello *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 "the disappearing soul at the time of death" (Rilling, "Oregon Bach Lectures" 1:38).



Ob d'am. I
Ob. d'am. II

E minor

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

J.S. Bach - Church Cantatas BWV 95

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

For biblical background, see note.



16. **Tenor** Syllabic declamation gives the aria a light-hearted affect. The range is very high.

Ach, schlage doch bald, ach, schlage doch bald, Ob d'am II schlage doch,
 Ah, strike you now soon, ah, strike you now soon, echo strike you now,

p pp p Ritornello

D major

"[Bach's] musical ideas are fulfilling the pleas of the text
 Schlage doch (Helmuth Rilling, Oregon Bach Lectures 1:38).

19.

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

Ob d'am II echo

pp

J.S. Bach - Church Cantatas BWV 95

22.

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

Ob d'am II
 echo

schlage doch,
 strike you now,

p *pp* *p* Ritornello

E minor

25.

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

Ob d'am II
 echo

pp

28.

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

Oboes d'amore tacet...

+Obs d'am I & II

p

A7

31.

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

pp

D# dim. 7

J.S. Bach - Church Cantatas BWV 95

34.

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

p *mf* Ritornello

E major A major

37.

Ob d'am II echo

p

40.

mf B minor

43.

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

Ob d'am II echo Ob d'am I Ob d'am II echo

p *pp* 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 —

+Str *p* D major

J.S. Bach - Church Cantatas BWV 95

49.

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

Ob d'am II
 echo

pp

p

Obs d'am I & II

G major

52.

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

+Obs d'am I & II

D major

55.

E minor

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

G major

A7

D major

G# dim.7

pp

58.

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

mf

Ritornello

A7

D major

61. Ob d'am II echo

E minor

65. Ob d'am II echo

G major

69. Ob d'am II echo

72. G# dim.7 A7

75. B Section.

Komm! Str komm, komm, ich rei - che dir die
Come, come, to thee my hands are

D major

F#7

B minor

B major

J.S. Bach - Church Cantatas BWV 95

78.

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

+Obs d'am I & II

E minor G major E7

pp

82.

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 -

Trills perhaps intended to indicate shivering.

Chromaticism infects the text.

A minor D# dim.7 E minor

86.

tag!
 day.

mf Ritornello

E minor

89.

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

Ob d'am II echo

Ob d'am I up 8va

Ob d'am II

E7 A major

92.

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

A# dim.7 B minor

96.

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

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 Da Capo. F# major

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

1. **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 -
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).

Secco B minor A major

Secco recitative with arioso ending as is common for Bach.

For biblical background, see note.



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

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

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

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

13.

(a tempo $\text{♩} = 60$.)

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-

The original is "Sinn" (rhyming with "hin") but Bach evidently changed it.

F# minor D major B 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.

G major G major

For word-for-word translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

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

Ascending scale in the foundational continuo line for "my resurrection is based upon my Savior").

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

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

Soprano
+Corno Ob d'am I & II
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
+Vln II
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
+Vla
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

Vln I (up 8va)
G major G major

Original text: "mein (my)

The bass sings the resurrection figure from the end of the previous movement.

Vln I obbligato outlines the opening of the chorale "Was Gott tut das ist wohlgetan," one of Bach's favorite chorales (see notes).

A violin 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).

For biblical background, see note.

This is the 4th stanza of the 1560 chorale "Wenn mein Stündlein vorhanden ist" by Nikolaus Herman (ca. 1480-1561).

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

5. Abgesang

letztes Wort mein' Auffahrt ist, all' Furcht kannst du ver - treiben: 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 - treiben: 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 - treiben: 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 - treiben: 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.

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

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.

Figura corta for "Freuden" (see note).

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 line of bass and Vln I at 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