

J.S. Bach  
Cantata No. 118  
O Jesu Christ, Mein's Lebens Licht

This musical score is for the first movement of J.S. Bach's Cantata No. 118, "O Jesu Christ, Mein's Lebens Licht". It is written in G minor and 3/4 time. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The vocal line is marked "Lit." and begins with a treble clef and a key signature of two flats. The piano accompaniment is written for a grand piano, with a treble clef and a key signature of two flats. The first system includes a section for the Cornet and Trombone, with the Cornet part marked "Corn." and the Trombone part marked "Tromb.". The score features various musical notations, including notes, rests, slurs, and dynamic markings. The overall structure is a single melodic line for the voice, supported by the piano accompaniment.

**Soprano**  
O Je - su Christ,  
O Je - su Christ,

**Alto**  
O Je - su Christ, mein's  
O Je - su Christ, my Le -

**Tenore**  
O Je - su Christ, mein's  
O Je - su Christ, my Le -

**Basso**  
O Je - su Christ, mein's  
O Je - su Christ, my Le - bens  
and

**Corn.u.Pos.**

mein's Le - bens Licht,  
my Life and Light,

- - bens Licht,  
and Light,

Licht,  
Light

Je - su Christ, mein's  
Je - su Christ, my Le - bens  
and

o Je - su  
o Je - su Christ, mein's  
Christ, my Le -

o Je - su  
o Je - su Christ, mein's  
Christ, my Le -

o Je - su  
o Je - su Christ, mein's  
Christ, my Le -

o Je - su  
o Je - su Christ, mein's  
Christ, my Le -

**Corn.u.Pos.**

Christ, mein's Le - - - bens Licht,  
 Christ, my Life and Light,  
 - - - - - bens Licht,  
 and Light,  
 Licht, mein's Le - - - bens Licht,  
 Light, my Life and Light,

The first system consists of four vocal staves and a grand staff for piano accompaniment. The vocal parts are in a minor key and feature a simple melody with lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

mein my Hort, mein  
 my Help, my  
 mein my Hort, mein  
 my Help, my  
 mein my Hort,  
 my Help,

The second system continues the vocal and piano parts. It features a similar structure to the first system, with four vocal staves and a grand staff for piano accompaniment. The lyrics continue with 'mein my Hort, mein my Help, mein my Hort, mein my Help, mein my Hort, my Help,'.

7

Trost, Strength, mein' my Zu - ver - of  
 Rock of  
 Trost, Strength, mein' my Zu - ver - of  
 Rock of  
 mein my Trost, Strength, mein my Hort, mein Trost, Strength,  
 Help, my Strength,  
 mein my Hort, Help, mein my Trost, Strength, mein' my Zu - ver - of  
 Rock of

41

sicht, Might, sicht, mein Hort, mein Trost, mein' Zu - ver - sicht, Might,  
 Might, my Help, my Strength, my Rock of  
 mein my Hort, mein' my Zu - ver - sicht, Might,  
 Help, my Rock of  
 sicht, mein Hort, mein Trost, mein' Zu - ver - sicht,  
 Might, my Help, my Strength, my Rock of Might,

The musical score is divided into three systems. The first system shows the vocal entries with lyrics in German and English. The second system features the piano accompaniment, starting at measure 15. The third system continues the vocal lines with more lyrics.

**System 1: Vocal Lines**

			auf on	Er - den Earth naught
		auf on	Er - den Earth naught	bin - ich am - I

**System 2: Piano Accompaniment**

15

**System 3: Vocal Lines**

	auf on	Er - den Earth naught	bin - am -
bin - ich am - I	nur ein but a	Gast, nur ein guest, but a	Gast, auf Er - den guest, on Earth naught
nur but	ein a	Gast, nur guest, but	ein a
		Gast, guest,	auf Er - on Earth

auf Er - den bin ich  
on Earth naught am I

ich I nur but ein a Gast, guest,  
 bin ich nur ein Gast, auf Er - den bin ich nur ein  
 am I but a guest, on Earth naught am I but a  
 - den bin ich nur ein Gast, ein Gast, auf Er - den  
 - naught am I but a guest, a guest, on Earth naught  
 nur ein Gast, auf Er - den bin ich nur ein  
 but a guest, on Earth naught am I but a

55

Gast, bin ich nur ein Gast,  
 guest, am I but a guest,  
 bin ich, bin ich nur ein Gast,  
 am I, am I but a guest,  
 Gast, bin ich nur ein Gast,  
 guest, am I but a guest,

30

und  
By

65

drückt mich  
*Sin's great*

sehr der  
*bur - - - - - den*

Sün - den  
*Sore op - - -*

und drückt mich sehr der  
*By Sin's great bur - - - - - den*

70

und drückt mich sehr der  
*By Sin's great bur - den*

Last, der Sün - den Last, und drückt mich sehr der  
*pressed, yea, sore op - pressed, by Sin's great bur - den*

Sün - den Last, und drückt mich sehr der  
*Sore op - pressed, by Sin's great bur - den*

4

und drückt mich  
*By Sin's great*

Sün - den Last, und drückt mich  
*Sore op - pressed, by Sin's great*

Sün - den Last, und drückt mich sehr der Sün -  
*Sore op - pressed, by Sin's great bur - den Sore*

Sün - den Last, und drückt mich sehr der  
*Sore op - pressed, by Sin's great bur - den*

8



sehr der Sün - - - den  
 bur - - - - - den Sore op - - - - -

sehr der Sün - - den Last, und drückt  
 bur - - - den Sore op - - - pressed, by Sin's by Sin's

- - den Last, und drückt mich sehr der Sün - den  
 - op - - pressed, by Sin's great bur - - - den Sore op -

Sün - - - den Last, und drückt mich sehr der  
 Sore op - - - pressed, by Sin's great bur - - - den

Last, pressed.

- mich sehr der Sün - - den Last, der Sün - den Last.  
 - great bur - den Sore - op - pressed, yea, Sore op - pressed.

Last, pressed, der Sün - - - - - den Last.  
 yea, Sore op - - - - - pressed.

Sün - - - - - den Last, der Sün - - den Last.  
 Sore op - - - - - pressed, yea, Sore op - - - - - pressed.

dal segno ad libitum

91

This system contains measures 91 through 95. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music includes various note values such as quarter, eighth, and sixteenth notes, along with rests and slurs.

96

This system contains measures 96 through 100. The notation continues with the same instrumental parts. There are several slurs and ties across measures, indicating phrasing and melodic continuity. The bass line provides a steady accompaniment with eighth and sixteenth notes.

100

This system contains measures 101 through 105. The melodic line in the treble clef shows more complex rhythmic patterns, including sixteenth-note runs. The accompaniment remains consistent with the previous systems.

104

This system contains measures 106 through 110. The piece concludes with a final cadence in the bass clef staff, marked with a double bar line and repeat dots. The treble clef staff also ends with a final note. The system number 104 is positioned to the left of the first measure.