

J.S. Bach
Cantata No. 22

Jesus nahm zu sich die Zwölfe

(Solo und Coro.)
(Adagio ♩ = 88.)

Pianoforte.

The first system of the piano accompaniment, marked *Pianoforte* and *p*, consists of two staves. The right hand features a complex, flowing melodic line with many slurs and grace notes. The left hand provides a steady harmonic accompaniment with chords and moving bass lines.

The second system of the piano accompaniment continues the musical texture from the first system, with the right hand maintaining its intricate melodic pattern and the left hand providing harmonic support.

The third system of the piano accompaniment concludes the instrumental introduction, showing the final chords and melodic resolutions in both hands.

Tenore Solo.

The vocal entry for the Tenor Solo begins at measure 7. The vocal line is written on a single staff with lyrics in German and Latin. The piano accompaniment continues from the previous system, providing accompaniment for the vocal line.

Je - sus nahm zu sich die Zwöl - fe und
Je - sus call - ing then the twelve to Him,

Basso Solo.

9 *tr.*

sprach: Se - - - - - het, wir geh'n hin -
 said: Come - - - - - now, we go up

11 *tr.*

auf, hin - auf, hin - auf gen Je - ru - sa - lem, wir geh'n hin -
 hence, up - - - - - hence, up - - - - - hence to Je - ru - sa - lem, we go - up - - - - -

13

auf - - - - - gen Je - ru - sa - lem, und es wird Al - les voll -
 hence to Je - ru - sa - lem, and thus - wise all things will

15

en - det, Al - les vollen - det wer - den, das geschrie - ben ist von des
 hap - pen, all things be thus ac - com - plished which were pro - phe - sied of the

J.S. Bach - Church Cantatas BWV 22

17

Menschen Sohn, von des Menschen Sohn, das geschrie - ben ist von des
Son - of - Man, of the Son of Man, which were pro - phe - sied of the

19

Men - - - - - schen Sohn.
Son - of - Man.

21

23

Se - het, se - het, se - het, se - het,
Come now, come now, come now, come now,

J.S. Bach - Church Cantatas BWV 22

25

wir geh'n hin - auf, wir geh'n hinauf, wir geh'n hin - auf, wir geh'n hin - auf, wir geh'n hin - auf
we go up hence, we go up hence, we go up hence, we go up hence, we go up hence

27

auf, wir geh'n hin - auf, wir geh'n hin - auf, wir geh'n hin - auf, wir geh'n hin - auf gen Je - ru - sa - lem, gen Je - ru - sa - lem, und es wird Al - les vollen - det, Al - les voll
hence, we go up hence, we go up hence, we go up hence, we go up hence to Je - ru - sa - lem, to Je - ru - sa - lem, and thus - wise all things will hap - pen, all things be

29

lem, gen Je - ru - sa - lem, und es wird Al - les vollen - det, Al - les voll
lem, to Je - ru - sa - lem, and thus - wise all things will hap - pen, all things be

31

en - det - wer - den, das ge - schrie - ben ist von des
thus ac - com - plished which were - pro - phe - sied of the

33

Musical score for measures 33-34. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with trills and a bass line. The piano accompaniment consists of a treble and bass line with various chords and melodic fragments. The lyrics are: "Men - schen Sohn, das ge - schrie - ben ist von des Menschen Sohn, von des Men - Son of Man, which were pro - phe - sied of the Son of Man, of the Son".

35

Musical score for measures 35-36. The system includes a vocal line and a piano accompaniment. The vocal line continues the previous phrase with the lyrics: "schen Sohn. of Man,". The piano accompaniment features a treble and bass line with a dynamic marking of *mf*. The music includes various chords and melodic lines.

37

Musical score for measures 37-38. The system includes a piano accompaniment. The piano part features a treble and bass line with various chords and melodic lines. A trill is marked in the bass line of measure 37.

39II

42 **A** Allegro. (♩ = 132.)
CORO. Soprano.
 Sie a - ber ver - nah - men der Kei - nes und wussten nicht, und wuss - ten
 But they un - der - stood - not His mean - ing, nor did they know, nor - did - they -

Alto.
 Sie a - ber ver - nah - men der
 But they un - der - stood - not His

A *mf*

46) Soprano.
 nicht, was das, was das ge - sa - - - get
 know what things, what things He spoke _____ to

Alto.
 Kei - nes und wussten nicht, und wuss - ten - nicht, was das, was das ge -
 mean - ing, nor did they know, nor - did - they - know what things, what things He

Tenore.
 Sie a - ber ver - nah - men der Kei - nes und wussten nicht, und wuss - ten -
 But they un - der - stood - not His mean - ing, nor did they know, nor - did - they -

Basso.
 Sie a - ber ver - nah - men der
 But they un - der - stood - not His

50

war, sie a - ber ver - nah - men der Kei - nes, sie a - ber ver - nah - men der
them, but they un - der - stood - not His mean - ing, but they un - der - stood - not His

sa - ge - get war, was das ge - sa - get
spoke to them, what things He spoke to

nicht, was das ge - sa - get war, was das ge - sa - get
know what things He spoke to them, what things He spoke to

Kei - nes und wussten nicht, und wuss - ten nicht, was das ge - sa - get
mean - ing, nor did they know, nor did they know what things He spoke to

54

Kei - nes, sie a - ber ver - nah - men der Kei - nes und wussten nicht, und wuss - ten
mean - ing, but they un - der - stood - not His mean - ing, nor did they know, nor did they

war, was das ge - sa - get war, was das ge - sa - get
them, what things He spoke to them, what things He spoke to

war, was das ge - sa - get war, sie a - ber ver - nahm der Kei -
them, what things He spoke to them, but they un - der - stood not His mean -

war, was das ge - sa - get war, sie a - ber ver - nah - men der
them, what things He spoke to them, but they un - der - stood - not His

58/

B

nicht, was das ge - sa - get war.
know what things He spoke to them.

war, sie a - ber ver - nahmender Kei - nes, sie a - ber ver - nah - men der
them, but they un - der - stood not His mean - ing, but they un - der stood not His

nes, sie a - ber ver - nah - men der Kei - nes und wussten nicht, und wuss - ten -
ing, but they un - der - stood not His mean - ing, nor did they know, nor did they -

Kei - nes und wussten nicht, und wuss - ten nicht, was das, was das ge -
mean - ing, nor did they know, nor did they know what things, what things He

62/

Sie a - ber ver - nah - men der Kei - nes und wussten nicht, und wuss - ten -
But they un - der - stood not His mean - ing, nor did they know, nor did they -

Kei - nes und wussten nicht, und wuss - ten nicht, was das ge - sa - get
mean - ing, nor did they know, nor did they know what things He spoke to

nicht, was das ge - sa - get war, was das ge - sa - get
know what things He spoke to them, what things He spoke to

sa - get war, sie a - ber ver - nah - men der
spoke to them, but they un - der - stood not His

66)

nicht, was das ge - sa - get war, was das ge - sa - get
know what things He spoke to them, what things He spoke to

war, was das ge - sa - get war, was das ge - sa - get
them, what things He spoke to them, what things He spoke to

war, was das ge - sa - get war, was das ge - sa - get
them, what things He spoke to them, what things He spoke to

Kei - nes, sie a - ber ver - nah mender Kei - nes, sie a - ber ver - nah - mender
mean - ing, but they un - der - stood not His mean - ing, but they un - der - stood not His

70)

war, sie a - ber ver - nah - mender Kei - nes, sie a - ber ver - nah - mender
them, but they un - der - stood not His mean - ing, but they un - der - stood not His

war, was das ge - sa - get war, was das ge - sa - get
them, what things He spoke to them, what things He spoke to

war, was das ge - sa - get war, was das ge - sa - get
them, what things He spoke to them, what things He spoke to

Kei - nes und wussten nicht, und wuss - ten - nicht, was das ge - sa - get
mean - ing, nor did they know, nor did they know what things He spoke to

74

Kei - nes und wuss - ten nicht, was das, was das - ge -
mean - ing, nor did they know what things what things were

war, sie a - ber ver - nah - - men der Kei - nes, sie a - ber ver -
them, but they un - der - stood — not His mean - ing, but they un - der -

war, sie a - ber ver - nah - - men der
them, but they un - der - stood — not His

war, sie a - ber ver - nah - - men der Kei - nes, sie
them, but they un - der - stood — not His mean - ing, but

77

sa - get, und wuss - ten nicht, was das ge - sa - get
spok - en, nor did they know what things He spoke to

nah - - men der Kei - nes, sie a - ber ver - nah - - men der
- stood — not His mean - ing, but they un - der - stood — not His

Kei - nes und wuss - ten — nicht, was das ge - sa - get
mean - ing, nor did they — know what things He — spoke to

a - ber ver - nah - - men der Kei - nes und wuss - ten — nicht, was
they un - der - stood — not His mean - ing, nor did they — know what

J.S. Bach - Church Cantatas BWV 22

80

war, was them, what das, things, things He ge - sa spoke - - get to war, was them, what - das ge - things He

Kei - nes und wuss - ten nicht, was know what das things He ge - sa - get spoke to war, was them, what das ge - things He

war, was them, what das, things, was what things He ge - sa spoke - - get to war, was them, what das ge - things He

das things He ge - sa - get - war, was, what things He ge - sa - get spoke to them, what, was das ge - sa - get war, ge - them, He

84

sa spoke - get to war. them.

sa spoke - get to war. them.

sa spoke - get to war. them.

sa spoke - get to war. them.

88

Aria.

(Andante ♩. = 69.)

mf

§

§

The first system of the Aria consists of three measures. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the first measure. Section markers (§) are placed at the beginning and end of the system.

4 (75)

The second system contains measures 4 through 7. The melodic line continues with intricate rhythmic patterns. The bass line remains active with chords and eighth notes.

8 (79)

The third system contains measures 8 through 11. The musical texture continues with the same instrumental parts.

12 (83) **Alto.**

Mein Je - su, zie - he_ mich nach
My Sa - viour take me, - take_ Thou

p

The vocal entry begins at measure 12. The alto part is written on a single staff. The lyrics are: "Mein Je - su, zie - he_ mich nach / My Sa - viour take me, - take_ Thou". The piano accompaniment continues below. A dynamic marking of *p* is present in the second measure of the system.

15

dir,
me,

mf

The vocal part continues in measures 15 and 16 with the lyrics "dir, / me,". The piano accompaniment continues. A dynamic marking of *mf* is present in the first measure of this system.

J.S. Bach - Church Cantatas BWV 22

18

mein Je - su, mein Je - su,
my Sa - viour, my Sa - viour

21

zie - he mich nach dir, ich bin be - reit, ich will von
take me, take Thou me, I would a - way with Thee to .

24

hier, ich bin be - reit, ich will von hier und nach Je - ru - sa -
day, I would a - way with Thee a - way and in Je - ru - sa -

27

lem, zu dei - nen Lei - den geh'n, und nach Je -
lem would share Thy Cross with Thee, and in Je -

30

ru - salem, zu dei - nen Lei - den
ru - sa-lem, would share Thy Cross with

33

geh'n.
Thee.

Wohl -
Ah -

mf

36

mir!
me!

wohl - ah - me,
ah - me,

wohl - ah - me,
ah - me,

wohl - mir, wenn ich die Wichtig-
ah - me, 'twere well I knew the

P

40

keit von die - ser Leid - und Ster - bens - zeit zu meinem Tro - ste
price that Thou hast paid, Thy sac - ri - fice, to gain - me Pa - ra -

43

kann durch-ge - hends wohl ver - steh'n, durch - -
dise, - ah! this - were well - for me, ah!

46

ge - - - hends wohl - - - ver - steh'n.
this - - - were well - - - for me.

49

mf

53

Mein Je - su, zie - he mich nach dir,
My Sa - viour take - - me, take - Thou me,

p

57

mei - Je -
my Sa -

This system contains measures 57, 58, and 59. The vocal line begins with a whole rest in measure 57, followed by the lyrics 'mei - Je -' in measure 58 and 'my Sa -' in measure 59. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

60

- su, mein Je - su, zie - he mich nach dir, ich bin bereit,
- viour, my Sa - viour take me, take Thou me, I would a - way

This system contains measures 60, 61, and 62. The vocal line has lyrics: '- su, mein Je - su, zie - he mich nach dir, ich bin bereit,' in measure 60; '- viour, my Sa - viour take me, take Thou me, I would a - way' in measure 61; and '- su, mein Je - su, zie - he mich nach dir, ich bin bereit,' in measure 62. The piano accompaniment continues with a similar rhythmic pattern.

63

ich will von hier, ich bin bereit, ich will von hier und nach Jeru - sa -
with Thee to - day, I would a - way with Thee to - day and in - Je - ru - sa -

This system contains measures 63, 64, 65, and 66. The vocal line has lyrics: 'ich will von hier, ich bin bereit, ich will von hier und nach Jeru - sa -' in measure 63; 'with Thee to - day, I would a - way with Thee to - day and in - Je - ru - sa -' in measure 64; 'ich will von hier, ich bin bereit, ich will von hier und nach Jeru - sa -' in measure 65; and 'with Thee to - day, I would a - way with Thee to - day and in - Je - ru - sa -' in measure 66. The piano accompaniment features a more complex texture with sixteenth-note runs.

67

lem, zu dei - nen Lei -
lem, would share Thy Cross

This system contains measures 67, 68, and 69. The vocal line has lyrics: 'lem, zu dei - nen Lei -' in measure 67; 'lem, would share Thy Cross' in measure 68; and 'lem, zu dei - nen Lei -' in measure 69. The piano accompaniment continues with a similar rhythmic pattern.

70

den geh'n.
with Thee.

Dal Segno.

Recitativo.

Basso.

Mein Je - su, zie - he mich, so werd' ich lau -
Lord Je - sus, bid - me go, and I will has -

3

- fen; denn Fleisch und Blut verstehet ganz und gar, nebst deinen Jün - gern nicht, was das ge -
- ten, though flesh and blood can-not well ap - pre-hend, as Thy dis - ci - ples - then, all that Thy

6

saget war. Es sehnt sich nach der Welt und nach dem grössten Haufen, sie
words portend. They yearn still for the world, the rab - ble's ac - cla - ma - tion, and

9

wollen bei-der-seits, wenn du verkläret bist, zwar ei-ne fe-ste Burg auf Tabor's Berge
hoped that Thou might rear, when Thou wert glo-ri-fied, a migh-ty for-tress here on Ta-bor's lof-ty

12II

bauen; hin-gegen Gol-gatha, so voller Leiden ist, in deiner Niedrigkeit mit
mountain. Gol-ga-tha all ab-hor, so fraught with pain and woe, where Thou wert brought so low, in

16

kei-nem Au-ge schauen. Ach! kreu-zi-ge bei mir, in der verderb-ten
shame-ful de-gra-da-tion. Ah! cru-ci-fy in me, in my de-night-ed

19

Brust, zu-vörderst die-se Welt und die ver-bot'-ne Lust; so werd' ich, was du
heart, this world of ill re-pu-te, with its for-bid-den fruit! Then will I, un-like

22

sagst, vollkommen wohl ver-stehen und nach Je-ru-salem mit tausend Freu - -
them, know well what Thou are say-ing, and seek Je-ru-sa-lem, Thy call with ioy

25

- den ge - hen.
o - bey - ing.

Aria.
(Andante ♩ = 116.)

mf

6 (114)

12(120) Tenore.

Mein
My

Al - les in Al - lem, mein e - wiges Gut,
blest be - ne - fac - tor, for - ev - er my friend,

mein Al - les in Al - lem, mein
my blest be - ne - fac - tor, for -

e - wi - ges Gut, ver - bess - re das Her - ze, ver - än - dre den
ev - er my friend, re - fresh Thou my cour - age, my fail - ings a -

32

Muth; schlag' Al - les dar - nie - der, was
mend; put down my temp - ta - tions, and

37

die - ser Ent - sa - gung des Flei - sches zu - wi - der, mein e - wi - ges
help me re - nounce all my base in - cli - na - tions. For - ev - er my

42

Gut, mein e - wi - ges Gut!
friend, for - ev - er my friend!

47

52

Doch wenn ich nun geistlich er - tö - dtet da bin, so zie - he - mich
 And when my ill - na - ture at last I for - swear, then take me to -

58

nach dir in - Frie - de da - hin, in Frie - de,
 heav - en in - peace with Thee there, to heav - en,

65

so - zie - he mich nach dir in Frie - de da - hin, in Frie - de,
 then - take me to heav - en in peace with Thee there, to heav - en,

71

in Frie - de, so zie - he mich nach dir in Frie - de da -
 to heav - en, then take me to heav - en in peace with Thee

J.S. Bach - Church Cantatas BWV 22

77

hin, dahin, in Frie - de da - hin.
there, with Thee, in peace with Thee there.

mf

83

Mein Al - les in
My blest be - ne -

p

89

Al - lem, mein e - wi - ges Gut,
fac - tor, for - ev - er my friend.

94

mein Al - les in Al - lem, mein e - wi - ges
my blest be - ne - fac - tor, for - ev - er my

p

99

Gut, mein e -
friend, for ev -

104

wiges Gut!
er my friend!

Choral. Mel.: „Herr Christ, der ein'ge Gott's-Sohn.“
(Tempo giusto ♩ = 80.)

311

Soprano. Er - tödt' uns durch dein'

Alto. den al - ten Men - schen

Tenore. Trans - form - us by Thy
that we - put on the

Basso. Er - tödt' uns durch dein'

den al - ten Men - schen

Trans - form - us by Thy
that we - put on the

6

Gü - te,
krän - ke,
kind - ness,
New - Man,
Gü - te,
krän - ke,
kind - ness,
New - Man.

8II

er - weck' uns durch dein' Gnad',
dass der neu' le - ben mag
a - wake us through Thy - grace,
the Old Man's pow'r - ef - face.
er - weck' uns durch dein' Gnad',
dass der neu' le - ben mag
a - wake us through Thy - grace,
the Old Man's pow'r - ef - face.

11

13)

wohl hie auf die ser
While here as mor - tals
wohl hie auf die ser
While here as mor - tals

15)

Er - den,
live we,
Er - den,
live we,

17)

den Sinn und all' Be -
our hearts and thanks we
den Sinn und all' Be -
our hearts and thanks we

J.S. Bach - Church Cantatas BWV 22

19

geh - - den
give - - - - - Thee,
geh - - - - - den
give - - - - - Thee.

21

und G'dan - ken han zu dir.
our trust in Thee - - we - - place.
und G'dan - ken han zu dir.
our trust - in Thee - - we - - place.

24