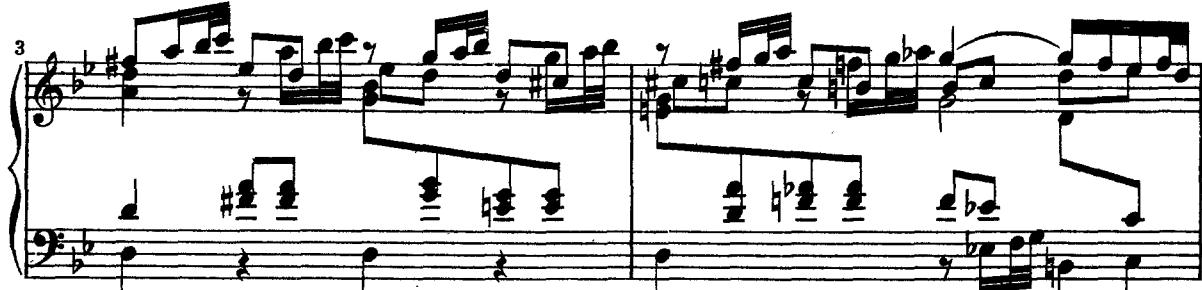
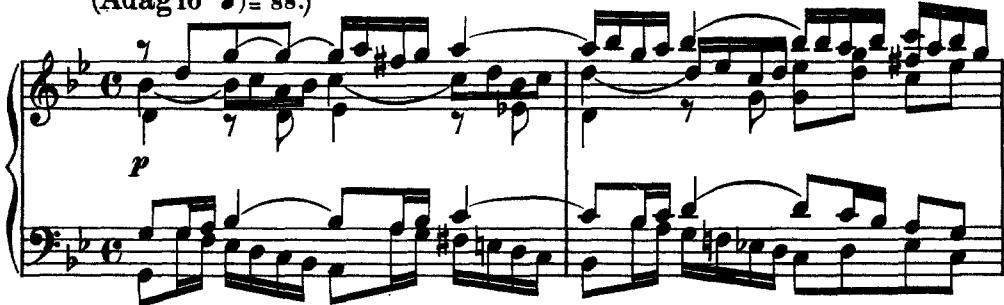


J.S. Bach  
Cantata No. 22  
Jesus nahm zu sich die Zwölfe

(Solo und Coro.)

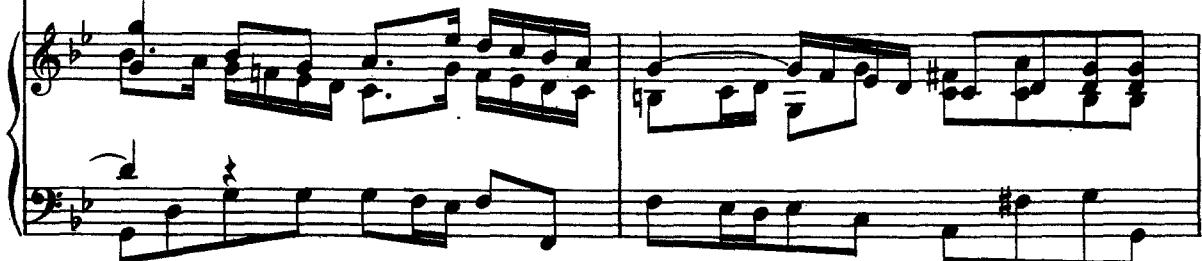
(Adagio  $\text{♩} = 88$ )

Pianoforte.



Tenore Solo.

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



## Basso Solo.

9  
 sprach: Se - - - - het, now, wir geh'n hin -  
 said: Come - - - - we go up

11  
 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 - sized of the

## J. S. Bach -- Cantata No. 22

17

Menschen Sohn, von des Men - schen Sohn, das geschrie - ben ist vondes  
Son - of - Man, of the Son \_\_\_\_ of - Man, which were pro - phe - sied of the

19

Men - schen Sohn.  
Son - of - Man.

mf

21

23

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

25

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

wir geh'n hinauf,  
we go up hence,

wir geh'n hin -  
we go up

27

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

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.

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

schen Sohn.  
of Man,

37

**Allegro.** (♩ = 132.)  
A  
Soprano.

Sie a \_ ber ver - nah - mēn 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 -

(CORO).

Alto.

Sie a \_ ber ver - nah - mēn 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 - mēn 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 - mēn der  
But they un - der - stood - not His

50

war, sie a - berver - nah - men der 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  
sa - 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 - berver - nah - mender 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 - berver - nah - mender 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 - berver - nah - mender  
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 - nahmen 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

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

**B**

Sie a - ber ver - nah - mender 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 - mender  
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 undwussten 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 Kei - nes, sie a - ber ver -  
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

80

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

Kei - nes und wuss - ten nicht, was das ge - sa - get war, was das ge -  
meaning, nor did they know what things He spoke to them, what things He

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

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

84

sa spoke - get war. them.  
sa spoke - get war. them.  
sa spoke - get war. them.  
sa spoke - get war. them.

88

**Aria.**(Andante  $\text{d.} = 69$ )

The musical score consists of three staves. The top staff shows the soprano line, starting with a dynamic *mf*. The middle staff shows the alto line. The bottom staff shows the basso continuo line, with a bassoon part above it. Measure numbers 4(75), 8(79), and 12(83) are indicated at the beginning of each section. The vocal parts enter at measure 12(83). The lyrics "Mein Je - su, zie - he mich nach  
My Sa - viour take me, take Thou" are written below the alto staff.

The musical score continues with the soprano and alto parts. The soprano part begins at measure 15 with the lyrics "dir,  
me,". The alto part continues from measure 12(83). The basso continuo part is also present.

18

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

*p*

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 with  
ru - salem, would share Thy Cross

33

geh'n.  
Thee.  
Wohl  
Ah

36

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

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,  
dise, ah! this - were well for me,

durch -  
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,

57

mein Je -  
my Sa -

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

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 -

67

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

A musical score page from a piano-vocal edition. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 70. The lyrics "den gehin. with Thee." are written above the notes. The bottom staff shows a bass clef. The score concludes with a double bar line and repeat dots at the end of the page.

## Recitativo.

Basso.

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

9

wollen bei\_derseits, wenn du verkläret bist, zwar ei\_ne fe\_stenBurg 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.  
*shame-ful de - gra - da - tion.*

Ach! kreu\_zi\_ge bei mir, in der verderb\_ten  
*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 - pute, with its for - bid - den fruit! Then will I, un - like*

22

sagst, vollkommen wohl ver.ste.hen 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 joy

25

- - den ge - hen.  
o . b e y - ing.

**Aria.**(Andante  $\text{♩} = 116$ )

*mf*

6 (114)

12(120) Tenore.

Mein  
My

12(120)

Tenore.

Mein My

Alles in Allem, mein ewiges Gut,  
blest be-ne-fac-tor, for ev-er my friend,

17

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 -

22

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

Alles in Allem, mein ewiges Gut,  
blest be-ne-fac-tor, for ev-er my friend,

27

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 -

Alles in Allem, mein ewiges Gut,  
blest be-ne-fac-tor, for ev-er my friend,

## J. S. Bach -- Cantata No. 22

32

Muth; schlag' Al - mend; put down - - - - - les dar - nie - der, was  
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 tödtet da bin, so zie he mich  
 And when my ill na - ture at last I for - swear, then take me to

A musical score for a three-part setting (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts sing in homophony. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure 52 concludes with a half note in the bass line.

58

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

A musical score for a three-part setting (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts sing in homophony. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure 58 concludes with a half note in the bass line.

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,

A musical score for a three-part setting (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts sing in homophony. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure 65 concludes with a half note in the bass line.

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

A musical score for a three-part setting (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts sing in homophony. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure 71 concludes with a half note in the bass line.

77

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

83

Mein Al - les in  
My blest be - ne -

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

99

104

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

311

Soprano.

Alto.

Tenore.

Basso.

6

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

8II

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

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

19

gehr - - den  
give \_\_\_\_\_ Thee,  
gehr - - 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

und G'dan - ken han zu dir.