

Kantate Nr. 159

am Sonntag Estomihi

Cantata No. 159

for the Sunday Estomihi

„Sehet, wir gehn hinauf gen Jerusalem“ “Come and let us go up to Jerusalem”

English Version by J. Michael Diack

Johann Sebastian Bach BWV 159

Klavierauszug von Günter Raphael

1. Arioso e Recitativo (Alto, Basso)

Arioso

Alto

Basso

Se - het, se -
Come - then, come

Arioso
Cont.

Violino I, II
Viola
Basso continuo

4

Recitativo

Arioso

Komm, schau.e doch, mein Sinn, wo geht dein Je - sus hin?
Come, come, myheart, be - hold! the Sav.iour go - eth forth,

- het, wir
- then, and

Viol., Va.

Cont.

7

geh'n hin - auf, wir geh'n hin - auf, wir geh'n hin - auf, wir geh'n hin -
let - us go up, let us go up, let us go up, let us go

A Recit.

O har - ter Gang! Hin - auf? O un - ge - heu - rer Berg, den mei - ne Sün - den
how rough the road, how steep the path He now must tread. The thorns that pierce His

auf
up

Viol., Va.

Arioso

zei - gen! Wie sau - er wirst du müs - sen steigen!
feet, — a - las! they are my sins unnumbered!

gen Je - ru - sa - lem, se -
to Je - ru - sa - lem, come

- - het, wir gehn hin - auf, hin - auf gen Je - ru - sa - lem, gen Je -
— then and let us go up, go up — to Je - ru - sa - lem, to Je -

ru - sa - lem, hin - auf gen Je - ru - sa - lem, wir gehn hin - auf gen Je - ru - sa -
ru - sa - lem, go — up to Je - ru - sa - lem, let us — go — up to Je - ru - sa -

23

B Recit.

Ach, ge. he nicht! Dein Kreuz ist dir schon zu-ge. richt', wo du dich sollst zu To. de
Ah! go not hence! I see the shad. ow of a cross, a. gainst a blood. red sky it

lem!
 lem.

The musical score for measure 23 consists of a vocal line and piano accompaniment. The vocal line is in a recitative style, with a melodic line that is mostly stepwise. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and some melodic fragments.

26

blu. ten; hier sucht man Geißeln für, dort bind't man Ruten; die Ban. de war. ten dein, ach, ge. he
ris. eth and seems to touch the clouds. See! cru - el men e'en now prepare Thy bonds. Ah! go no

The musical score for measure 26 features a vocal line and piano accompaniment. The vocal line is in a recitative style, with a melodic line that is mostly stepwise. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and some melodic fragments.

29

sel. ber nicht hin. ein! Doch, bliebest du zu. rücke ste. hen, so müßt ich selbst nicht
fur. ther, bless. ed Lord. Yet, if Thou should'st the cup re - fuse - how may we hope to

The musical score for measure 29 features a vocal line and piano accompaniment. The vocal line is in a recitative style, with a melodic line that is mostly stepwise. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and some melodic fragments.

32

nach Je. ru - sa. lem, ach, lei. der in die Höl. le ge. hen!
reach the heav'n. ly home. Ah! Sav. iour! leave us not to per. ish.

The musical score for measure 32 features a vocal line and piano accompaniment. The vocal line is in a recitative style, with a melodic line that is mostly stepwise. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and some melodic fragments.

2. Duetto (Soprano, Alto)

Ob.
Fag.
Bc.

forte

5

Alto

Ich fol - - ge dir nach, ich
I fol - - low Thee, I

piano

10

Soprano

A

Ich will hier bei dir
In Thy most bit - ter

Alto

fol - - ge dir nach, ich fol - -
fol - - low Thee, I fol - -

Oboe col Soprano

15

ste - - hen,
pas - - sion

- - ge, ich fol - ge dir nach, ich fol - ge dir nach durch Spei -
- - low, I fol - low Thee. I fol - low Thee, my love -