

J.S. Bach
Cantata No. 115
Mache dich, mein Geist, bereit

(Coro.)
(Allegro moderato ♩ = 120.)

The first system of musical notation for the Coro movement. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/4. The music begins with a forte (f) dynamic marking. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with quarter and eighth notes.

The second system of musical notation. It continues the piece with similar melodic and rhythmic patterns in both staves. The treble staff has a more active melodic line with frequent sixteenth notes, and the bass staff continues with a steady accompaniment.

The third system of musical notation. A piano (p) dynamic marking is introduced in the treble staff. The melodic line in the treble staff becomes more expressive with longer note values and slurs, while the bass staff maintains its accompaniment.

The fourth system of musical notation. The treble staff features a complex, flowing melodic line with many sixteenth notes and slurs. The bass staff continues with a steady accompaniment, providing a foundation for the more intricate upper voice.

The fifth system of musical notation. This system is characterized by a very active and rhythmic treble staff with rapid sixteenth-note passages. The bass staff continues with a steady accompaniment, featuring some triplet markings (indicated by a '3' over a group of notes).

J.S. Bach - Church Cantatas BWV 115

(Mel.: „Straf mich nicht in deinem Zorn.“)

Soprano.

Ma - che dich, mein Geist, be - reit,
Come, my soul, thy - self pre - pare,

Alto.

Mache dich, mein Geist, be -
Come, my soul, thy - self - pre -

Tenore.

Mache dich, mein Geist, be - reit, ma - che
Come, my soul, thy - self - pre - pare, come, my

Basso.

Mache dich, mein Geist, be - reit, ma - che dich, mein Geist, be -
Come, my soul, thy - self - pre - pare, come, my - soul, thy - self - pre -

C O R O

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

The second system continues the vocal and piano parts from the first system. The vocal parts have lyrics that overlap with the previous system. The piano accompaniment continues with the same rhythmic pattern.

wa - che, fleh' und
watch - ing, pray - ing,

wa - che, fleh'
watch - ing, pray -

wa - che, fleh' und
watch - ing, pray - ing,

wa - che, fleh' und
watch - ing, pray - ing,

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "wa - che, fleh' und watch - ing, pray - ing,". The keyboard part features a complex texture with many sixteenth and thirty-second notes.

be - te,
plead - ing,

und be - te,
ing, plead - ing,

be - te, fleh' und be - te,
plead - ing, pray - ing, plead - ing,

be - te, fleh' und be - te,
plead - ing, pray - ing, plead - ing,

The second system continues the vocal parts and keyboard accompaniment. The lyrics are: "be - te, plead - ing, und be - te, ing, plead - ing, be - te, fleh' und be - te, plead - ing, pray - ing, plead - ing, be - te, fleh' und be - te, plead - ing, pray - ing, plead - ing". The keyboard part continues with its intricate texture, including some chromatic passages.

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First system of the musical score, featuring a treble and bass clef staff. The music is in G major and 3/4 time. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides a steady accompaniment with eighth notes.

Second system of the musical score. The treble staff continues with intricate melodic patterns, including a prominent slur. The bass staff features a more rhythmic accompaniment with some rests. A dynamic marking of *p* (piano) is present in the third measure.

Third system of the musical score. The treble staff shows a continuation of the melodic development with various slurs and articulations. The bass staff maintains its accompaniment role with consistent eighth-note patterns.

Fourth system of the musical score. The treble staff features a highly active melodic line with many sixteenth-note runs. The bass staff includes some triplet markings (indicated by a '3' over the notes) and continues the accompaniment.

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A

dass dich nicht die bö - - - se Zeit
lest one day the trum - - - pet's blare

dass dich nicht die bö - se
lest one day the trum - pet's

dass dich nicht die bö - se Zeit, dass dich
lest one day the trum - pet's blare, lest one

dass dich nicht die bö - se Zeit, dass dich nicht die bö - se
lest one day the trum - pet's blare, lest one day the trum - - pet's

Zeit, die bö - - se Zeit
blare, the trum - - pet's blare

nicht, dich nicht die bö - - se Zeit
day, one day the trum - - pet's blare

Zeit, die bö - se Zeit, die bö - se Zeit
blare, the trum - pet's blare, the trum - pet's blare

un - ver - hofft be -
find thee all un -

un - ver - hofft be -
find thee all un -

un - ver - hofft be -
find the all un -

un - ver - hofft be -
find the all un -

tre - - te;
heed - - ing.

tre - - te, un-ver-hofft be-tre - -
heed - - ing, find thee all un-heed - -

tre - - te, un-ver-hofft be-tre - -
heed - - ing, find thee all un-heed - -

tre - - te, un-ver-hofft be-tre - -
heed - - ing, find thee all un-heed - -

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te;
ing.

te;
ing.

te;
ing.

p

This system contains the first four staves of the score. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are the piano accompaniment, starting with a piano (*p*) dynamic marking.

This system contains the fifth and sixth staves of the score, which are the piano accompaniment.

This system contains the seventh and eighth staves of the score, which are the piano accompaniment.

This system contains the ninth and tenth staves of the score, which are the piano accompaniment.

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B

denn es ist
Ah, be - ware,

denn es ist
Ah, be - ware,

denn es ist
Ah, be - ware,

denn es ist
Ah, be - ware,

B

f *p*

Sa - - - tans List
Sa - - - tan's snare,

Sa - tans List
Sa - tan's snare,

Sa - tans List
Sa - tan's snare,

Sa - tans List
Sa - tan's snare,

f *p*

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ü - ber vie - le From - - -
 let him not dis - may

ü - ber vie - le From - - -
 let him not dis - may

ü - ber vie - le From - men, ü - ber vie - le
 let him not dis - may thee, let him not dis -

ü - ber vie - le
 let him not dis -

men
 thee,

- men, ü - ber vie - le From - men
 - thee, let him not dis - may thee,

From - - - - men
 may thee,

From - men, ü - ber vie - le From - men
 may thee, let him not dis - may thee,

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The first system of the piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a melodic line with a wide interval, while the left hand provides a rhythmic accompaniment of eighth notes.

The second system continues the piano accompaniment, maintaining the same melodic and rhythmic patterns as the first system.

zur Ver -
lest his

zur Ver - su - - chung kom - men,
lest his - guile be - tray thee,

zur Ver - su - chung
lest his - guile - be -

zur Ver -
lest his -

The third system of the piano accompaniment concludes the piece with a final melodic flourish in the right hand and a steady accompaniment in the left hand.

su - chung kom - men.
guile be - tray thee.

zur Ver - su - chung kom -
lest his guile be - tray

kom - men, zur Ver - su - chung kom -
tray thee, leat his guile be - tray

su - chung, zur Ver - su - chung kom -
guile be - tray, his guile be - tray

men.
thee.

men.
thee.

men.
thee.

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First system of the musical score, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a complex, flowing melody in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of the musical score, continuing the complex texture from the first system. The treble clef part features intricate sixteenth-note patterns, while the bass clef part provides a steady accompaniment.

Third system of the musical score, showing further development of the melodic and harmonic ideas. The treble clef part continues with its intricate sixteenth-note figures, and the bass clef part includes some chordal textures.

Fourth system of the musical score, maintaining the high level of technical and musical complexity. The treble clef part is particularly active with rapid sixteenth-note passages.

Fifth system of the musical score, showing the continuation of the intricate sixteenth-note patterns in the treble clef and the supporting accompaniment in the bass clef.

Sixth system of the musical score, concluding with trills (tr) and a final cadence. The treble clef part features a trill on a note, and the bass clef part also includes a trill, leading to a final chord.

Aria.

Adagio. (♩ = 60.)

Alto.

Ach, schläf-ri-ge See-le, - wie?
 Ah, slumb-er-ing spir-it, - why?

wie?
 Why?

ach, schläf-ri-ge See-le, - wie?
 Ah, slumb-er-ing spir-it, - why

ru-hest du noch? ach, schläf-ri-ge See-le, wie? ru-hest du noch? wie? wie?
 tar - ri - est thou? Ah, slumb-er-ing spir - it, why tar - ri - est thou? Why? Why?

wie? ru - hest du noch? ach, schläf-ri-ge See-le, wie? ru - hest du
 Why tar - ri - est thou? Ah, slumb - er - ing spir - it, why tar - ri - est

noch?
 thou?
 Er-mun - tre dich doch, er - mun - tre dich doch, er -
 Be - stir - thy-self now, be - stir thy-self now, be -

mun - tre dich doch!
 stir thy - self now!
 Ach, schläf-ri-ge Seele, wie? ru - hest du
 Ah, slumb - er - ing spir - it, - why tar - ri - est

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noch? wie? ru-hest du noch? Er - mun - tre dich doch. ermun -
thou? Why tar - ri - est thou? Be - stir thy - self now, be-stir

- tre dich doch, er - mun - tre dich doch, er - mun - tre dich doch!
- thy-self now, be - stir thy-self now, be - stir thy - self - now!

p

p

mf

ppsc.

Allegro. (♩ = 60.)

Es möch-te die Stra-fe dich plötz-lich er -
Lest pun - ish - ment come of a sud - den - to -

wek-ken und, wo du nicht wachest, und, wo du nicht wa - - - -
wake thee and, dur - ing thy slumb-er, and, dur - ing thy slumb - - - -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

Adagio. (Tempo I.)

The second system continues the musical score. The vocal line has the lyrics: "chest, im Schla-fe des e-wi-gen" and "er, the an-gel of death, un-a-". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

The third system continues the musical score. The vocal line has the lyrics: "To-des be-dek-ken, im Schla-fe des" and "ware, o-ver take thee, the an-gel of". The piano accompaniment continues with a similar rhythmic pattern.

The fourth system continues the musical score. The vocal line has the lyrics: "e-wi-gen To-des be-dek-ken." and "death un-a-ware o-ver take thee." The piano accompaniment concludes the system with a final chord.

Da Capo.

Recitativo.

Basso.

Gott, so für dei - ne See - le wacht, hat Abscheu an der Sünden
 God, who is watch - ing us so well, ab - hors the ways of sin and

Nacht; er sendet dir sein Gna - den - licht und will für die - se
 hell, and thru His grace our souls up - lifts. The on - ly com - pen -

Gaben, die er so reichlich dir verspricht, nur offne Geistesau - gen haben. Des Satans
 sa - tion He asks for His a - bun - dant gifts is in our spir - it's con - se - cra - tion. The de - vil's

List ist oh - ne Grund, die Sünder zu be - strik - ken, brichst du nun selbst den Gnaden -
 guile is o - cean deep, in sin would he en - snare us, and if the faith we fail to

bünd, wirst du die Hil-fe nie er-blicken. Die ganze Welt und ih-re Glieder sind
keep, un-fit for grace will God de-clare us. Tho'vain the world andd all its fash-ions, our

nichts als falsche Brüder; doch macht dein Fleisch und Bluthierbeisich lauter Schmeichelei.
flesh and mor-tal pas-sions, yet we of earth are well con-tent to heed their blan-dish-ment.

Aria.

Molto adagio. (♩ = 60.)

mf

Basso p

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Soprano.

Be - - te, be - - te,
Pray ye, pray ye,

The first system of the musical score for Soprano and piano. It features a soprano line with lyrics and a piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Be - - te, be - - te, Pray ye, pray ye,".

be - - te a - ber auch da - bei,
pray ye, ev - er watch and pray,

The second system of the musical score. The soprano line continues with lyrics: "be - - te a - ber auch da - bei, pray ye, ev - er watch and pray,". The piano accompaniment continues with treble and bass staves.

be - - te a - ber auch da -
pray ye, ev - er watch and

The third system of the musical score. The soprano line continues with lyrics: "be - - te a - ber auch da - pray ye, ev - er watch and". The piano accompaniment continues with treble and bass staves.

bei, be - - te, be - - te,
pray, pray ye, pray ye,

The fourth system of the musical score. The soprano line continues with lyrics: "bei, be - - te, be - - te, pray, pray ye, pray ye,". The piano accompaniment continues with treble and bass staves.

be - - - te, be - te a - ber auch da - bei mit - ten
 pray ye, pray ye, ev - er watch and pray, pray ye -

in dem Wa - - chen, mit ten in dem Wa - chen.
 with-out ceas - - ing, pray ye - with - out ceas - ing.

Bit - - - te, bit - -
 Beg ye, beg -

- - te, bit - te bei der grossen Schuld,
 ye, beg ye that the judge will view,

bit - - te, bit - -
 beg ye, beg

- - te, bit - te bei der grossen Schuld dei - nen Richter um Ge
 ye, beg ye that the judge will view pa - tient - ly the wrongs we

duld, dei - nen Richter um Ge - duld, soll er dich von Sünden frei und gerei -
 do, pa - tient - ly the wrongs we do, all our sins will wash a - way, make us clean

- nigt ma - chen, von Sünden frei und ge - rei - nigt, und gereinigt ma - chen.
 and spot - less, wash clean our sins, pu - ri - fy us, make us clean and spot - less.

Da Capo.

Recitativo.
Tenore.

Er sehnet sich nach unserm Schreien, er neigt sein gnädig Ohr hier.
The Lord will hear the faith-ful call-ing, and hith-er turn His gra-cious

auf; wenn Feinde sich auf unsern Schaden freu-en, so siegen wir in sei-ner
ear. When foes re-joice at ills to us be-fall-ing, with His sup-port we've naught to

Arioso.
(♩ = 56.)

Kraft: in-dem sein Sohn, in-dem wir be-ten, uns Muth und Kräfte schafft, und will als
fear. For hope and strength do we be-seech Him, we know that prayer sin-cere thru His be-

Hel-fer zu uns tre - - - - - ten.
lov-ed Son will reach Him.

Choral. (Mel.: „Straf' mich nicht in deinem Zorn.“)

Soprano.



Drum so lasst uns im - mer - dar wa - chen, fle - hen, be - - ten, }
 weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten; }
*Bear we then, our woes and cares pen - i - tent and fear - - ing, }
 lest the day come, un - a - wares which is ev - er near - - ing; }*

Alto.



Drum so lasst uns im - mer - dar wa - chen, fle - hen, be - - ten, }
 weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten; }
*Bear we then, our woes and cares pen - i - tent and fear - - ing, }
 lest the day come, un - a - wares which is ev - er near - - ing; }*

Tenore.



Drum so lasst uns im - mer - dar wa - chen, fle - hen, be - - ten, }
 weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten; }
*Bear we then, our woes and cares pen - i - tent and fear - - ing, }
 lest the day come, un - a - wares which is ev - er near - - ing; }*

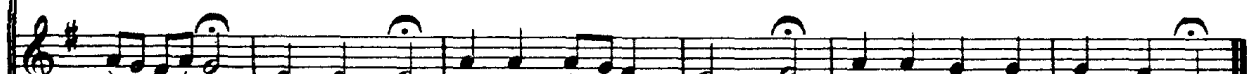
Basso.



Drum so lasst uns im - mer - dar wa - chen, fle - hen, be - - ten, }
 weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten; }
*Bear we then, our woes and cares pen - i - tent and fear - - ing, }
 lest the day come, un - a - wares which is ev - er near - - ing; }*




denndie Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.
watch and pray; comes the day when the whole world crash - es in - to dust and ash - es.



denndie Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.
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watch and pray; comes the day when the whole world crash - es in - to dust and ash - es.

