

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

(Coro.)
(Allegro moderato ♩ = 120.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 6/8 time. The music begins with a forte dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the musical piece. The upper staff has a more active melodic line with frequent sixteenth-note patterns. The lower staff continues with a steady accompaniment of eighth notes.

The third system shows the continuation of the piece. The upper staff features a melodic line with some slurs and ties. The lower staff maintains the eighth-note accompaniment. A piano dynamic marking is visible in the lower staff.

The fourth system continues the piece. The upper staff has a melodic line with many slurs and ties, suggesting a more lyrical or connected passage. The lower staff continues with the eighth-note accompaniment.

The fifth system is the final one on the page. The upper staff features a highly rhythmic and technically demanding melodic line with many sixteenth-note runs. The lower staff continues with the eighth-note accompaniment, including some slurs and ties.

(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

reit, mache dich, mein Geist, be-reit,
pare, come, my soul, thy - self pre - pare,

dich, mein Geist, dich, mein Geist, be-reit,
soul, thy - self, soul, thy - self pre - pare,

reit, — mein Geist, be - reit,
pare, — thy - self pre - pare,

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,

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,

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the bass staff. The melodic line in the treble staff shows some phrasing with slurs, and the bass staff continues with its accompaniment.

Third system of musical notation, showing more intricate melodic development in the treble staff with various ornaments and phrasing. The bass staff maintains a steady accompaniment.

Fourth system of musical notation, the final system on this page. It features a complex texture with many sixteenth-note passages in both staves, including some triplets and slurs. The bass staff has some double bar lines and repeat signs.

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

A

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 the all un - heed - - -

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

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

te;
ing.

te;
ing.

te;
ing.

p

This system contains the first vocal entry and the beginning of the keyboard accompaniment. It features three vocal staves (Soprano, Alto, and Bass) and a grand staff for the keyboard. The vocal parts enter with the lyrics "te; ing." on a dotted quarter note. The keyboard accompaniment begins with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes.

This system continues the keyboard accompaniment from the first system. The right hand plays a complex pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with occasional rests.

This system continues the keyboard accompaniment. The right hand features a series of sixteenth-note runs, and the left hand continues with a rhythmic bass line.

This system concludes the keyboard accompaniment on this page. The right hand has a dense texture of sixteenth notes, and the left hand maintains the rhythmic pattern.

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,

p

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,

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 -

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.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic bass line in the left hand. The system concludes with a fermata over the final notes.

The second system continues the musical piece. It features intricate sixteenth-note patterns in the right hand. The left hand has a steady eighth-note accompaniment. There are several fermatas placed over specific notes in both staves, indicating moments of musical emphasis or breath-taking.

The third system shows the continuation of the piece. The right hand maintains its rapid sixteenth-note texture, while the left hand provides a consistent harmonic and rhythmic foundation. The system ends with a fermata over the final notes.

The fourth system continues the piece. The right hand's sixteenth-note passages are particularly dense. The left hand's accompaniment includes some triplet markings. The system concludes with a fermata over the final notes.

The fifth system continues the piece. The right hand's sixteenth-note texture is consistent. The left hand's accompaniment features some triplet markings. The system concludes with a fermata over the final notes.

The sixth and final system of the page. The right hand's sixteenth-note passages lead to a final cadence. The left hand's accompaniment includes some triplet markings. The system concludes with a fermata over the final notes.

Aria.

Adagio. (♩ = 80.)

Alto.

Ach, schläf-ri-ge See-le; - wie? wie? ach, schläf-ri-ge See-le, - wie?
 Ah, slumb-er-ing spir-it, - why? Why? 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? Er-mun - tre dich doch, er - mun - tre dich doch, er -
 thou? Be - stir — thy-self now, be - stir thy-self now, be -

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

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 -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'noch? wie? ru-hest du noch?' and continues with 'Er - mun - tre dich doch. ermun -'. The piano accompaniment consists of a steady bass line in the left hand and a more active treble line in the right hand, with some chords and eighth-note patterns.

- 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!

The second system continues the vocal line with the lyrics '- tre dich doch, er - mun - tre dich doch, er - mun - tre dich doch!' and '- thy-self now, be - stir thy-self now, be - stir thy-self - now!'. The piano accompaniment continues with similar rhythmic patterns, including some chords and eighth-note figures.

This system shows the piano accompaniment for the third system of the score. It features a consistent bass line and treble line with various chordal and melodic elements.

This system shows the piano accompaniment for the fourth system of the score, maintaining the same musical texture as the previous systems.

This system shows the piano accompaniment for the fifth system of the score. It includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

risc.

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 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 more melodic line in the left hand.

Adagio. (Tempo I.)

The second system continues the vocal line and piano accompaniment. The vocal line has a slower feel due to the 'Adagio' tempo marking. The lyrics are:
 - chest, im Schla - fe des e - wi - gen
 - er, the an - gel of death, un - a -

The third system continues the vocal line and piano accompaniment. The lyrics are:
 To - des be - dek - ken, im Schla - fe des
 ware, o - ver take thee, the an - gel of

The fourth system continues the vocal line and piano accompaniment. The lyrics are:
 e - wi - gen To - des be - dek - ken.
 death un a - ware o - ver - take thee.

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 - en, 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 and all its fash-ions, our

nichts als falsche Brüder; doch macht dein Fleisch und Blut hier bei sich 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

Soprano.

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

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

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

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

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.
(♩ = 58.)
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; }

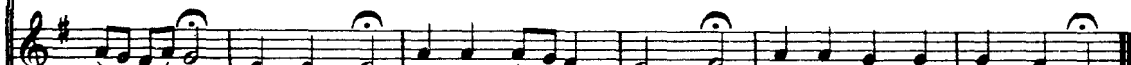
Basso.



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.



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