

Cantate

Au zwanzigsten Sonntag nach Trinitatis

„Mache dich, mein Geist, bereit.“

№ 115.

Dominica 22 post Trinitatis.

„Mache dich, mein Geist, bereit.“

Flauto traverso.

Oboe d'amore.

Violino I. II.,
Viola.

Soprano.
Corno col Soprano.

Alto.

Tenore.

Basso.

Continuo.

forte

forte

6 5 4 3 7 6 5 4 3 7 9 8 6 9 8

piano

piano

6 5 5^b 7 9 7 7 7 5 4 3 6 9 8 7

7 6 7 9 8 6 6 9 8 6 6 9 8 6 (6) 9 (5) 7

forte

Ma - - che dich, mein Geist, be - reit,

Mache dich, mein Geist, be - reit, mache dich, mein Geist, be -

Mache dich, mein Geist, be - reit, ma - che dich, mein Geist, dich, mein Geist, be -

Mache dich, mein Geist, be - reit, ma - che dich, mein Geist, be - reit, mein Geist, be -

forte

6 1 5 6 5 7 6 5 6 4 2 6 5 6 5 6 6 #

Musical score for the first system. It features a piano accompaniment in the upper staves and vocal parts in the lower staves. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The vocal parts consist of three staves, each with a treble clef and the lyrics "reit, reit, reit,". The piano part is marked *piano*. Below the bass line, there are figured bass notations: (H) 6 9 8 6 6 9 8 (6) 6 7 8 7.

Musical score for the second system. It features a piano accompaniment in the upper staves and vocal parts in the lower staves. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The vocal parts consist of three staves with the lyrics "wa - che, fleh' und be - te, fleh' und be - te, fleh' und be - te,". The piano part is marked *forte*. Below the bass line, there are figured bass notations: 6 # 5 6 6 4 6 5 7 6 6 5 b b 6.

te,
te,
te,

(4 3) 6 5 4 3 7 6 5 4 3 7b 9 8 6 9 8

piano

piano

(6) 6 6 7 9 7 7 7 5 4 3 6 9 8 7

Musical score for the first system, featuring piano accompaniment with treble and bass staves and three empty alto clef staves.

7 6 7 9 8 6 6 9 8 6 6 9 8 (6) 6 9 (5) 7

Musical score for the second system, including vocal lines with German lyrics and piano accompaniment.

forte

dass dich nicht die bö - - se Zeit

dass dich nicht die bö - se Zeit, die bö - - se

dass dich nicht die bö - se Zeit, dass dich nicht, dich nicht die bö - - se

dass dich nicht die bö - se Zeit, dass dich nicht die bö - - se Zeit, die bö - se Zeit, die bö - se

forte

6 4 2 5 6 7 5 6 4 2 6 5 6 5 (6) (5) 6 6 #

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *piano* and *forte*. The vocal line includes the lyrics: "un - ver - hofft be -". The piano accompaniment includes the word "Zeit" repeated three times. Below the piano part, there are fingering numbers: (6) 6 9 8 6 6 5 9 8 6 6 9 7 6 # 5 6 6.

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes a dynamic marking *piano*. The vocal line includes the lyrics: "tre - te; un - ver - hofft be - tre - te;". The piano accompaniment includes the word "tre" repeated three times. Below the piano part, there are fingering numbers: 6 6 # 7 6 6b 7 b 6 4 3 5 6 6 7.



Musical score system 1, measures 1-6. It consists of a grand staff with three treble clefs and one bass clef. The key signature is one sharp (F#). The notation includes various rhythmic patterns and accidentals. Below the bass staff, the following fingering numbers are written: 5, 4, 3, 2, 1, 2, 3, 4, 5, 6.



Musical score system 2, measures 7-12. It continues the grand staff notation from the first system. Below the bass staff, the following fingering numbers are written: 9, 8, 7, 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9.

musical score for the first system, featuring piano accompaniment and vocal lines with lyrics "denn es ist". The piano part includes dynamic markings *forte* and *piano*. The vocal lines are in G major and D minor. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. The lyrics "denn es ist" are repeated across four vocal staves.

musical score for the second system, featuring piano accompaniment and vocal lines with lyrics "Sa - tans List ü - ber". The piano part includes dynamic markings *forte* and *piano*. The vocal lines are in G major and D minor. The piano accompaniment continues with similar patterns to the first system. The lyrics "Sa - tans List ü - ber" are repeated across four vocal staves.

vi - le From - men

über vie - le From - men, über vie - le From - men

From - men, über vie - le From - men

über vie - le From - men, über viele From - men

9 6 5 4 # 7 6 6 6 4 6 # 6 4 #

7 4 3 7 9 8 6 9 8

zur Ver -
 zur Ver - su - chung kom - men,
 zur Ver - su - chung
 zur Ver -

6 7 6 (#) 9 3 6 7 6 7 # 5 6 6 6 4

su - chung kom - men.
 zur Ver - su - chung kom -
 kom - men, zur Ver - su - chung kom -
 su - chung, zur Ver - su - chung kom -

5 6 6 6 6 # 7 6 7 (b) 6 6 6 6 b

The first system of the musical score consists of seven staves. The top three staves are in treble clef with a key signature of one sharp (F#). The first staff contains a complex melodic line with many sixteenth notes. The second staff has a more sparse melodic line. The third staff is marked *piano* and contains a rhythmic accompaniment. The bottom four staves are in bass clef with a key signature of one sharp. The fourth, fifth, and sixth staves are marked *men.* and contain sparse accompaniment. The seventh staff is marked *piano* and contains a bass line. Below the seventh staff, the following numbers are written: 6 9 8 7 9 6 7 6 5.

The second system of the musical score consists of seven staves. The top three staves are in treble clef with a key signature of one sharp (F#). The first staff contains a complex melodic line with many sixteenth notes. The second staff has a more sparse melodic line. The third staff is marked *piano* and contains a rhythmic accompaniment. The bottom four staves are in bass clef with a key signature of one sharp. The fourth, fifth, and sixth staves are marked *men.* and contain sparse accompaniment. The seventh staff is marked *piano* and contains a bass line. Below the seventh staff, the following numbers are written: 9 8 6 6 9 8 6 6 9 8 6 6 9 5 7 6 4 3.

The first system of the musical score consists of six staves. The top three staves are treble clefs, and the bottom three are bass clefs. The key signature is one sharp (F#). The first staff contains a complex melodic line with many sixteenth notes. The second and third staves provide harmonic support with various note values and rests. The piano accompaniment is shown in the bottom two staves, with fingerings indicated by numbers 7, 6, 5, 4, 3, 2b, 6b, 9, 8, 6, 9, 8.

The second system of the musical score continues the piece. It features the same six-staff layout. The top three staves show melodic and harmonic development, including trills (tr) and triplets (3). The piano accompaniment in the bottom two staves includes fingerings such as 6, 6, 6, 9, (3) 6, 6, 4, 6, 7, 7, 9, 7, 5, 7, 5.

ARIE.

Adagio.

Oboe d'amore. *forte* *(piano)*

Violino I. *forte* *piano*

Violino II. *forte* *piano*

Viola. *forte* *piano*

Alto.

Continuo. *forte* *piano*

forte

forte

forte

forte

forte

Ach, pianis

piano
pianissimo
pianissimo
pianissimo

schläfri-ge Seele, wie? wie? ach, schläfri-ge Seele, wie? ru-hest du noch? ach, schläfri-ge Seele, wie?

sino

2 6 4 2 3 5 3 # 8 7 6 4 2 4 2 8 7 # 6 4 6 4 2 2 4 2 6 4 6

ruhest du noch? wie? wie? wie? ru-hest du noch? ach, schläfrige Seele, wie? ru-hest du noch?

6 4 3 # 5 2 # 6 5 6 4 2 6 7 6 4 2 6 5 9 7 3 6 4 (6) 5 # 6

Er-mun - tre dich doch, er - mun-tre dich doch, er - mun-tre dich doch! Ach,

6 6 7 (6) 6 4 7 5 6 4 2 2 7 6 5

schläf-ri-ge Seele, wie? ru-hest du noch? wie? ruhest du noch? Er - mun - tre dich doch, er - mun -

6 5b 6b 4 6b 4 2 3 6b 4 2 5 5b 6b 7 6 6 6 4 5 5 #

- tre dich doch, er - muntre dich doch, er - mun - tre dich doch!

forte

6 4 2 7 6 6 5b 6 4 2 5 6 7 5 4 # 6 6 4 2 6 7 # 6 4 6 4 2

piano

2 4 2 3 4 6 5 4 3 # 5b 6 5 5 6 4 2 # 6 6 6 # 6

forte

9 3 6 6 5 6 (6 5) 6 7 5 6 6 7 6 4 2 8 3 7 6 5b

Allegro.

piano

piano

piano

piano

piano

Es möch-te die Stra-fe dich plötz-lich er-

7b 6 5b 6 6 6 7 6 5 6 # 6 # 6 5 6 5 6

wecken und, wo du nicht wachst, und, wo du nicht wa-

5 6 6 (6) 5 6 6 # 6 7 7 7 # 6 6

6 6 6 # 6 8 6 6 5 # 6 7 # 7b

Adagio.

forte *(piano)*
forte *piano*
forte *piano*
forte *piano*

- chest, im Schlafe des e-wi-gen To-des be-de-

6 6 6 4 6 6 6 (6) 7 7 6 6 6 6 6 # 6 6

- - eken, im Schlafe des e-wi-gen To - - - des be - de - - - eken.

(4) 6 7 # 6 6 6 6 7 8 6 7 5 (6) 5 *Da Capo.*

RECITATIV.

Basso.

Gott, so vor dei-ne See-le wacht, hat Abscheu an der Sünden Nacht; er sendet dir sein Gnaden-

Continuo.

licht, und will vor die-se Ga-ben, die er so reich-lich dir ver-spricht, nur off-ne Gei-stes-au-gen

ha-ben. Des Sa-tans List ist oh-ne Grund, die Sünder zu be-stricken, brichst du nun selbst den Gnaden-

bund, wirst du die Hül-fe nie er-bli-cken. Die gan-ze Welt und ih-re Glieder sind

nichts als fal-sche Brü-der; doch macht dein Fleisch und Blut hie-bei sich lau-ter Schmeiche-lei.

ARIE.
Molto Adagio.

Flauto traverso.

Violoncello piccolo.

Soprano.

Continuo. *piano*

6 7 7 7 6 7 7 6 5 7 7 6 6 7 5

7 6 6 7 7 7 6 9 6 7 6 6 6 7 #

piano
piano
Be - - - te,

be - - - te, be - - - te a - ber auch da - bei,

(9) 8) 7 7 6 7 7 6 5 7 7

be - - - te a - ber auch da - bei, be - - - te, be - - - te,

9 8 (6) 5) 7 (7) 6 5 7 7 6 7 7 9 8 7 7

be - - - te, be - - te a - ber auch da - bei mit - - ten in dem Wa -

- - chen, mit - ten in dem Wa - chen. Bit - - - te,

forte *(piano)*

bit - - - te, bit - - te bei der grossen Schuld,

bit - - - te, bit - - - te, bit - - te bei der gro - ssen

Schuld dei - nen Rich-ter um Ge - duld, dei - - nen Richter um Ge - duld, soll er dich - - von Sün - den

6 5 7 7 6 5 7 7 9 6 9 6

frei und ge - rei - - nigt ma - chen, von Sün - den frei und ge - rei - - nigt, und ge - rei - nigt ma - - chen.

7 6 6 6 9 7 7 5 3 3 7 5 #

Da Capo.

RECITATIV.

Tenore. Er sehnet sich nach unserm Schreien, er neigt sein gnädig Ohr hier auf; wenn Feinde sich auf

Continuo. 6 6 2 7 5 6 5

unsern Schaden freu - en, so sie - gen wir in sei - ner Kraft: in - dem sein Sohn, in - dem wir be - ten, uns

7 6 6 5 6 5 6

Arioso.

Muth und Kräfte schafft, und will als Helfer zu uns tre - - - - - ten.

5b 6 6 6 6 5 6 6 5 (6) 4 6 6 5

CHORAL.

Soprano.
Corno, Flauto,
Oboe d'amore,
Violino I. col Soprano.

Alto.
Violino II. coll'Alto.

Tenore.
Viola col Tenore.

Basso.

Continuo.

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;

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;

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;

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;

6 (6) (6) (6 5 3) 6 6 6

denn die Zeit ist nicht weit, da uns Gott wird rich - - ten, und die Welt ver - nich - - ten.
denn die Zeit ist nicht weit, da uns Gott wird rich - - ten, und die Welt ver - nich - - ten.
denn die Zeit ist nicht weit, da uns Gott wird rich - - ten, und die Welt ver - nich - - ten.
denn die Zeit ist nicht weit, da uns Gott wird rich - - ten, und die Welt ver - nich - - ten.

6 6 # 6 5 # 6 9 7 5 6 # 5 6 6 6 6 5 3