

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 staves 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.

The fourth system continues the musical piece. The upper staff has a melodic line with many slurs and ties, indicating a continuous flow of notes. The lower staff continues with the eighth-note accompaniment.

The fifth system is the final system on this page. The upper staff features a melodic line with many slurs and ties, and some fingering numbers (7) are visible. The lower staff continues with the eighth-note accompaniment.

(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,

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 have a key signature of one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several rests throughout the system, particularly in the bass line.

The second system of musical notation continues the piece. It features a similar texture to the first system, with intricate sixteenth-note passages in both hands. A dynamic marking of *p* (piano) is present in the second measure of the upper staff. The bass line has several rests, creating a rhythmic contrast with the active treble line.

The third system of musical notation shows a continuation of the intricate sixteenth-note patterns. The texture remains dense, with frequent beaming of notes in both staves. The bass line continues to have rests, while the treble line maintains a steady flow of sixteenth notes.

The fourth system of musical notation concludes the piece on this page. It features a final flourish of sixteenth-note passages. The bass line has several rests, and the treble line ends with a series of beamed sixteenth notes. There are some fermatas and slurs over the final notes in both staves.

**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 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 entries and the beginning of the keyboard accompaniment. The vocal parts (Soprano, Alto, and Tenor) 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 in both hands.

This system continues the keyboard accompaniment from the first system. The right hand features a complex texture of sixteenth-note runs and chords, while the left hand provides a steady bass line with occasional rests.

This system continues the keyboard accompaniment. The right hand maintains its intricate sixteenth-note patterns, and the left hand continues with a consistent bass line, showing some chromatic movement.

This system concludes the keyboard accompaniment on this page. The right hand features a dense texture of sixteenth notes, and the left hand continues with a rhythmic bass line.

**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 accompaniment 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 provides a steady accompaniment with some rests. A '7' is written above the first measure of the right hand, indicating a fingering. The system ends with a fermata.

The third system shows the continuation of the piece. The right hand has a series of sixteenth-note runs. The left hand has some rests and then enters with a steady accompaniment. A '7' is written above the first measure of the right hand. The system ends with a fermata.

The fourth system continues the piece. The right hand has a series of sixteenth-note runs. The left hand has some rests and then enters with a steady accompaniment. A '7' is written above the first measure of the right hand. The system ends with a fermata.

The fifth system continues the piece. The right hand has a series of sixteenth-note runs. The left hand has some rests and then enters with a steady accompaniment. A '7' is written above the first measure of the right hand. The system ends with a fermata.

The sixth system is the final system on this page. It continues the piece with sixteenth-note runs in the right hand. The left hand has some rests and then enters with a steady accompaniment. A '7' is written above the first measure of the right hand. The system ends with a fermata.

**Aria.**

Adagio. (♩ = 60.)

First system of the piano introduction, featuring a treble and bass clef with a 3/8 time signature. The music begins with a series of chords and moving lines in both hands.

Second system of the piano introduction, including a trill (tr) in the right hand.

Third system of the piano introduction, showing a continuation of the harmonic and melodic development.

Fourth system of the piano introduction, marked with *mf* and *cresc.* (crescendo).

Fifth system of the piano introduction, marked with *f* (forte).

**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?

Piano accompaniment for the Alto part, starting with a *pp* (pianissimo) dynamic and including a trill (tr) in the right hand.

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, schläfr-i-ge 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

- 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!

*ff* *sc.*

**Allegro.** (♩ = 60.)

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

*p*

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 half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Adagio. (Tempo I.)

The second system of the musical score includes the vocal line and piano accompaniment. The tempo is marked 'Adagio' and the dynamics include a piano (*p*) marking. The lyrics for the first two lines are:

- chest, im Schla - fe des e - wi - gen  
- er, the an - gel of death, un - a -

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics for the next two lines are:

To - des be - dek - ken, im Schla - fe des  
ware, o - ver take thee, the an - gel of

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics for the final line 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 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*

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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 watch and pray; comes the day when the whole world crash - es in - to dust and ash - es.

