

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

## **Johann Sebastian Bach's Werke**

No. 111-120

**Bach, Johann Sebastian**

**Leipzig, [1876]**

Partitur

[urn:nbn:de:bsz:31-332653](https://nbn-resolving.org/urn:nbn:de:bsz:31-332653)

# 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 4 3 7 9 8 6 9 8

*piano*

*piano*

6 5 5b 7 9 7 7 7 5 3 6 9 8 7

B.W.XXIV.

The first system of the musical score consists of six staves. The top staff is the vocal line, followed by two treble clef staves for piano accompaniment, three bass clef staves, and a final bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Below the bottom staff, there is a sequence of numbers: 7 6 7 9 8 6 6 9 8 6 6 9 8 6 (6) 9 (5) 7.

The second system of the musical score consists of six staves. The top staff is the vocal line, followed by two treble clef staves for piano accompaniment, three bass clef staves, and a final bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Below the bottom staff, there is a sequence of numbers: 6 6 6 7 6 6 6 6 6 6 6 6 6 6 6.

*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*

B.W.XXIV.

Musical score for the first system. It features a vocal line at the top with a melodic line and a piano accompaniment below. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The tempo is marked *piano*. The lyrics "reit," are written under the vocal line.

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

Musical score for the second system. It features a vocal line at the top with a melodic line and a piano accompaniment below. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The tempo is marked *forte*. The lyrics "wa - che, fleh' und be - te," are written under the vocal line.

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

B.W.XXIV.

Musical score system 1, measures 1-4. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first two staves are vocal parts with lyrics "te,". The third staff is a piano accompaniment with a complex rhythmic pattern. The bottom two staves are bass clef parts, with the lower staff including a figured bass line: (4 3) 6 5 4 3 2 5 4 3 7 9 8 6 9 8.

Musical score system 2, measures 5-8. It continues the musical score with similar instrumentation. The piano accompaniment in the third staff includes the instruction "piano". The bottom staff includes a figured bass line: (6) 6 5 6 7 9 7 5 5 4 3 6 9 8 7.

B.W. XXIV.

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

*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 6 7 6 6 5 6 5 (6) (3) 6 6 #

B.W.XXIV.

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 -". Below the piano part, there are fingerings: (8) 6 9 8 6 6 5 9 8 6 6 9 7 6 2 5 6 4.

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *piano* and *forte*. The vocal line includes the lyrics: "tre - te; un - ver - hofft be - tre - te;". Below the piano part, there are fingerings: 6 4 3 5 6 6 7.

B.W.XXIV.

The first system of the musical score consists of five staves. The top three staves are in treble clef with a key signature of one sharp (F#). The fourth and fifth staves are in bass clef with the same key signature. The music is written in a 3/4 time signature. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a rhythmic accompaniment of eighth notes. The fourth and fifth staves contain a bass line with some rests. Below the fifth staff, there are several numbers: 4, 3, 6b, 6b, 7, 4b, 3, 5, 6b, 4, 3, 6.

The second system of the musical score also consists of five staves, following the same layout as the first system. The notation is more complex, featuring many sixteenth and thirty-second notes in the upper staves. The bass line in the fifth staff includes several numbers: 9, 8, 2b, 6, 9b, 8, 7, 9, 8 (6), 9, 8, 6, 6.

B.W. XXIV.



Musical score for the first system. It consists of six staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom three are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics for the vocal parts are: "denn es ist". The piano part includes dynamic markings "forte" and "piano".

Musical score for the second system. It consists of six staves. The top three staves are for the vocal parts, and the bottom three are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics for the vocal parts are: "Sa - - - tans List ü - - - ber" and "Sa - tans List über vie - le". The piano part includes dynamic markings "forte" and "piano".

B.W.XXIV.

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are:

vie - - 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

Fingerings: 9 8 5 4 7 6 6 8 6 4 5

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are:

über viele From - men, über viele From - men

Fingerings: 3 3 3 2 9 8

B.W. XXIV.

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

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

B.W.XXIV.

musical score system 1, featuring treble and bass clefs, piano markings, and mensural notation.

*piano*

men.

men.

men.

*piano*

6 9 8 7 9 6 7 6

musical score system 2, featuring treble and bass clefs, piano markings, and mensural notation.

*piano*

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

B.W.XXIV.



Musical score system 1, measures 1-3. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains a complex rhythmic pattern of sixteenth notes. The second and third staves show a more melodic line with some rests. Below the staves, there are four empty bass clef staves. At the bottom of the system, there are two lines of bass clef notation with fingerings: 7 6 5 4 3 and 2 6 5 4 3 2 1.



Musical score system 2, measures 4-6. It continues the piece with similar rhythmic and melodic patterns. The first staff has a dense sixteenth-note texture. The second and third staves have a more flowing melodic line. Below the staves, there are four empty bass clef staves. At the bottom of the system, there are two lines of bass clef notation with fingerings: 6 5 4 3 2 1 and 2 (3) 6 5 4 3 2 1.

B.W. XXIV.

ARIE.  
Adagio.

Oboe d'amore. *forte* (piano)

Violino I. *forte* piano

Violino II. *forte* piano

Viola. *forte* piano

Alto.

Continuo. *forte* piano

*forte*

*Ach, pianis.*

B.W.XXIV.

*piano*

*pianissimo*

*pianissimo*

*pianissimo*

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

*simo*

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

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

B.W.XXIV.

schlief.ri.ge Seele, wie? ru\_hest du noch? wie? ruhest du noch? Er - mun\_tre dich doch, er.mun -

6 5 6 5 4 6 5 4 3 2 3 4 5 6 7 6 5 4 3 2 1

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

*forte*

6 4 2 7 6 5 4 3 2 1 2 3 4 5 6 7 6 5 4 3 2 1

*piano*

6 4 2 7 6 5 4 3 2 1 2 3 4 5 6 7 6 5 4 3 2 1

B.W. XXIV.



*forte*

*forte*

*forte*

*forte*

*forte*

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

**Allegro.**

*piano*

*piano*

*piano*

*piano*

*piano*

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

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

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

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

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

Adagio.

*forte* *piano* *forte* *piano* *forte* *piano*

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

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

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

(1) 6 6 6 6 6 6 6 6 (4) (5) Da Capo.

B.W.XXIV.

## RECITATIV.

Basso. Continuo.

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

B.W.XXIV.

This musical score is for a piece in G major, BWV 234, originally from the Notebook for Anna Bach. The score is arranged for piano and voice. It consists of four systems of music. The piano part is written in treble and bass clefs, while the vocal part is in treble clef. The lyrics are in German: "Be - te, be - te a - ber auch da - bei, be - te a - ber auch da - bei, be - te, be - te". The piano part features intricate arpeggiated figures, particularly in the right hand. The vocal part is a simple melody with lyrics underneath. Fingerings and breath marks are indicated throughout the score.

Be - te,

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

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

B.W. XXIV.

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

- - chen, mit - ten in dem Wä - chen. *forte* *(forte)* *(piano)* *(piano)*  
Bit - - - te,

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

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

B.W.XXIV.

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

4 3 2 2 6 3 7 7 4 4 3 6 ]

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

4 3 3 6 9 7 3 4 3 3 2 Da Capo.

## RECITATIV.

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

Continuo. 6 6 37 59 6 3

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

7 6 4 3 4 3 6

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

37 6 6 6 6 5 6 6 3 3 (5) 4 6 6 4 3

B.W.XXIV.

CHORAL.

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



Drum so lasst uns weil die Angst, Noth im - mer - dar und Ge - fahr wa - chen, fle - hen, im - mer nä - her be - - - ten, tre - - - ten;

Alto.  
Violino II. coll'Alto.



Drum so lasst uns weil die Angst, Noth im - mer - dar und Ge - fahr wa - chen, fle - hen, im - mer nä - her be - - - ten, tre - - - ten;

Tenore.  
Viola col Tenore.



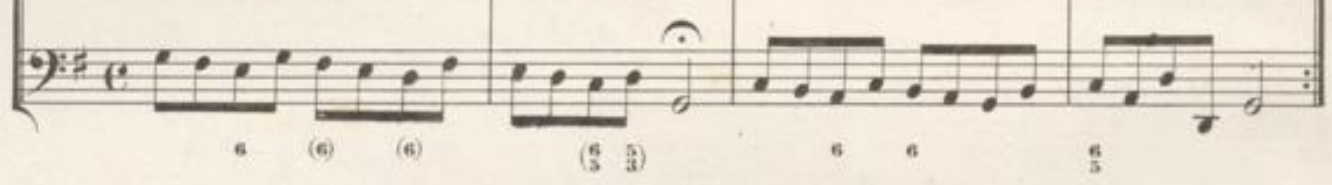
Drum so lasst uns weil die Angst, Noth im - mer - dar und Ge - fahr wa - chen, fle - hen, im - mer nä - her be - - - ten, tre - - - ten;

Basso.



Drum so lasst uns weil die Angst, Noth im - mer - dar und Ge - fahr wa - chen, fle - hen, im - mer nä - her be - - - ten, tre - - - ten;

Continuo.



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



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 # 6 9 2 5 6 4 5 6 6 6 6 6 5