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Johann Sebastian Bach's Werke

No. 111-120

Bach, Johann Sebastian

Leipzig, [1876]

115. Mache ich, mein Geist, bereit

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Cantate

Am vierundmanzigsten Sonntage 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 4 3 7 9 8 6 9 8

piano

piano

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

B.W.XXIV.

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 the word "reit," written below. The piano part is marked "piano".

(8) 6 9 8 6 6 9 8 (6) 6 7 5 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 four staves with the lyrics "wa - che, fleh' und be - te," written below. The piano part is marked "forte".

wa - che, fleh' und be - te,
 wa - che, fleh' und be -
 wa - che, fleh' und be - te, fleh' und be -
 wa - che, fleh' und be - te, fleh' und be -

forte

6 7 5 6 4 6 6 7 6 6 5 6 6

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te,
te,
te,

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

piano
piano

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

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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 a *piano* dynamic marking. 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, 5b, 5b, 7, 4b, 3, 5, 5b, 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 notes and some triplets. The bass line in the fifth staff includes several numbers: 9, 8, 2b, 5, 9b, 8, 7, 9, 8 (6), 9, 8, 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 *forte* and *piano*. The vocal line has the lyrics "denn es ist".

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *forte* and *piano*. The vocal line has the lyrics "Sa - - tans List ü - - ber" and "Sa - tans List über vie - le".

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 6 7

Musical score for the second system, primarily piano accompaniment.

Fingerings: 3 3 3 2 2 9 8 6 9 8

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

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Musical score system 1, measures 1-8. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The music includes a piano accompaniment and three vocal parts for men. The piano part is marked "piano" and includes fingering numbers 6, 9, 8, 7, 9, 6, 7, 6. The vocal parts are marked "men." and have rests in measures 1-4.



Musical score system 2, measures 9-16. It continues the musical score with the same instrumentation. The piano part includes fingering numbers 9, 8, 6, 6, 9, 8, 6, 6, 9, 8, 6, 6, 9, 5, 7, 6, 4, 3. The vocal parts have rests in measures 9-12.

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

6 5 4 3 (3) 6 5 4 3 2 1 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.

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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,

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

piano

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

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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

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The first system consists of six staves of piano music. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a complex texture with many sixteenth-note passages. Below the staves, there are several numbers: 6 6 5 # 6, 6 6, 6 5 #, 5 7, and 5 2.

Adagio.

The second system includes vocal lines and piano accompaniment. It starts with the tempo marking 'Adagio.' and dynamic markings '(forte)' and '(piano)'. The vocal line is in bass clef, with lyrics: '- chest, im Schlafe des e-wi-gen To-des be-de-'. The piano accompaniment consists of five staves. Below the staves, there are several numbers: 6 8 6, 4 8 4 5, (8), 7 7 6, 6 6 5 4 6 #, 8 4 3, and 6 5.

The third system continues the vocal and piano introduction. The vocal line is in bass clef, with lyrics: '- eken, im Schlafe des e-wi-gen To-des be-de- eken.' The piano accompaniment consists of five staves. Below the staves, there are several numbers: (4) 6, 8 8 6, 6, 5, 7 7 6, 6 6 5 4 6 #, 8 4 3, (4) 5, and Da Capo.

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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 Gli-eder 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.

The musical score is arranged in four systems. Each system contains three staves: a treble clef staff for the right hand piano part, a bass clef staff for the left hand piano part, and a vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in German and are written below the vocal line. The piano part features intricate arpeggiated patterns in the right hand and a steady bass line in the left hand. The vocal line includes lyrics such as "Be - - - te," and "be - - - te a - ber auch da - bei,". The score concludes with the alphanumeric code "B.W. XXIV." at the bottom center.

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

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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 5 3 6 9 7 3 4 3 2 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 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 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

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CHORAL.

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

Alto.
Violino II. coll'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;

Tenore.
Viola col 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;

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;

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