

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

(Coro.)  
(Allegro moderato ♩ = 120.)

The first system of musical notation for the Coro movement. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/4. The music begins with a forte (f) dynamic marking. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with quarter and eighth notes.

The second system of musical notation. It continues the two-staff format. The treble staff has a melodic line with various ornaments and slurs. The bass staff continues with a steady accompaniment. The dynamics remain consistent with the first system.

The third system of musical notation. The treble staff shows a melodic line with a piano (p) dynamic marking. The bass staff continues with its accompaniment. The music maintains its rhythmic structure.

The fourth system of musical notation. The treble staff features a more active melodic line with many sixteenth notes. The bass staff continues with its accompaniment. The dynamics are consistent.

The fifth system of musical notation. The treble staff has a melodic line with many sixteenth notes and slurs. The bass staff continues with its accompaniment. The dynamics are consistent.

J.S. Bach - Church Cantatas BWV 115

(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

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

The second system continues the vocal and piano parts from the first system. The vocal parts have lyrics that overlap with the first system. The piano accompaniment continues with the same rhythmic pattern, including some trills and grace notes in the right hand.

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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,

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "wa - che, fleh' und watch - ing, pray - ing,". The keyboard part features a complex texture with many sixteenth and thirty-second notes.

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 second system continues the vocal parts and keyboard accompaniment. The lyrics are: "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 keyboard part continues with its intricate texture, including some chromatic passages.

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First system of musical notation, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the bass staff. The notation shows a mix of eighth and sixteenth notes.

Third system of musical notation, showing more complex rhythmic patterns with many sixteenth notes in both staves.

Fourth system of musical notation, featuring a dense texture of sixteenth notes and some triplet markings in the bass staff.

**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 - -

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te;  
ing.

te;  
ing.

te;  
ing.

*p*

This system contains the first four staves of the score. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics 'te; ing.' written below each staff. The bottom two staves are the piano accompaniment, starting with a piano (*p*) dynamic marking. The music is in G major and 4/4 time.

This system contains the fifth and sixth staves of the score, which are the piano accompaniment. The music continues with intricate keyboard textures in both hands.

This system contains the seventh and eighth staves of the score, which are the piano accompaniment. The music continues with intricate keyboard textures in both hands.

This system contains the ninth and tenth staves of the score, which are the piano accompaniment. The music continues with intricate keyboard textures in both hands.

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**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,

*f* *p*



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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,

The first system of the piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a melodic line with a wide interval, while the left hand provides a rhythmic accompaniment of eighth notes.

The second system continues the piano accompaniment, maintaining the melodic and rhythmic patterns established in the first system.

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 -

The final system of the piano accompaniment concludes the piece with a melodic flourish in the right hand and a steady accompaniment in the left hand.

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.

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First system of the musical score, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a complex, flowing melody in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score, showing further progression of the piece.

Fourth system of the musical score, maintaining the intricate texture of the previous systems.

Fifth system of the musical score, featuring a dense and active melodic line in the treble.

Sixth system of the musical score, concluding with a trill (tr) in the treble clef and a final cadence.

**Aria.**

Adagio. (♩ = 60.)

**Alto.**

Ach, schläf-ri-ge See-le, - wie?  
 Ah, slumb-er-ing spir-it, - why?

wie?  
 Why?

ach, schläf-ri-ge See-le, - wie?  
 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?  
 thou?  
 Er-mun - tre dich doch, er - mun - tre dich doch, er -  
 Be - stir - thy-self now, be - stir thy-self now, be -

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

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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!

*p*

*p*

*mf*

*ppsc.*

**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 - - - -



Adagio. (Tempo I.)

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

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

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 - ken, 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 andd 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*

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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.**  
(♩ = 56.)

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.*

denndie Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.  
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denndie Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.  
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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.*