

Cantate

Achtzigste Sonnwendfeier der Evangelischen Kirche in Deutschland

„Mache dich, mein Geist, bereit“

N^o 115.

Dominica 22 post Trinitatis.

„Mache dich, mein Geist, bereit.“

Flauto traverso.

Oboe d'amore.

Violino I. II.,
Viola. *forte*

Soprano.
CORNO col Soprano.

Alto.

Tenore.

Basso.

Continuo. *forte*

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

piano

piano

6 6 5^b 7 9 7 7 7 5 4 3 *piano* 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 5 6 5 6 6 6 6 6 6 6 6 6 6 #

Musical score for the first system. It includes a piano accompaniment with a treble and bass clef, and three vocal staves (Soprano, Alto, Bass). The piano part features a melodic line with a *piano* dynamic marking. The vocal parts enter with the word "reit,". Below the vocal staves, there are guitar chord diagrams: (6) 6 9 8 6 6 9 8 (6) 6 7 7.

Musical score for the second system. It includes a piano accompaniment with a treble and bass clef, and three vocal staves. The piano part features a melodic line with a *forte* dynamic marking. The vocal parts enter with the lyrics "wa - che, fleh' und be - te,". Below the vocal staves, there are guitar chord diagrams: 6 # 5 6 6 4 6 6 7 6 6 5b 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 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 5 6 7 6 6 5 (6) (5) 6 6 #

B.W.XXIV.

Musical score for the first system. It features a vocal line at the top and piano accompaniment below. The piano part includes a treble clef staff with a *piano* dynamic marking and a bass clef staff with a *forte* dynamic marking. The vocal line includes the lyrics: "un - ver - hofft be -". Below the piano part, there are three staves for a three-part vocal setting, each with the word "Zeit" and the lyrics "un - ver - hofft be -". The piano accompaniment includes a series of 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 at the top and piano accompaniment below. The piano part includes a treble clef staff with a *piano* dynamic marking and a bass clef staff with a *piano* dynamic marking. The vocal line includes the lyrics: "tre - te; un - ver - hofft be - tre - te;". Below the piano part, there are three staves for a three-part vocal setting, each with the lyrics "tre - te; un - ver - hofft be - tre - te;". The piano accompaniment includes a series of numbers: 6 6 # 7 6 6b 7 b 6 4 3 5 6 6 7.

The first system of the musical score consists of six staves. The top three staves are vocal parts: the first two are treble clefs and the third is an alto clef. The bottom three staves are piano accompaniment: the first is a bass clef with figured bass notation, and the next two are treble clefs. The key signature is one sharp (F#). The figured bass notation includes numbers such as 5, 3, 9b, 6, 7, 4b, 3, 6, 6b, 7, 1, 3, and 6.

The second system of the musical score continues the composition with the same six-staff layout. The key signature remains one sharp (F#). The figured bass notation in the bottom-most staff includes numbers such as 9, 8, 7b, 6, 9b, 8, 7, 9, 8, (6), 6, 9, 8, 6, and 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".

Fingerings for the piano part: 9^b, 8, (6), 6, 9, 5, 7^b, 6, (7), 6, 6.

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 über vie - le".

Fingerings for the piano part: 9, 8, 6, 7, 6, #, #, 6, 9, 8, 5^b, 5, 6.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts include a soprano line, a mezzo-soprano line, and a bass line. The piano accompaniment consists of three staves: two treble clefs and one bass clef.

Lyrics for the vocal parts:

Soprano: vie - - le From - - - men
 Mezzo-soprano: über vie - le From - - - men, über vie - le From - men
 Bass: From - men, über vie - - le From - - - - - - - - - - - men
 Bass (lower): über vie - le From - men, über viele From - men

Fingerings for the piano accompaniment (bottom staff): 9 8 5 4 # 7 6 6 7 6 6 # 6 4 #

Musical score for the second system, continuing the vocal and piano parts from the first system. It features the same vocal lines and piano accompaniment structure.

Fingerings for the piano accompaniment (bottom staff): 7 # 4 3 7# 9 8 6 9 8

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 six staves. The top three staves are vocal parts, and the bottom three are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes the instruction *piano* and *men.* (meno) in several places. The bottom staff contains the following fingering numbers: 6, 9, 8, 7, 9, 6, 7, 6, 5.

The second system of the musical score continues the composition with six staves. It features similar vocal and piano parts as the first system. The piano part includes the instruction *piano*. The bottom staff contains the following fingering numbers: 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 vocal parts: the first staff has a treble clef and a key signature of one sharp (F#); the second and third staves have a soprano and alto clef respectively, both with a key signature of one sharp. The bottom three staves are for guitar, with a bass clef and a key signature of one sharp. The guitar part includes a sequence of fret numbers: 7, 6, 5, 4, 3 in the first measure; 7b, 6b, 9, 8 in the second measure; and 6, 9, 8 in the third measure.

The second system of the musical score continues the vocal and guitar parts. It consists of six staves. The top three staves are vocal parts, and the bottom three staves are for guitar. The guitar part includes a sequence of fret numbers: 6, 6, 6 in the first measure; 9, (3), 6, 6, 7, 7, 9 in the second measure; and 7 in the third measure. The system concludes with a fermata over the final note of the vocal line.

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*

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

forte *forte* *forte* *forte* *forte*

5 6 6 # 6 5 9 3 6 6 5 6 6 5 6 7 8

Ach, pianis.

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

piano

pianissimo

pianissimo

pianissimo

schläfrige Seele, wie? wie? ach, schläfrige Seele, wie? ruhest du noch? ach, schläfrige Seele, wie?

simo

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

ruhest du noch? wie? wie? wie? ruhest du noch? ach, schläfrige Seele, wie? ruhest du noch?

6 1 3 # 9b 5 6 4 2 6 7 6 2 6 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 (8) 6 4 7 5 6 4 2 2 7b 6 5

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

6_b 6_b 4 6_b 7 6 6 6 4 5 5 #

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

forte *forte* *forte* *forte* *forte*

6 7 6 6 6 6 7 4 # 6 6 2 8 7 6 6 2

piano *piano* *piano* *piano* *piano*

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

forte forte forte forte forte

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

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

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

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 Glie-der 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

First system of musical notation. It consists of four staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and three piano accompaniment staves (right hand in two staves, left hand in one). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. A flat (b) is placed above the first measure of the vocal line. Fingering numbers (6, 7, 7, 7, 6, 7, 7, 6, 5, 7, 7, 6, 6, 7, 5) are written below the bass line.

Second system of musical notation. It continues the vocal and piano parts. The piano part includes the instruction "piano" in two places. The vocal line has the lyrics "Be - - - te,". Fingering numbers (7, 6, 6, 7, 7, 7, 6, 9, 6, 7, 6, 2, 6, #, 6, 7, #) are written below the bass line.

Third system of musical notation. The piano part continues with a similar rhythmic texture. The vocal line has the lyrics "be - - - te, be - - - te. a - ber auch da - bei,". Fingering numbers (8, 8, 7, 7, 6, 7, 7, 6, 5, 7, 7) are written below the bass line.

Fourth system of musical notation. The piano part continues. The vocal line has the lyrics "be - - - te a - ber auch da - bei, be - - - te, be - - - te,". Fingering numbers (8, (6) (5), 7, (7), 6, 5, 7, 7, 6, 7, 7, 9, 8, 7, 7) are written below the bass line.

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

- - chen, mit - ten in dem Wa - ehen. 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 6 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 5 # 6 9 7 7 5 5 7 #

Da Capo.

RECITATIV.

Tenore.

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

Continuo.

6 6 2/2 5b 6b

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

7 6 6b 5 6 5 6

Arioso.

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

5b 6 2/2 6 6 6 5 6 6 5 (6) 4 6 6 4 3

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 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.

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

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