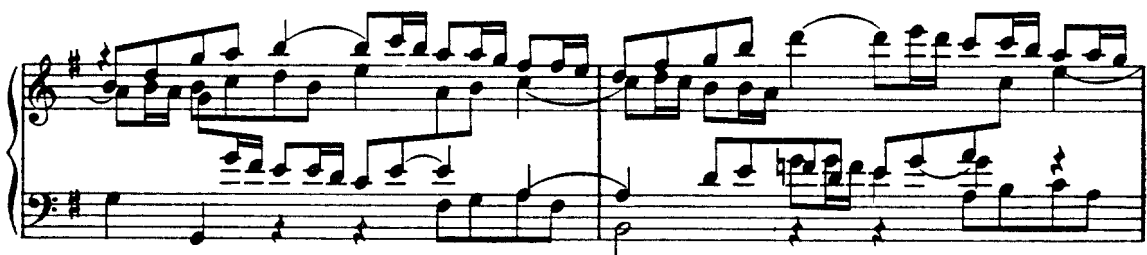
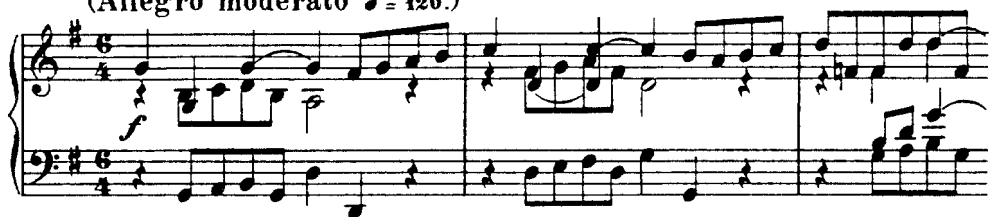


J.S. Bach
Cantata No. 115
Mache dich, mein Geist, bereit

(Coro.)

(Allegro moderato $\text{♩} = 120$.)



(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 -

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,

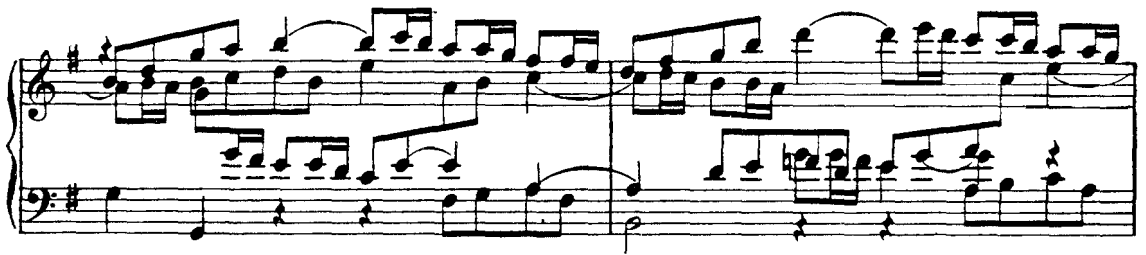
wa - che, fleh' und
watch - ing, pray - - ing,

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,



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

A

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

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,

First system of the piano introduction. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of the piano introduction. The musical texture continues with the right hand's melodic line and the left hand's accompaniment.

Vocal entry for the first voice part. The lyrics are written in German and English below the staff.

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

Third system of the piano introduction. The right hand continues its melodic development, and the left hand maintains the accompaniment.

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.

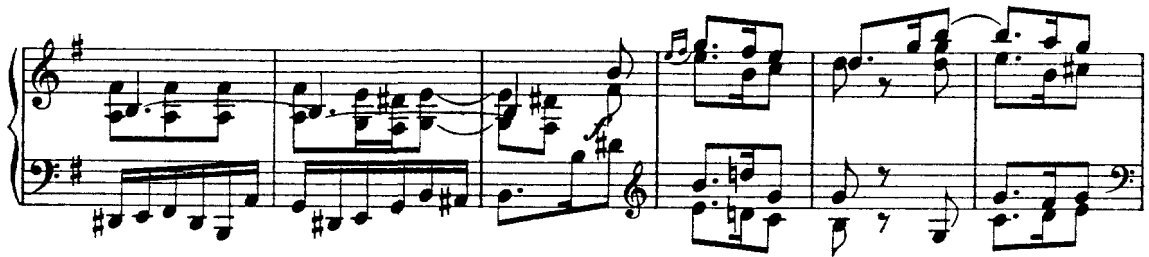
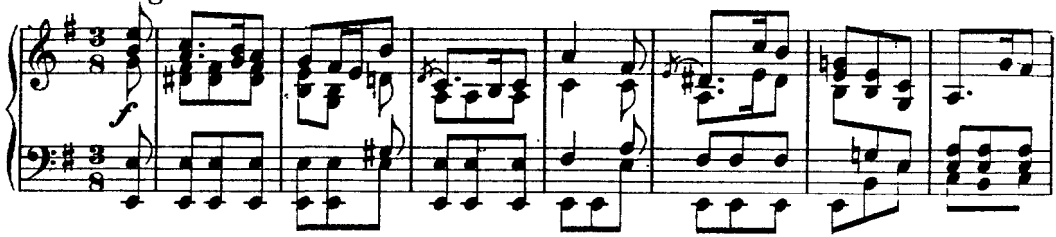
men.
thee.

men.
thee.

This image displays a musical score for the piano accompaniment of J.S. Bach's Cantata No. 115, BWV 105. The score is written in G major (one sharp) and consists of six systems of music, each with a treble and bass staff joined by a brace. The piece is in 3/4 time. The first system shows a complex texture with rapid sixteenth-note passages in the treble and a more rhythmic bass line. The second system continues this texture, featuring some rests in the bass. The third system introduces a trill in the bass line. The fourth system features a prominent trill in the treble. The fifth system continues the intricate sixteenth-note patterns. The sixth system concludes the piece with a final cadence, including a trill in the bass and a half-note resolution in the treble.

Aria.

Adagio. (♩ = 80.)

**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



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, schläfrige Seele, wie? ru - hest du
 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!

The piano accompaniment consists of two staves (treble and bass clef) in G major (one sharp). The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand provides a steady harmonic foundation with chords and moving lines.

rpsco.

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 - - - -

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line consists of a single melody line. The piano accompaniment is divided into two parts: the right hand (treble clef) and the left hand (bass clef). The right hand part includes chords and arpeggiated figures, while the left hand part provides a simple harmonic foundation with eighth and quarter notes. The score is written in a clear, legible style with standard musical notation.

Adagio. (Tempo I.)

Adagio. (Tempo 1.)

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

The musical score is written for voice and piano. The vocal part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "To - des be - dek - ken, im Schla - fe des ware, o - ver take thee, the an - gel of". The piano accompaniment consists of two staves, treble and bass, both with a key signature of one sharp. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and octaves.

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 Blut hier bei sich 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, ye,

be - - - te, be - te a - ber auch da - bei mit - ten
 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.

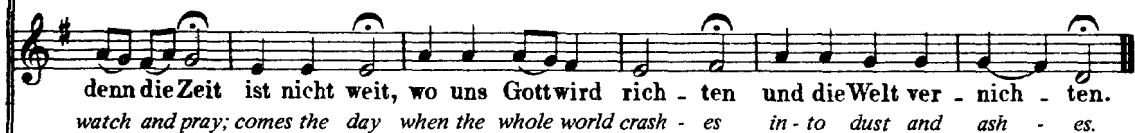

Drum so lasst uns im - mer - dar wa - chen, fle - hen, be - - ten, {
 weil die Angst, Noth und Ge - fahr im - mer nä - her tre - - ten; }
 Bear we then, our woes and cares pen - i - tent and fear - - ing, {
 lest the day come, un - a - wares which is ev - er near - - ing; }

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; }



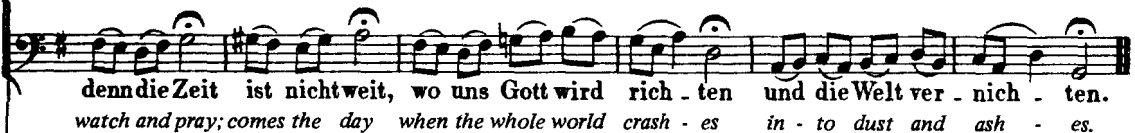

denndie Zeit ist nicht weit, wo uns Gott wird rich - ten und die Welt ver - nich - ten.
 watch and pray; comes the day when the whole world crash - es in - to dust and ash - es.



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