

Gantate

An zuriindzwanzigsen 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. *forte*

Soprano.
Corno col Soprano.

Alto.

Tenore.

Basso.

Continuo. *forte*

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

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

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 lines are marked with the word "reit,". The system concludes with a series of figured bass notes: (7) 6 9 x 6 6 9 8 (6) 6 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 lines contain the lyrics "wa - che, fleh' und be - te,". The system concludes with a series of figured bass notes: 6 # 5 6 4 6 5 7 6 6 5 b 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 5 6 5b 7 9 7 7 7 5 4 3 6 9 8 7

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

Musical score for the first system. It includes piano and forte dynamics. The vocal lines contain the lyrics: "un - ver - hofft be -". The piano part includes the word "Zeit" repeated three times. The bass line features a sequence of numbers: (6) 6 9 8 6 6 5 9 8 6 6 9 7 6 # 5 6 6 2.

Musical score for the second system. It includes piano dynamics. The vocal lines contain the lyrics: "tre - te; un - ver - hofft be - tre - te;". The piano part includes the word "Zeit" repeated three times. The bass line features a sequence of numbers: 6 6 # 7 6 6 7 6 4 3 5 6 6 7.



Musical score system 1, measures 1-8. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score includes a vocal line and a piano accompaniment. The piano part consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a bass line. Below the piano part, there are guitar chord diagrams for measures 1 through 8.

5 4 3 6b 6 7 4b 3 6 5 6b 7 4 3 6



Musical score system 2, measures 9-16. It continues the musical piece from the first system. The notation and instrumentation are consistent. Below the piano part, there are guitar chord diagrams for measures 9 through 16.

9 8 7b 6 9b 8 7 9 8 (7) 6 9 8 6 6

Musical score for the first system. It includes a piano accompaniment with three staves (treble, middle, and bass clefs) and four vocal staves (Soprano, Alto, Tenor, Bass). The piano part features intricate sixteenth-note patterns. The vocal lines are in German, with the lyrics "denn es ist" appearing in all parts. Dynamic markings include *forte* and *piano*. Fingerings are indicated by numbers 9b, 8, (6), 6, 9, 5, 7b, 6, (7), 6, and 6.

Musical score for the second system. It continues the piano accompaniment and vocal lines from the first system. The piano part has dynamic markings of *forte*, *piano*, and *forte*. The vocal lines have lyrics "Sa - - tans List ü - - ber" in German. Fingerings are indicated by numbers 9, 8, 6, 7, 6, #, #, 6, 9, 8, 5b, 5, 6.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 3/4 time. It consists of six staves: three for the piano (treble, middle, and bass clefs) and three for the voice (bass, alto, and tenor clefs). The piano accompaniment includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal lines are in bass clef and contain the following lyrics:

Die - - - - -
 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 9 5 2 # 7 6 6 6 6 6 # 6 4 #

Musical score for the second system, featuring piano accompaniment. The score is in G major and 3/4 time. It consists of six staves: three for the piano (treble, middle, and bass clefs) and three for the voice (bass, alto, and tenor clefs). The piano accompaniment continues with complex rhythmic patterns. The vocal lines are empty.

Fingerings: 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 2

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 seven staves. The top three staves are in treble clef with a key signature of one sharp (F#). The first staff contains a complex melodic line with many sixteenth notes. The second staff has a more rhythmic accompaniment. The third staff is marked *piano* and features a melodic line with some rests. The bottom four staves are in bass clef with a key signature of one sharp. The fourth, fifth, and sixth staves are marked *men.* and contain sparse rhythmic accompaniment. The seventh staff is marked *piano* and contains a melodic line. Below the seventh staff, the following numbers are written: 6 9 8 7 9 6 7 5.

The second system of the musical score consists of seven staves. The top three staves are in treble clef with a key signature of one sharp (F#). The first staff contains a complex melodic line with many sixteenth notes. The second staff has a more rhythmic accompaniment. The third staff is marked *piano* and features a melodic line with some rests. The bottom four staves are in bass clef with a key signature of one sharp. The fourth, fifth, and sixth staves are marked *men.* and contain sparse rhythmic accompaniment. The seventh staff is marked *piano* and contains a melodic line. Below the seventh staff, the following numbers are written: 9 8 6 6 9 8 6 6 9 8 6 6 9 5 7 6 4 3.

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

6 6 6 9 (3) 6 6 7 7 9 7 5

ARIE.
Adagio.

Oboe d'amore. *forte* *(piano)*

Violino I. *forte* *piano*

Violino II. *forte* *piano*

Viola. *forte* *piano*

Alto.

Continuo. *forte* *piano*

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

Ach,
pianis.

piano
pianissimo
pianissimo
pianissimo

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

simo

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

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

6 4 3 # 7 5 6 5 6 4 2 7 6 4 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 (6) 4 7 6 4 2 2 7 6 5

forte

forte

forte

forte

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

Allegro.

piano

piano

piano

piano

piano

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

7 7 6 5 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 7 7 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 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*

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

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

piano
piano
Be - - - te,

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

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

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

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

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

7 7 7 6 5 7 7 6 9 7

- - chen, mit ten in dem Wa - - chen. Bit - - - te,

forte *(piano)*

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

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

6 5 6 7 6 5 7 6 5 7 8 8 6 7 7 7

bit - - - te, bit - - - te, bit - - - te bei der gro - ssen

6 5 7 7 6 5 5 7 [6 5 7 7

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

6 9 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 2 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 7 5 6 5

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

7 6 6 5 6 5 6

Arioso.

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

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

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

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

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

6 6 # 9/32 # 6 9 7 5 6 # 5 6 6 6 6 5 3