

Johann Sebastian
BACH

Mache dich, mein Geist, bereit
O my spirit, be prepared
BWV 115

Kantate zum 22. Sonntag nach Trinitatis
für Soli (SATB), Chor (SATB)
Flöte, Oboe d'amore, Horn
2 Violinen, Viola, Violoncello piccolo und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 22nd Sunday after Trinity
for soli (SATB), choir (SATB)
flute, oboe d'amore, horn
2 violins, viola, violoncello piccolo and basso continuo
edited by Reinhold Kubik
English version by Jean Lunn

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.115

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Vorwort

Die Kantate gehört als Beitrag zum 22. Trinitatissonntag zu Bachs zweitem Leipziger Kantatenjahrgang, der Folge der Choralkantaten, und erklang erstmals Anfang November 1724. Das von dem Dresdner Hof- und Justizrat Johann Burkhard Freystein gedichtete und 1697 erstmals veröffentlichte zehnstrophige Lied „Mache dich, mein Geist, bereit“ kann allerdings nicht als ein Hauptlied des genannten Sonntags gelten. Anderweitige Bezüge auf die Lesung des Tages, das Gleichnis vom Schalksknecht im 18. Kapitel bei Matthäus, läßt der Kantatentext ebenfalls vermissen. Da das genannte Lied der Gesangbuchrubrik „Von dem christlichen Leben“ angehört und dem 22. Trinitatissonntag üblicherweise Lieder dieses Charakters zugeordnet wurden, läßt sich wenigstens eine lose Beziehung zwischen Lied und Detempore herstellen. Freysteins Lied über die Worte „Wachet und betet“ aus dem 26. Kapitel bei Matthäus ist zudem eine gewisse Endzeitstimmung eigen, heißt es doch in der Schlußstrophe mit Blick auf das Jüngste Gericht: „Drum so laßt uns immerdar / wachen, flehen, beten, / weil die Angst, Not und Gefahr / immer näher treten; / denn die Zeit / ist nicht weit, / da uns Gott wird richten / und die Welt vernichten“. Wachen, Flehen, Beten heißt der Tenor des Liedes, das sich von da her ohne weiteres für den letzten Sonntag im Kirchenjahr eignen würde. Neben der Endzeit spielt in Freysteins Lieddichtung der Versucher eine maßgebliche Rolle, so schon in der Eingangsstrophe, die ebenso wie die soeben zitierte Schlußstrophe gemäß dem für Bachs Choralkantaten gültigen Textmodell unverändert in das Kantatenlibretto aufgenommen wurde: „Mache dich, mein Geist, bereit, / wache, fleh und bete, / daß dich nicht die böse Zeit / unverhofft betrete; / denn es ist / Satans List / über viele Frommen / zur Versuchung kommen.“ Wie in Bachs Kantatenjahrgang üblich, sind die Binnenstrophen der Liedvorlage mehr oder minder frei zu Rezitativ- und Arien-texten umgeformt worden. Im vorliegenden Fall konnte der unbekannte Textbearbeiter aus dem vollen schöpfen, denn für vier Kantatensätze standen ihm doppelt so viele Liedstrophen als Rohmaterial zur Verfügung. Freysteins zweite Strophe präsentiert die Metapher vom Sündenschlaf und dessen verderblichen Folgen: „Aber wache erst recht auf / von dem Sündenschlafe, / denn es folgt sonst darauf / eine lange Strafe, / und die Not / samt dem Tod / möchte dich in Sünden / unvermutet finden“. Der Kantatentextdichter münzt dies in lebhaft daktylische Verse um, opfert aber die charakteristische Vokabel „Sündenschlaf“: „Ach schläfrige Seele, wie? ruhest du noch? / ermuntere dich doch! / Es möchte die Strafe dich plötzlich erwecken / und, wo du nicht wachest, / im Schlafe des ewigen Todes bedecken.“

Im Unterschied zu diesem eher auflockernden Verfahren gibt sich das folgende Rezitativ gedanklich beschwert. In nur 14 Versen faßt es den Inhalt samt allen wesentlichen Stichworten von vier Choralstrophen zusammen: „Gott, so vor deine Seele wacht, / hat Abscheu an der Sünden Nacht; / er sendet dir sein Gnadenlicht / und will vor diese Gaben / die er so reichlich dir verspricht, / nur offene Geistesaugen haben. / Des Satans List ist ohne Grund, / die Sünder zu bestricken; / brichst du nun selbst den Gnadenbund, / wirst du die Hilfe nie erblicken. / Die ganze Welt und ihre Glieder / sind nichts als falsche Brüder; / doch macht dein Fleisch und Blut hiebei / sich lauter Schmeichelei.“ Satz 4, die zweite Arie, übernimmt den Beginn der 7. Choralstrophe wortgetreu, fährt dann aber frei, ohne Bindung an die Vorlage fort: „Bete aber

auch dabei / mitten in dem Wachen! / Bitte bei der großen Schuld / deinen Richter um Geduld, / soll er dich von Sünden frei / und gereinigt machen.“ Das letzte Rezitativ faßt noch einmal mehrere Strophen, hier die Strophen 8 und 9, zusammen und fordert zum Gebet in Jesu Namen auf. Den Schluß des Librettos bildet, wie bereits erwähnt, die letzte Strophe von Freysteins Lieddichtung.

Bachs Komposition stellt an den Beginn die für den Kantatenjahrgang typische breit ausgeführte Choralbearbeitung mit dominierendem Instrumentalpart. Als Besonderheit ist zu vermerken, daß die hohen Streichinstrumente – beide Violinen und die Viola – zu einer gemeinsamen Stimme von sonorem Timbre zusammengezogen sind. Querflöte, Oboe d'amore und der Continuobaß vervollständigen den Quartettsatz, dessen konzertante Ambitionen vielleicht unbewußt dem Umstand Rechnung tragen, daß die Chormelodie „Straf mich nicht in deinem Zorn“ auf ein weltliches Urbild zurückgeht. Die Arie „Ach schläfrige Seele, wie? ruhest du noch“ für Alt, Oboe d'amore und Streichinstrumente folgt in Taktmaß und Rhythmik dem Modell des Siciliano, reduziert das Tempo jedoch zum Adagio und entwickelt mittels ruhiger Baßführung, einschmeichelnder Passagen des Holzblasinstruments und lang ausgehaltener Töne eine veritable Schlummerszene, in der auch die besorgte Aufforderung „ermuntere dich doch!“ wirkungslos verhallt. Ein Umschlagen in ein rasches Zeitmaß bewirkt erst der zweite Textabschnitt mit dem „Es möchte die Strafe dich plötzlich erwecken“, und ebenso unvermittelt erfolgt die Rückkehr zum Adagio, jetzt aber um die Gefahr vom „Schlafe des ewigen Todes“ sinnfällig werden zu lassen. Dem textreichen, jedoch knapp und konzentriert angelegten Baß-Rezitativ folgt mit der Sopran-Arie „Bete aber auch dabei“ ein weiterer Satz in langsamem Tempo, hier sogar mit der Vorschrift „Molto adagio“. Über einem sparsam grundierenden Baß entwickeln Singstimme und Querflöte sowie Violoncello piccolo ein dichtes Stimmengewicht, das mit seinen fast ständig abwärts gerichteten Figuren und den ausdrucksvollen Vorhalten und Vorschlägen die ernstgemeinte Aufforderung zum Gebet eindringlich vorzubringen trachtet. Das kurze Tenor-Rezitativ mit ariosem Ausklang leitet zu dem vierstimmigen Schlußchoral über, an dem die verhältnismäßig lebhaft bewegten Unterstimmen auffallen – vielleicht auch dies, wie im Eingangssatz, ein wohl unbewußter Tribut an den weltlichen Charakter der Melodie.

Die Partitur unserer Kantate gelangte nach dem Tode des Thomaskantors in den Besitz des ältesten Sohnes Wilhelm Friedemann, befand sich später in einer Berliner Privatsammlung und gehört jetzt zu den Schätzen des Fitzwilliam Museums im englischen Cambridge. Bachs Aufführungsstimmen aber verblieben der Leipziger Thomasschule; einer der Amtsnachfolger Bachs, August Eberhard Müller, nutzte sie Anfang des 19. Jahrhunderts zu einer Wiederaufführung der Kantate. Die singuläre und deshalb einiges Aufsehen erregende Darbietung bildet speziell für Leipzig einen Markstein in der Wirkungsgeschichte Johann Sebastian Bachs.

Hans-Joachim Schulze

aus: H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig und Stuttgart 2006 (Carus 24.046).

Foreword

The cantata, a contribution to the 22nd Trinity Sunday, belongs to Bach's second annual cycle of cantatas, the sequence of chorale cantatas, and was first performed at the beginning of November 1724. However, the ten-verse chorale "Mache dich, mein Geist, bereit" – written by the privy councillor and judiciary council Johann Burkhard Freystein from Dresden and first published in 1697 – cannot be regarded as one of the principal hymns for the Sunday in question. Furthermore, the cantata libretto contains no other references to the Gospel reading of the day, the Parable of the Unforgiving Servant in Matthew, chapter 18. Since the abovementioned chorale belonged to the hymnal section "Von dem christlichen Leben" (About life as a Christian), and the 22nd Trinity Sunday was usually assigned chorales of this character, it is possible to establish at least a loose connection between the chorale and the *de tempore*. Freystein's chorale on the words "wachet und betet" (watch and pray) from Matthew, chapter 26, which also displays a certain apocalyptic mood with the final verse referring to the Last Judgment: "Drum so laßt uns immerdar / wachen, flehen, beten, / weil die Angst, Not und Gefahr / immer näher treten; / denn die Zeit / ist nicht weit, / da uns Gott wird richten / und die Welt vernichten." (Therefore let us evermore / watch and pray with longing, / for grave danger, pain and fear / every day come thronging / for the time / soon shall come / when the Lord will judge us / and to death will scourge us.) Watch and pray with longing is the theme of the chorale, which would already make it well suited to the last Sunday of the Liturgical Year. In addition to the apocalypse, Freystein's poetry accords the Tempter a significant role, already in the first verse which – as in the final verse quoted above – was incorporated into the cantata text without modifications, in accordance with the libretto model that was valid for Bach's chorale cantatas: "Mache dich, mein Geist, bereit / wache, fleh und bete, / daß dich nicht die böse Zeit / unverhofft betrete; / denn es ist / Satans List / über viele Frommen / zur Versuchung kommen." As is customary in Bach's annual cycle of cantatas, the inner verses of the chorale model were more or less freely rewritten to create recitative and aria texts. In the present case, the unknown poet of the libretto was able to draw from an abundant source since he had eight verses as raw material for half as many cantata movements. Freystein's second verse presents the metaphor of sinful slumber and its ruinous consequences. The poet of the cantata libretto rewrites these lines in lively dactyls, but sacrifices the characteristic term "sinful slumber".

In contrast to this rather loosening treatment, the following recitative presents itself as weighed down by thought. In only 14 lines it summarizes the content of four chorale verses including all the key concepts. Movement 4, the second aria, adopts the beginning of the 7th chorale verse verbatim, but continues freely without fettering itself to the model: "Bete aber auch dabei / mitten in dem Wachen! / Bitte bei der großen Schuld / deinen Richter um Geduld, / soll er dich von Sünden frei / und gereinigt machen". The last recitative once again combines several verses, in this case the verses 8 and 9, and summons to prayer in the

name of Jesus. As mentioned above, the cantata closes with the last verse of Freystein's chorale text.

As is typical for works belonging to the annual cycle of cantatas, Bach's composition opens with an amply executed chorale arrangement with dominating instrumental parts. An unusual feature here is the fact that the upper strings – violins and viola – are combined into one unison part producing a sonorous timbre. The "quartet" movement is completed by transverse flute, oboe d'amore and basso continuo; perhaps its concertante ambitions subconsciously bear witness to the fact that the chorale melody for "Straf mich nicht in deinem Zorn" is of secular origin. The aria "Ach, schläfrige Seele, wie? ruhest du noch?" for contralto, oboe d'amore and strings follows the model of a siciliano, both in meter and rhythm, although its tempo is reduced to *adagio*. By means of tranquil bass lines, mellifluous woodwind passages and long held notes, a veritable slumber scene is created within which even the concerned injunction "ermuntre dich doch!" fades away without effect. Only the second section of the text "Es möchte die Strafe dich plötzlich erwecken" causes a sudden change to a fast tempo, and the return to the *adagio* occurs just as abruptly, but in this case it serves to illustrate the danger of the "Schlufe des ewigen Todes." The bass recitative is concise and concentrated even though it contains a wealth of text; this is followed by the soprano aria "Bete aber auch dabei," another movement in a slow tempo, in this case even marked "Molto *adagio*." Soprano, transverse flute and violoncello piccolo develop a dense weave of voices over a sparse bass fundament which, with its almost continually descending figures and the expressive *appoggiaturas* and *acciaccaturas*, seeks to make the very serious injunction to prayer heard emphatically. The short tenor recitative with its *arioso* ending leads into the four-part closing chorale which is remarkable for the relatively lively movement of the lower voices – perhaps this too, like in the opening movement, is a probably unconscious tribute to the secular character of the melody.

After the death of Johann Sebastian Bach, the score of the present cantata was the property of his oldest son Wilhelm Friedemann; it later found its way into a private collection in Berlin and is now one of the treasures of the Fitzwilliam Museum in Cambridge, England. Bach's performance material, however, remained in St. Thomas's School in Leipzig; one of Bach's successors, August Eberhard Müller, used it for a repeat performance of the cantata at the beginning of the 19th century. This singular – and thus somewhat sensational – performance represents, particularly for Leipzig, a landmark in the history of Johann Sebastian Bach's impact.

Hans-Joachim Schulze
Translation: David Kosviner

from: H.-J. Schulze, *Die Bach-Kantaten. Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*, Leipzig and Stuttgart, 2006 (Carus 24.046)

Mache dich, mein Geist, bereit

O my spirit, be prepared

BWV 115

Johann Sebastian Bach

1685–1750

1. Coro

Corno (Cornetto)

Flauto traverso

Oboe d'amore

Violino I, II
Viola

Soprano

Alto

Tenore

Basso

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6 5 4 3 7 6 4 3

Aufführungsdauer / Duration: ca. 22 min.

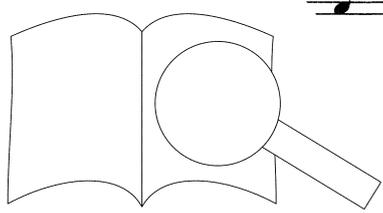
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edited by Reinhold Kubik
Generalbassbearbeitung: Paul Horn
English version by Jean Lunn

4

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



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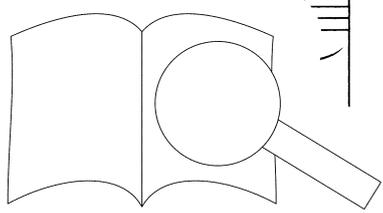
11

Ma - che dich, mein
O my spir - it,

Ma - che dich, mein Geist, be -
O my spir - it, be pre -

9 8 6 9 7 6 4 2

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Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Geist, be - reit,
 be pre - pared;

Ma - che dich, mein
 O my spir - it,

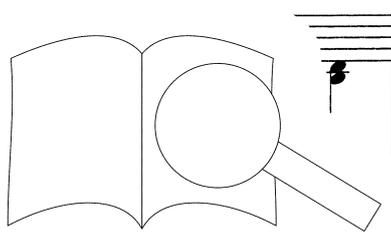
ma - che dich, mein Geist, be -
 d, O my spir - it, be pre -

Geist, be
 be

dich, mein Geist, dich, mein Geist, be -
 spir - it, my spir - it, be pre -

reit, pared, mein Geist, be - reit, mein Geist, be -
 - it, be pre - pared, O be pre -

Musical notation for the bottom system, including piano accompaniment and figured bass.



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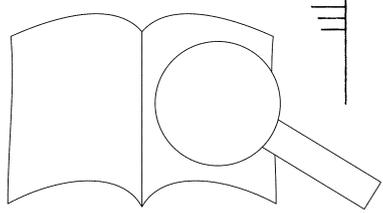
Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a series of notes with slurs.

Musical notation for the second system, featuring a piano (*p*) dynamic marking and a sequence of eighth notes.

Musical notation for the third system, including vocal lines with lyrics "reit, pared;" and a bass line.

Musical notation for the fourth system, including a piano (*p*) dynamic marking and a sequence of notes.

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17

f

wa - - - che, fleh und - te,
 watch and pray wit' - ing,

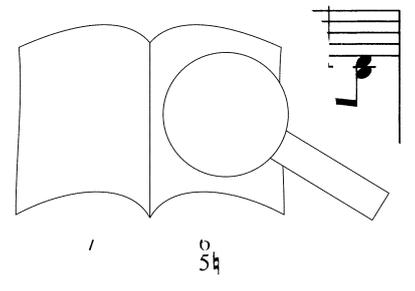
wa - che, und be - - -
 watch now, with long - - -

8 wa - che, be - te, fleh und
 watch now, h long - ing, pray with

wa - che, und be - te, fleh und
 watch with long - ing, pray with

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6 # 5 6 6 6 6
 4 5 4



Musical score for measures 22-25. Measure 22 is a whole rest. Measures 23-25 contain a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with whole notes.

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Musical score for measures 7, 8, and 9. Measure 7 has a bass line with eighth notes. Measure 8 has a bass line with eighth notes and a treble line with a whole note chord. Measure 9 has a bass line with eighth notes and a treble line with a whole note chord.

7h

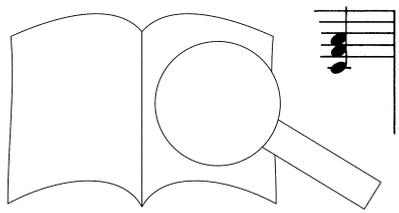
9

8

6

9

8



6

5

5h

The image shows a musical score for guitar, consisting of several systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The second system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The third system shows a treble clef staff with a melodic line starting with a piano (*p*) dynamic. The fourth system consists of five empty staves. The fifth system shows a bass clef staff with a bass line starting with a piano (*p*) dynamic. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the middle of the page. Below the watermark, there is a line of text: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

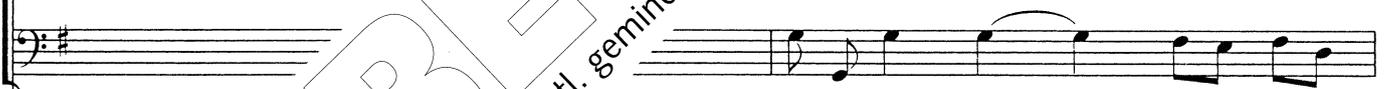
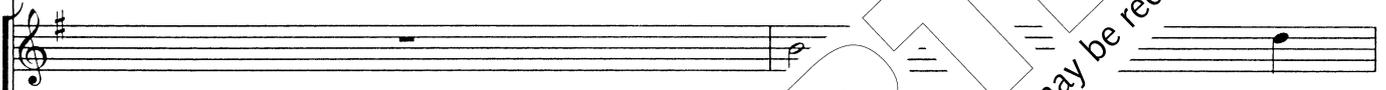
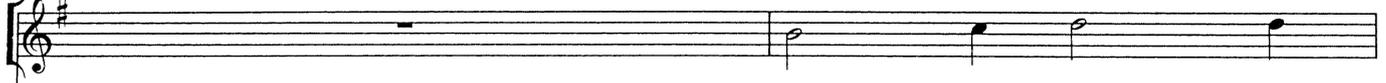
9 7 7 7 5 3 6 9 8 7

Musical score for measures 28-33. Measure 28 is a whole rest. Measures 29-30 contain a complex melodic line with many sixteenth notes. Measures 31-33 contain a bass line with eighth and quarter notes.

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Musical score for measures 34-36. Measure 34 has a bass line with eighth notes. Measure 35 has a bass line with eighth notes. Measure 36 has a bass line with eighth notes and a graphic of an open book with a magnifying glass over it.

7 6 7 9 8 6 6 7 3 3

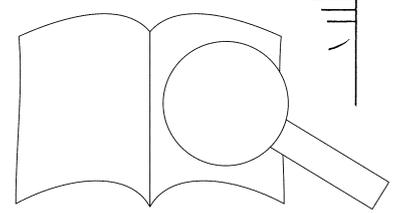


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die
e - vil

daß dich nicht, die
that the e - vil

daß dich nicht die bö - se
that the e - vil time at



9 8 6 9 7 6 4

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

Musical staff with treble clef, key signature of one sharp, and a melodic line.

Musical staff with treble clef, key signature of one sharp, and a melodic line.

Musical staff with treble clef, key signature of one sharp, and a melodic line.

Musical staff with treble clef, key signature of one sharp, and a melodic line.

bö - - se Zeit
time - - at hand

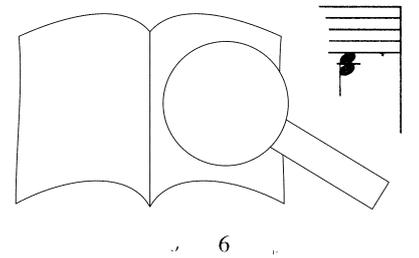
daß dich nicht die
that the e - vil

die bö - - se
the e - - vil time at

8 bö - se. daß nicht, dich nicht die bö - - se
time a* h ne e - vil time, the e - - vil time at

Zeit, hand, - - se Zeit, die bö - se Zeit, die bö - se
at hand, the e - vil, e - vil time at

Musical staff with bass clef, key signature of one sharp, and a bass line with figured bass notation: 7 5, 6 3, 6 4 2, 6 5.



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Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a series of notes with slurs.

Musical notation for the second system, featuring a piano (*p*) dynamic marking and a sequence of eighth notes.

Musical notation for the third system, showing a treble clef and a key signature of one sharp.

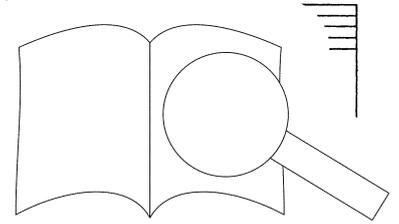
Musical notation for the fourth system, with the text "Zeit hand" written below the staff.

Musical notation for the fifth system, with the text "Zeit hand" written below the staff.

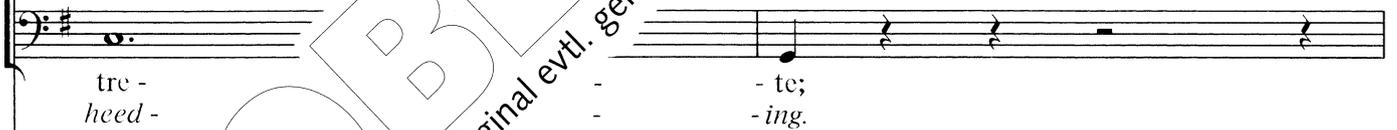
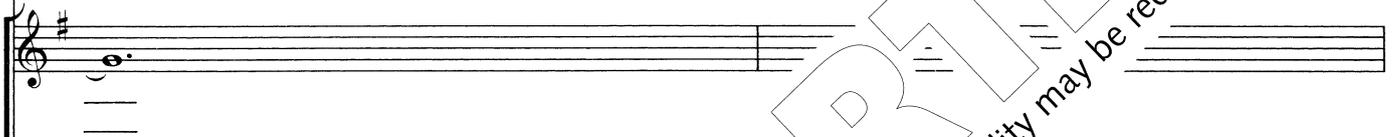
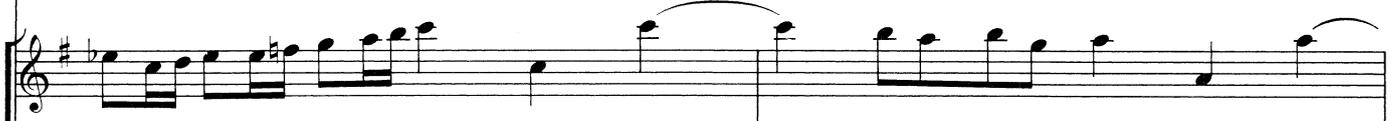
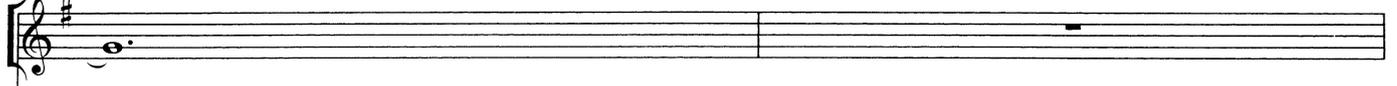
Musical notation for the sixth system, with the text "Zeit hand" written below the staff.

Musical notation for the seventh system, including a treble clef and a key signature of one sharp, with a large watermark overlaid.

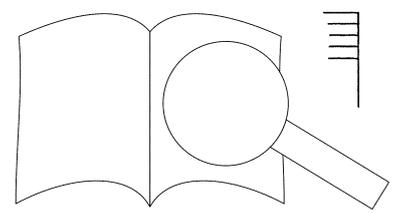
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6 9 8 6 6 9 8 6



b 6 4 3 5



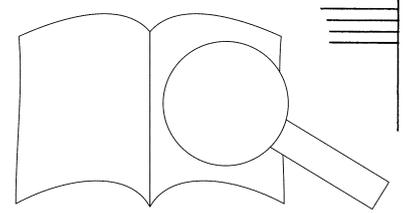
6 5 #

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The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The bottom five staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part includes chords and melodic fragments that support the vocal line.

The second system of the musical score also consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The bottom five staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part includes chords and melodic fragments that support the vocal line.

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Musical score for page 44, featuring multiple staves with treble clefs and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and slurs.

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Musical score for page 24, featuring multiple staves with treble clefs and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and slurs. Below the staves are the numbers 9, 8, 7, 9, 8, 9, 8, 4.

denn es
 Sa - tan's

9 8 6 9 5 7 6

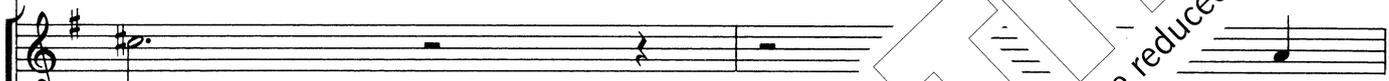
Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including piano accompaniment with dynamics *p* and *f*.

Musical notation for the third system, including vocal lines with lyrics "ist craft" and "Sa - tans touch - es".

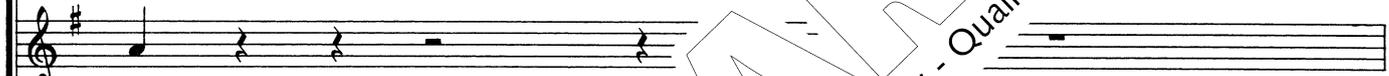
Musical notation for the fourth system, including piano accompaniment with dynamics *p* and a large graphic of an open book.

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List
oft

ber
of

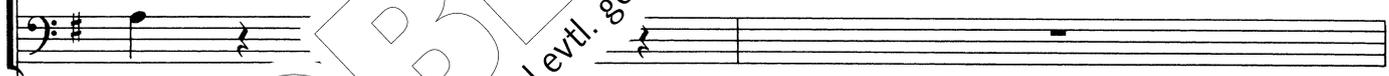


List
oft



List
oft

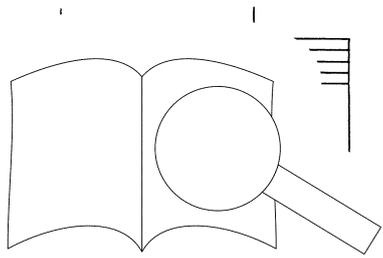
ü - ber vic - le
those of ev - 'ry



List
oft



p



6 9 8 5q

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Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

vie - le From -
ev - 'ry na -

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

ü - ber vie - le From - über vie - le From -
those of ev - 'ry na - those of ev - 'ry na -

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

From - men, ü - be From -
na - tion, those na -

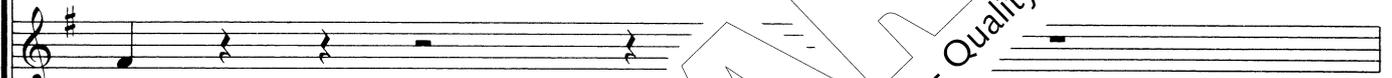
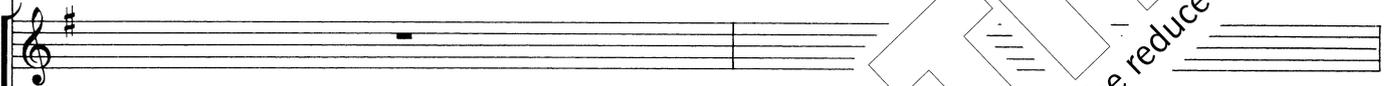
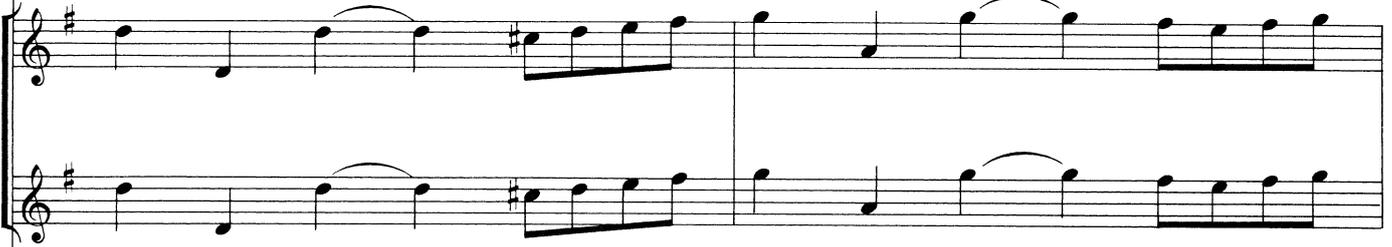
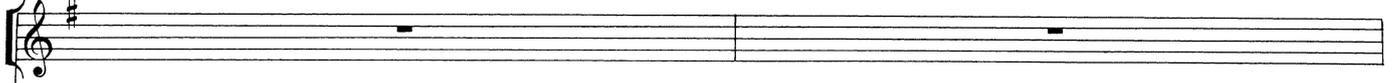
Musical staff with bass clef, key signature of one sharp (F#), and a melodic line.

vie - le From men, ü - ber vie - le From -
ev - 'ry na - tion, those of ev - 'ry na -

Musical staff with bass clef, key signature of one sharp (F#), and a melodic line.

Musical staff with bass clef, key signature of one sharp (F#), and a melodic line.

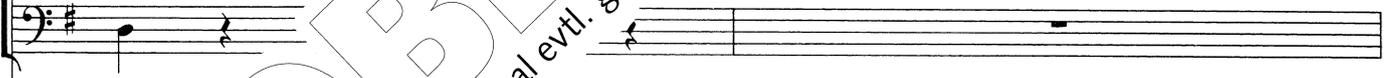
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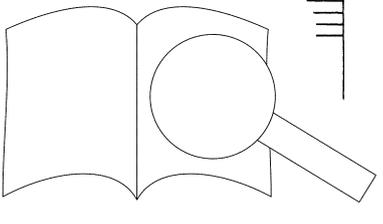
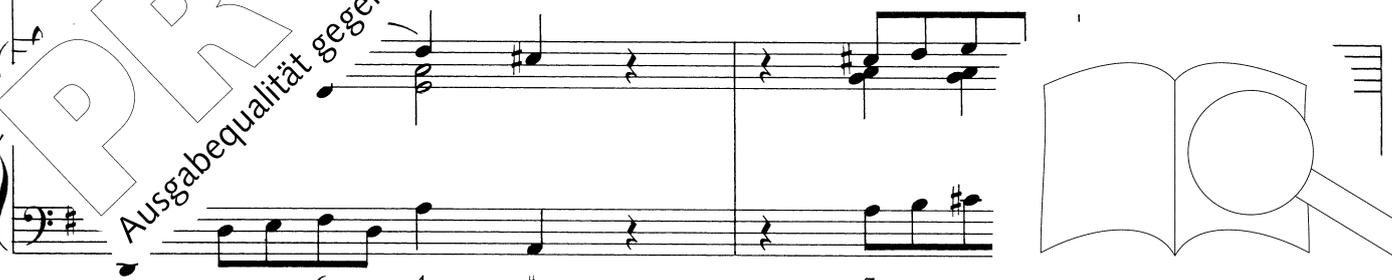
men
tion,



men
tion,

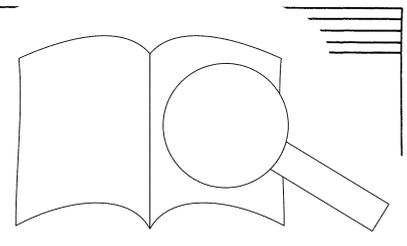


men
tion,



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Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with treble clef and key signature of one sharp (F#).

zur Ver - su - - -
bring - ing ta - - -

su - - - chung kom - men Ver - su - - chung
them temp - ta - tic ...ing - ing them temp -

zur Ver kom - men, zur Ver -
bring - i - ρ - ta - tion, bring - ing

zur Ver - su - - chung, zur Ver -
bring - ing them, bring - ing

Musical staff with bass clef and key signature of one sharp (F#). Includes a large watermark 'PROBEPARTITUR' and a magnifying glass icon.

5 6 6 6 5 6 4 6 5 4

men-
tion.

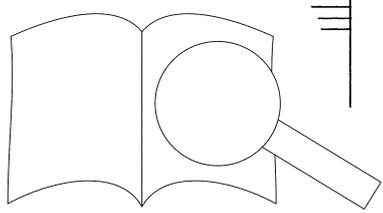
kom -
ta -

su - chung
them temp

su -
them

7 6 5 4 7 b 6 b 6 4 2 6 8 6

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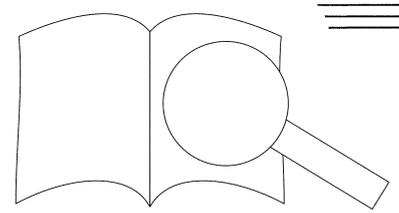
men.
tion.

men.
tion.

men.
tion.

p

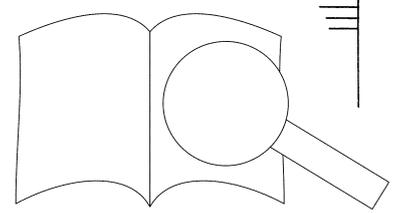
6 9 8



Musical score for measures 66-71. Measure 66 is a whole rest. Measures 67-71 contain a complex melodic line in the upper voice and a bass line with some rests.

Musical score for measures 72-75. Measure 72 is a whole rest. Measures 73-75 contain a complex melodic line in the upper voice and a bass line with some rests.

5 6 7 6 9 8 6 6



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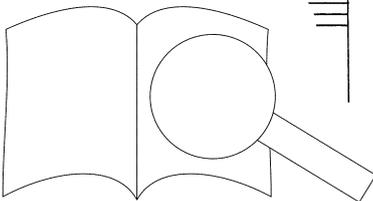
Musical score for measures 68-71. Measure 68 is a whole rest. Measures 69-71 contain a complex rhythmic pattern with sixteenth notes and rests.

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Musical score for measures 72-73. Measure 72 has a bass clef and a whole rest. Measure 73 has a treble clef and a whole rest. Below the staves are fingerings: 9 8 6 9 5 7 and 4 3.

7 6 5 4 3 7# 6 5#

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The image shows a musical score for guitar, consisting of several staves. The top staff is a single line with a treble clef and a key signature of one sharp (F#). The second and third staves are a pair of staves with a treble clef and a key signature of one sharp. The fourth staff is a single line with a treble clef and a key signature of one sharp. The fifth, sixth, and seventh staves are a pair of staves with a treble clef and a key signature of one sharp. The eighth staff is a single line with a bass clef and a key signature of one sharp. The bottom two staves are a pair of staves with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and trills (tr). A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the entire page. Below the watermark, there is a line of text: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag". At the bottom right, there is a graphic of an open book with a magnifying glass over it.

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

2. Aria

Adagio

Oboe d'amore

Violino I

Violino II

Viola

Alto

Basso continuo

7 6 4 2

8

7

6 4

5 3

6 4 6

3

5 4

5

6 4 2

14

6 9 3 6 6 5 6 7 8 4 4 # 6 7 8

20

6 7 6 7 8 4 5 2 7 8 3

27

pp

pp

pp

7 6 5 6 6 6 7 6

Ac

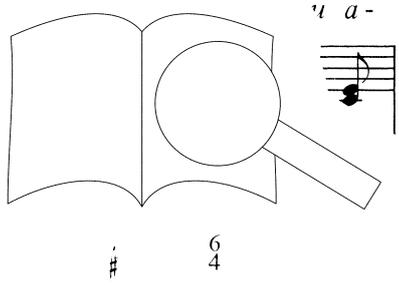
7 6 4 2

34

p

wie? ach, schläf - ri - ge See - hest du
 what, my in - do - lent ' ' a -

9 8 7 6 4 7 4 2



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40

noch? ach, schläf - ri - ge See - le, wie? ru - hest du noch? wie?
sleep, my in - do - lent spir - it, what, are you a - sleep, wlt?

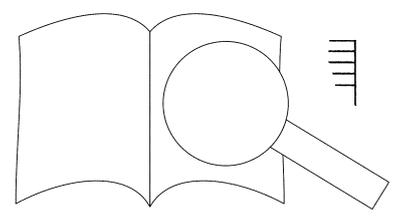
6 4 2 7 4 2 6 4 6 6 4 3

46

nest du noch? ach, schläf - ri - ge See - le, wie? ru - hest du
you a - sleep, my in - do - lent spir - i

6 5 6 4 2 6 7 6 4 2 6 6 5

9 7 3 8 6 4



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52

noch? *sleep?* Er - mun - tre dich doch, er
Take heart and rise up,

5 6 6 6 7 6 4

58

Er - mun - tre dich doch! Ach, schläf - ri - ge
heart and rise up! *do-lent*

7 6 7 7 6 5 5

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64

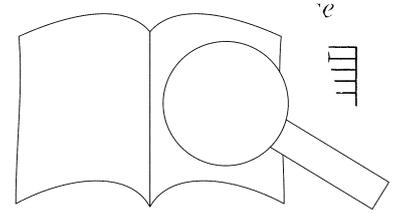
See - le, — wie? ru - hest du noch? wie? ru - hest du noch?
 spir - it, — what, are you a - sleep, what, are you a - sleep?

6 4 6 7 5 4 2 5 4 2

70

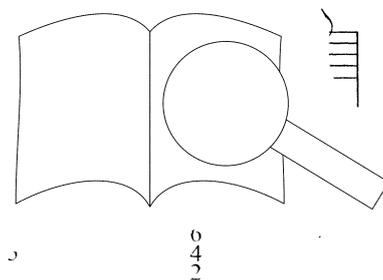
tre dich doch, er - mun - - tre dich doch, er - tre dich
 and rise up, take heart and rise up, and rise up

7 6 6 6 5 5 # 6 7 6 5 4 2 5 4 2



89 *tr*

95



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Allegro

Fine

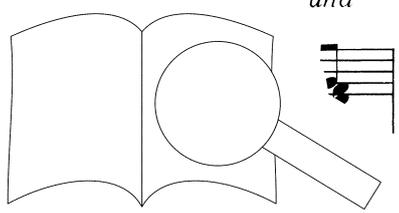
p

p

p

Es möch-te die Stra-fe dich plötz-lich er-weck-ken und,
 Chas-tise-ment and tor-ment will sur' and

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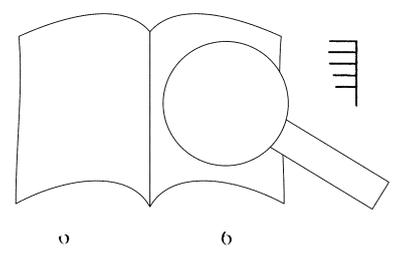


5 6 # Fine 6 # 6 5 6 6 6 6 5 6 6

115

wo du nicht wa- chest, und, wo du nicht wa -
 if you at - tend not, and if you at - tend

121



Adagio

127

133

im one Schla - fe des e - des be -
mo - ment the - ti will

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139

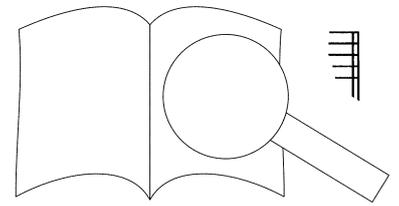
dek - take - ken, im Schla - fe d - you, one mo - mer

4/3 6/5 6

145

- des be - dek - tion will - ken.

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



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3. Recitativo

Basso

Gott, so vor dei - ne See - le wacht, hat Ab - scheu an der Sün - den
God, who keeps watch up - on your soul, ab - hors the night of sin most

Basso continuo

6 5 6 4

3

Nacht; er sen - det dir sein Gna - den - licht, die - se
foul; he sends to you his light of grace, gifts he

5

Ga - l i ver - spricht, nur off - ne Gei - stes - au - gen ha - ben. Des Satans
promised once, his eyes are fixed because he loves you. For Satan's

5 6 5 6 6

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8

List ist oh - ne Grund, die Sün - der zu be - strik - ken, brichst du nun selbst den Gnaden -
craft for those in sin can have no power to bind them, but if you break God's law a -

7^b 6
5 4
2

10

bund, wirst du die Hül - fe nie er - blik - ken. Die
gain, then you will nev - er see his king - dom. I

4 6
2

12

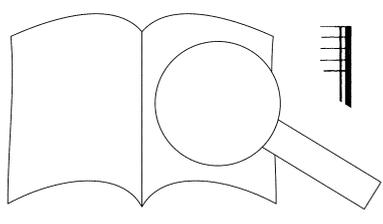
Welt und ih - re Glie - der . . . sche Brü - der; doch macht dein
world and all its dwell - ers . . . th - less sin - ners, and all the

7^b 6
5

14

si sich lau - ter Schmei - che - lei. —
see is on - ly van - i - ty. —

7^b 6
5 6



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4. Aria

Molto adagio

Flauto traverso

Violoncello piccolo

Soprano

Basso continuo

P sempre



3



6

6 7 7 / 6 6 7 5 7

9

Be - - - te,
Pray - - - now,

6 9 6 / 7 6 6 # / 2

12

Musical staff with treble clef and key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final note.

Musical staff with bass clef and key signature of two sharps. It contains a bass line with eighth and sixteenth notes, some beamed together, and a fermata over the final note.

Musical staff with treble clef and key signature of two sharps. It contains a vocal line with a few notes and a fermata over the final note.

be - - - te, be - - - te a - ber auch da -
pray now, pray now, e - ven as you

Musical staff with treble clef and key signature of two sharps. It contains a piano accompaniment line with chords and eighth notes.

Musical staff with bass clef and key signature of two sharps. It contains a piano accompaniment line with chords and eighth notes.

7 7

7 #

14

Musical staff with treble clef and key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final note.

Musical staff with bass clef and key signature of two sharps. It contains a bass line with eighth and sixteenth notes, some beamed together, and a fermata over the final note.

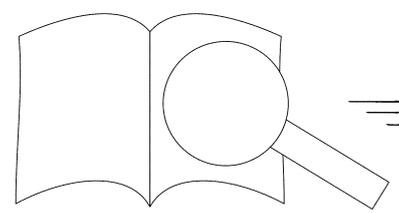
Musical staff with treble clef and key signature of two sharps. It contains a vocal line with a few notes and a fermata over the final note.

bei,
wake,

Musical staff with treble clef and key signature of two sharps. It contains a piano accompaniment line with chords and eighth notes.

Musical staff with bass clef and key signature of two sharps. It contains a piano accompaniment line with chords and eighth notes.

6 6 7 7 9 8
5 # #



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16

be - - - te a - ber auch da - bei, be - - - te, be - - - te,
 pray — now, e - ven as you wake, pray now, pray now

6 5 7 7 6 7 7 7
 4 3 # # #

19

- te, be - te a - ber auch da -
 now, pray — now e - ven as you

7 7 7 6 1 7

bei mit - ten in dem Wa - - chen, mit - ten in dem Wa -
 wake; as you watch, im - plore him, as you watch, im - plore

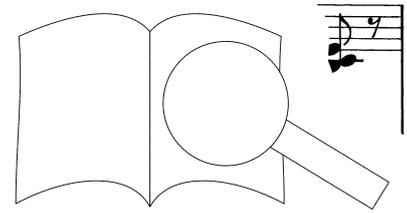
6 9 7 7 7

f *p* *Fine*

che hi Bit - - te, Plead - - now,

6 9 7 6 6 7

2 4 2



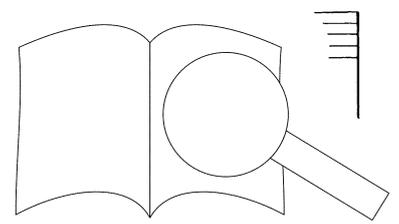
bit - te, bit - te_ bei der gro-ßen Schuld,
 plead now, plead now in your griev-ous sin,

6 5 6 7 6 5 7 7 7

bit - te,
 plead now,

8 6 7 7 7 6 5 7 7

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bit - - - te, bit - - - te bei der gro - ßen
plead now, plead now in your griev - ous

6 5 5 7

Sch
sin

ch - ter um Ge - duld, dei - nen Rich - ter um Ge -
clem - en - cy may win, that you clem - en - cy may

Musical notation for the first system, including vocal and piano parts.

duld, soll er dich von Sün - den frei und ge - rei - - nigt ma - -
 win, and the judge of all may make you clean be - fore

Piano accompaniment for the first system.

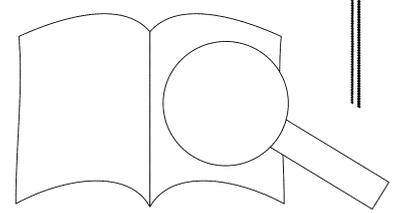
7

Musical notation for the second system, including vocal and piano parts.

chen, von Su. - nigt, und gerei - nigt ma - chen.
 him, the make you, make you clean be - fore him.

Piano accompaniment for the second system.

6 9 7 7 5 5 3



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5. Recitativo

Tenore

Er seh-net sich nach unserm Schreien, er neigt sein gnädig Ohr hier -
He longs to an-swer our pe - ti - tions, and he in-clines his gra - cious

Basso continuo

6 6 7h
 4 5h
 2

3

auf; wenn Feinde sich auf un-sern Schaden freuen, so sie-gen wir ir
ear; when en-e-mies re-joice in our af-flic-tions, we are vic-tori-

6h 6h 5 6 5
 4 3 4 3

6

in-dem sein Sohn, in-dem wir 1 Kräf-te schafft, und will als
and his own son, who tru-1 ns our poor prayer, and as our

Arioso

5h

8

- ten.
 us.

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

6. Choral

Soprano
Corno (Cornetto)
Flauto traverso
Oboe d'amore
Violino I

Drum so laßt uns im - mer - dar wa - chen, fle - hen,
There - fore let us ev - er - more watch and pray with

Alto
Violino II

Drum so laßt uns im - mer - dar wa - chen, fle - hen,
There - fore let us ev - er - more watch and pray with

Tenore
Viola

Drum so laßt uns im - mer - dar wa - chen, fle - hen,
There - fore let us ev - er - more watch and pray with

Basso

Drum so laßt uns im - mer - dar wa - chen, fle - hen,
There - fore let us ev - er - more watch and pray with

Basso continuo

6 6 6

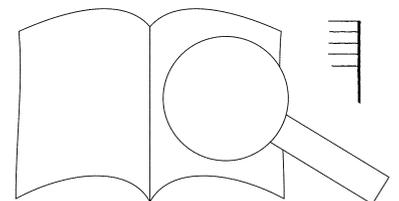
4
be - - - ten, weil die und Ge - fahr
long - - - ing, for die pain and fear

be - - - ten, weil die Angst, Not und Ge - fahr
long - - - ing, for die dan - ger, pain and fear

be - - - ten, weil die Angst, Not und Ge - fahr
long - - - ing, for die dan - ger, pain and fear

weil die Angst, Not und Ge - fahr
for die dan - ger, pain and fear

5 6



7

im - mer nä - her tre - ten; denn die Zeit ist nicht weit,
 ev - 'ry day come throng - ing; for the time soon shall come

im - mer nä - her tre - ten; denn die Zeit ist nicht weit,
 ev - 'ry day come throng - ing; for the time soon shall come

im - mer nä - her tre - ten; denn die Zeit ist nicht weit,
 ev - 'ry day come throng - ing; for the time soon shall come

im - mer nä - her tre - ten; denn die Zeit ist nicht weit,
 ev - 'ry day come throng - ing; for the time soon shall come

6 6 6 5 # 6 #

11

da uns Gott wird rich - ten; Welt ver - nich - ten.
 when the Lord will judge death will scourge us.

da uns Gott wird rich - ten; und die Welt ver - nich - ten.
 when the Lord wil' judge and to death will scourge us.

Viola

da uns ten, und die Welt ver - nich - ten.
 when the will judge us and to death will scourge us.

da uns rich - ten, und die Welt ver - nich - ten.
 will judge us and to death will scourge us.

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