

# Cantate

Am siebenzehnten Sonntage nach Trinitatis

„Bringet dem Herrn Ehre seines Namens.“

№ 148.



Dominica 17 post Trinitatis.  
„Bringet dem Herrn Ehre seines Namens.“

CONCERTO.

Tromba.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.



The first system of the musical score consists of eight staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature, containing a complex accompaniment. The third staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The fourth staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The fifth staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The sixth staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The seventh staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The eighth staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment.

The second system of the musical score consists of eight staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature, containing a complex accompaniment. The third staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The fourth staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The fifth staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The sixth staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The seventh staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment. The eighth staff is a grand staff with a key signature of one sharp and a common time signature, containing a complex accompaniment.



Brin.get dem  
 Brin.get dem  
 Brin.get dem  
 Brin . get dem

Herrn Eh - re sei nes Namens, be - tet an den Herrn in hei - ligem Schmuck,  
 Herrn Eh - re sei nes Na - mens, be - tet an den Herrn in hei - li - gem Schmuck,  
 Herrn Eh - re sei nes Na - mens, be - tet an den Herrn in hei - ligem Schmuck,  
 Herrn Eh - re sei nes Namens, be - tet an den Herrn in hei - ligem Schmuck,

The first system of the musical score consists of seven staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is spread across six staves, including a grand staff (treble and bass clefs) and three additional bass staves. The music is in a common time signature and features a melodic line with various ornaments and a rhythmic accompaniment.

The second system of the musical score continues the composition and includes vocal lines with German lyrics. The lyrics are: "brin-get dem Herrn Eh - re sei-nes Na - mens, brin-get dem Herrn Eh - re, brin-get dem Herrn Eh - re sei-nes Na - mens, brin-get dem Herrn Eh - re sei-nes Na - mens, brin-get dem Herrn Eh - re sei-nes Na - mens,". The system contains seven staves, with the vocal lines and piano accompaniment continuing from the first system.



re sei\_nes Na - mens, brin -  
 - re sei\_nes Na - brin\_get dem Herrn Eh - re sei\_nes

- getdem Herrn Eh - re sei\_nes Na - mens, seines Na -  
 Na - brin\_get dem Herrn Eh - re sei\_nes Na - mens, Eh - re sei\_nes

- mens,  
 - mens,  
 - mens,  
 - mens, Eh - re sei - nes Na - mens, be - tet an den Herrn in hei - ligem  
 Na - mens,

be - tet  
 be - tet an den Herrn in hei - ligem Schmuck, be - tet  
 Schmuck, be - tet an den Herrn in hei - ligem Schmuck, be - tet an, be - tet an den Herrn, den



an den Herrn in hei - ligem Schmuck, be - tet an den Herrn in hei - ligem  
 - tet an den Herrn in hei - ligem Schmuck, be - tet an, be - tet an den Herrn in hei - ligem  
 Herrn in hei - ligem Schmuck, be - tet an, be - tet an, be - tet an - den -

Schmuck, be - tet an den Herrn in hei - li - gem Schmuck, be -  
 Schmuck, be - tet an den Herrn in hei - li - gem Schmuck, be - tet  
 Herrn, den Herrn, be - tet an den Herrn in hei - ligem Schmuck, be -  
 be - tet an den Herrn in hei - ligem Schmuck, be -

an, be - tet an den Herrn in hei - ligem Schmuck.  
- tet an den Herrn in hei - li - gem Schmuck.  
- tet an den Herrn in hei - ligem Schmuck.  
- tet an den Herrn, den Herrn in hei - li - gem Schmuck.

B. W. XXX.



Brin-get dem Herrn Eh - re sei-nes Na-mens, brin-get dem Herrn Eh - re

Brin-get dem Herrn Eh - re sei-nes Na-mens, brin-get dem Herrn Eh - re

Brin-get dem Herrn Eh - re sei-nes Na-mens, brin-get dem Herrn Eh - re

Brin - get dem Herrn Eh - re sei-nes Na-mens, brin - get dem Herrn Eh - re

- re sei-nes Namens,

sei - nes Namens, be - tet an den Herrn in hei - ligem Schmuck, be -

sei - nes Namens, be - tet an den Herrn in hei - ligem Schmuck,

sei - nes Namens, be - tet an den Herrn in hei - ligem Schmuck,



brin - get dem Herrn Eh - re sei - nes Na - mens, be - tet an den Herrn in  
 - tet, be - tet an den  
 brin - get dem Herrn Eh - re sei - nes Na - mens, be - tet an den  
 brin - get dem Herrn Eh - re sei - nes Na - mens, be - tet an den

hei - ligem Schmuck, be - tet an, be - tet an in hei - ligem  
 Herrn in hei - ligem Schmuck, brin - get dem Herrn Eh -  
 Herrn in hei - ligem Schmuck, be - tet an, be - tet an, be - tet an  
 Herrn in hei - ligem Schmuck, be - tet an in hei - ligem Schmuck,

Schmuck, be - tet an, be - tet an, be - tet an, be -  
 - re seines Na -  
 in hei - ligem Schmuck, be - tet an, be - tet an in  
 brin - get dem Herrn Eh - re sei - nes Na - mens, brin - get dem

tet an in hei - li - gem Schmuck, be - tet an in hei - ligem Schmuck.  
 - mens, be - tet an, be - tet an in hei - ligem Schmuck.  
 hei - ligem Schmuck, be - tet an, be - tet an in hei - ligem Schmuck, in hei - ligem Schmuck.  
 Herrn Eh - re sei - nes Namens, be - tet an in hei - ligem Schmuck.



ARIE.

Violino Solo.

Tenore.

Continuo.

The musical score is arranged in five systems, each containing three staves. The top staff is for Violino Solo (treble clef), the middle for Tenore (bass clef), and the bottom for Continuo (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The first system shows the beginning of the Arie, with the violin playing a melodic line of eighth notes and the continuo providing a rhythmic accompaniment. The second system continues the violin's melodic line with some phrasing slurs. The third system introduces trills (tr) in the violin part. The fourth system features more complex violin passages with trills and slurs. The fifth system concludes with further violin ornamentation and a final cadence in the continuo.



Ich ei - - - - - le,

ich ei - - - - -

- le die Leh - re des Le - bens zu hö - ren, und

su - che mit Freuden das hei - li - ge Haus, ich

ei - - - - - - le die Leh - re des Le - bens zu hö -

ren, und

su - che mit Freu - den das

hei - li - ge Haus.

Wie ru - fen so schö - ne das fro - he Ge - tö - ne zum Lo - be des Höchsten die



Se - li - gen aus, wie ru - fen so schöne das fro - he Ge - tö - ne,

wie ru - fen so schö - ne das fro - he Ge - tö - ne zum Lo - be des Höchsten die

Se - li - gen aus,

wie ru - fen so schö - ne das fro - he Ge -

tö - ne zum Lo - be des Höchsten die Se - li - gen aus, wie ru - fen so schöne



*tr.* *tr.* *(tr)* *(tr)*  
 das fro - he Ge - tö - ne, wie ru - fen so schö - ne das

*(tr)*  
 fro - he Ge - tö - ne zum Lo - be des Höchsten die Se - li - gen aus.

Ich ei -

- le die Leh - re des Le - bens zu hö - ren, und su - che mit Freuden das heil - li - ge Haus,

ich ei

le die Leh-re des Le-bens zu hö-

-ren, und su-che mit Freu-

-den das hei-li-ge Haus.

tr tr tr

**RECITATIV.**

Violino I.

Violino II.

Viola.

Alto.

Continuo.

So wie der Hirsch nach frischem Wasser schreit, so schrei' ich, Gott, zu dir. Denn

al - le mei - ne Ruh' ist niemand ausser du. Wie hei - lig und wie theu - er ist, Höch - ster,



dei - ne Sabbath - fei - er! Da preis' ich dei - ne Macht in der Ge - mei - ne der Ge - rech - ten.

O, wenn die Kinder die - ser Nacht die Lieblichkeit bedächten, denn Gott wohnt selbst in mir.

**ARIE.**

Oboe I.

Oboe II.

Oboe III.

Alto.

Continuo.



Mund und Her\_ze steht\_ dir of\_fen,

This system contains the first system of a musical score. It features five staves: two treble clefs (top two), two bass clefs (bottom two), and a central vocal line. The music is in G major and 3/4 time. The vocal line begins with the lyrics 'Mund und Her\_ze steht\_ dir of\_fen,'.




Mund und Her\_ze steht dir of\_fen, Höch - ster, sen - ke dich hinein,

This system contains the second system of the musical score. It features five staves: two treble clefs (top two), two bass clefs (bottom two), and a central vocal line. The music continues from the previous system. The vocal line begins with the lyrics 'Mund und Her\_ze steht dir of\_fen, Höch - ster, sen - ke dich hinein,'.



Mund und Her\_ze steht\_ dir of\_fen, Mund und Her\_ze

This system contains the third system of the musical score. It features five staves: two treble clefs (top two), two bass clefs (bottom two), and a central vocal line. The music continues from the previous system. The vocal line begins with the lyrics 'Mund und Her\_ze steht\_ dir of\_fen, Mund und Her\_ze'.



steht dir of - fen, Höch - ster, sen - ke dich hin - ein,

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment with five staves. The piano part includes a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music is in G major and 4/4 time.



Höch - ster, sen - ke dich hinein.

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment continues with the same five-staff structure. The music maintains the G major key and 4/4 time signature.



This system contains the final four measures of the piece. The piano accompaniment concludes with a final cadence. The vocal line is not present in this system.





Ich in dich und du in mich, Glau - be, Lie - be,

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment with five staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Ich in dich und du in mich, Glau - be, Lie - be,"



*piano*  
Dul - dung, Hof - fen soll mein Ru - he - bet - te sein,

This system contains measures 5 through 8. The piano accompaniment includes a *piano* dynamic marking in the second measure. The lyrics are: "Dul - dung, Hof - fen soll mein Ru - he - bet - te sein,"



ich in dich und du in mich,

This system contains measures 9 through 12. The lyrics are: "ich in dich und du in mich,"

ich in dich und du in mich,

Glaube, Liebe, Dul-dung, Hof-fen soll mein Ruhe-bet-te sein, soll mein

Ruhe-bet-te sein.

*Da Capo.*



**RECITATIV.**

Tenore.  Bleib' auch, mein Gott, in mir, und gieb mir de\_i-nen Geist, der mich nach deinem Wort re -

Continuo. 

 gie\_re, dass ich so ei\_nen Wan\_del füh\_re, der dir ge\_fäl\_lig heisst, da\_mit ich nach der



 Zeit in dei\_ner Herrlich\_keit, mein lie\_ber Gott, mit dir den gro\_ssen Sabbath mö\_ge hal\_ten.



**CHORAL.**

Soprano.  [Führ' auch mein Herz und Sinn durch dei\_nen Geist da\_hin, dass ich mög'al\_les mei\_den, was

Alto.  [Führ' auch mein Herz und Sinn durch dei\_nen Geist da\_hin, dass ich mög'al\_les meiden, was

Tenore.  [Führ' auch mein Herz und Sinn durch dei\_nen Geist da\_hin, dass ich mög'al\_les meiden, was

Basso.  [Führ' auch mein Herz und Sinn durch dei\_nen Geist da\_hin, dass ich mög'al\_les meiden, was

Continuo. 

 mich und dich kann schei\_den, und ich an dei\_nem Lei\_be ein Gliedmass e\_wig blei\_be.]

 mich und dich kann schei\_den, und ich an dei\_nem Lei\_be ein Gliedmass e\_wig blei\_be.]

 mich und dich kann schei\_den, und ich an dei\_nem Lei\_be ein Gliedmass e\_wig blei\_be.]

 mich und dich kann schei\_den, und ich an dei\_nem Lei\_be ein Gliedmass e\_wig blei\_be.]

