

# Cantate

Am siebenzehnten Sonntage nach Trinitatis

„Bringet dem Herrn Ehre seines Namens.“

N<sup>o</sup> 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. The third staff is a bass clef with a key signature of one sharp. The fourth, fifth, and sixth staves are grand staves (treble and bass clefs) with a key signature of one sharp, all of which are mostly empty, indicating rests for those instruments. The seventh staff is a bass clef with a key signature of one sharp. The eighth staff is a bass clef with a key signature of one sharp, containing a bass line with various rhythmic patterns.

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 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. The third staff is a bass clef with a key signature of one sharp. The fourth, fifth, and sixth staves are grand staves (treble and bass clefs) with a key signature of one sharp, all of which are mostly empty, indicating rests for those instruments. The seventh staff is a bass clef with a key signature of one sharp. The eighth staff is a bass clef with a key signature of one sharp, containing a bass line with various rhythmic patterns.

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 - ligem 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 half note G4 and followed by eighth notes. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. The system concludes with a double bar line.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The system concludes with a double bar line.

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

brin - get dem Herrn Eh - re, brin - get dem Herrn Eh -

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

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

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

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

...tet an den Herrn in heiligem Schmuck.  
 an, be - tet an den Herrn in heiligem Schmuck.  
 ...tet an den Herrn in heiligem Schmuck.  
 ...tet an den Herrn in heiligem Schmuck.

...tet an den Herrn in heiligem Schmuck.

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  
heiligem Schmuck, be-tet an, be-tet an in heiligem

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 first system of music shows the beginning of the piece. The Violino Solo part starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melodic line with eighth-note patterns and slurs. The Tenore part is a single staff with a bass clef, a key signature of one sharp, and a 6/8 time signature, containing a whole rest. The Continuo part is a single staff with a bass clef, a key signature of one sharp, and a 6/8 time signature, featuring a rhythmic accompaniment of eighth notes.

The second system continues the musical notation. The Violino Solo part has a melodic line with eighth notes and slurs. The Tenore part remains a whole rest. The Continuo part continues with its eighth-note accompaniment.

The third system introduces trills in the Violino Solo part, marked with 'tr'. The melodic line continues with eighth notes and slurs. The Tenore part is a whole rest. The Continuo part continues with eighth notes and rests.

The fourth system continues the Violino Solo part with trills and eighth-note patterns. The Tenore part is a whole rest. The Continuo part continues with eighth notes and rests.

The fifth system concludes the page with the Violino Solo part featuring trills and eighth-note patterns. The Tenore part is a whole rest. The Continuo part continues with eighth notes and rests.

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

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.

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

Two systems of musical notation for strings. The first system shows Violino I and II with trills (tr) and a bass line. The second system continues the same parts with more trills and a bass line.

**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 five measures of the piece. It features a vocal line and a piano accompaniment with four staves. The piano part includes a grand staff (treble and bass clefs) and two bass clef staves. The lyrics are positioned below the vocal line.



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

This system contains measures 6 through 10. The piano accompaniment continues with complex textures. The lyrics are placed below the vocal line.



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

This system contains measures 11 through 15. The piano accompaniment features a prominent bass line. The lyrics are placed below the vocal line.

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

Häch - ster, sen - - - ke dich hinein.

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

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

ich in dich und du in mich,



ich in dich und du in mich,

Glau - be, Lie - be, Dul - dung, Hof - fen soll mein Ru - he - bet - te sein, soll mein

Ru - he - bet - te sein.

*Da Capo.*

## RECITATIV.

Tenore.  Bleib' auch, mein Gott, in mir, und gib mir dei-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 Glied-mass e-wig blei-be.]

 mich und dich kann schei-den, und ich an dei-nem Lei-be ein Glied-mass e-wig blei-be.]

 mich und dich kann schei-den, und ich an dei-nem Lei-be ein Glied-mass e-wig blei-be.]

 mich und dich kann schei-den, und ich an dei-nem Lei-be ein Glied-mass e-wig blei-be.]

