

Kantate zum 17. Sonntag nach Trinitatis

# Bringet dem Herrn Ehre seines Namens

BWV 148

Clarino (Tromba)

Oboe d'amore I, II

Oboe da caccia

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo



# Bringet dem Herrn Ehre seines Namens

BWV 148

1.

Clarino

Violino I\*)

Violino II\*)

Viola\*)

Soprano

Alto

Tenore

Basso

Continuo  
Violoncello

5

\*) Zur Mitwirkung der Oboen in diesem Satz siehe das Vorwort bzw. den Kritischen Bericht, Kap. II, 3.

10

Musical score for measures 10-14. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is two sharps (F# and C#). The music features a complex melodic line in the right hand with many sixteenth notes and slurs, and a more rhythmic bass line. Measures 10-14 are fully notated.

15

Musical score for measures 15-19. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is two sharps (F# and C#). The music continues with complex melodic lines and rhythmic patterns. Measures 15-19 are fully notated.

20

Musical score for measures 20-24. The score is written for a grand staff (treble and bass clefs) and includes three additional staves. The key signature is one sharp (F#). The music features a complex melodic line in the upper staves and a more rhythmic bass line. Measure 20 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots.

25

Musical score for measures 25-29. The score is written for a grand staff (treble and bass clefs) and includes three additional staves. The key signature is one sharp (F#). The music continues with a complex melodic line in the upper staves and a more rhythmic bass line. Measure 25 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots.

30

Brin - get dem  
Brin - get dem  
Brin - get dem  
Brin - get dem

35

Herrn Eh - re sei - nes Na - mens, be - tet  
Herrn Eh - re sei - nes Na - mens, be - tet  
Herrn Eh - re sei - nes Na - mens, be - tet  
Herrn Eh - re sei - nes Na - mens, be - tet

39

an den Herrn im hei - li - gen Schmuck;  
an den Herrn im hei - - li - gen Schmuck;  
an den Herrn im hei - - li - gen Schmuck;  
an den Herrn im hei - - li - gen Schmuck;

This block contains the musical score for measures 39 through 42. It features a vocal line with four parts and a piano accompaniment. The lyrics are: "an den Herrn im hei - li - gen Schmuck;". The piano part includes a prominent bass line with eighth-note patterns.

43

This block contains the musical score for measures 43 through 46. It features a vocal line with four parts and a piano accompaniment. The vocal parts are mostly silent, indicated by rests. The piano accompaniment continues with a complex texture of eighth and sixteenth notes.

brin - get — dem Herrn Eh - -  
 brin - get — dem Herrn Eh -  
 brin - get — dem Herrn Eh -  
 brin - get dem Herrn Eh -

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



58

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

This system contains measures 58 through 62. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "mens, brin -", "brin - get dem Herrn Eh - - re sei - nes".

63

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

This system contains measures 63 through 67. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "- get dem Herrn Eh - - re sei - nes", "Na - - -", "brin - get dem Herrn Eh - - re sei - nes Na - - -".

67

Na - mens, sei - nes Na - mens, Eh - re

- mens, Eh - re sei - nes Na - mens, Eh - re

72

- mens, mens, sei - nes Na - mens, be - tet an den Herrn im hei - li - gen

- mens,

77

be - - tet an den Herrn im hei - - li-gen  
Schmuck, be - - tet an den Herrn im hei - li-gen

81

be - - tet an den Herrn im  
Schmuck, be - - tet an den  
Schmuck, be - - tet an den Herrn, den Herrn im

85

hei - li-gen Schmuck, be - tet an den  
 Herrn im hei - li-gen Schmuck, be - tet an, be - tet an den  
 hei - li-gen Schmuck, be - tet an, be - tet an, be - tet

89

Herrn im hei - li-gen Schmuck, be - tet an den Herrn im  
 Herrn im hei - li-gen Schmuck, be - tet an den Herrn im hei -  
 an den Herrn, den Herrn, be - tet an den  
 be - tet an den Herrn im

93

hei - - li - gen Schmuck, be - -  
 - - li - gen Schmuck, be - - tet an, be - -  
 Herrn im hei - li-gen Schmuck, be - -  
 hei - - - li-gen Schmuck, be - -

97

- tet an den Herrn im hei - li-gen Schmuck;  
 - - - tet an den Herrn im hei - - li - gen Schmuck;  
 - - - tet an den Herrn im hei - li-gen Schmuck;  
 - tet an den Herrn, den Herrn im hei - li - gen Schmuck;

101

Musical score for measures 101-105. The score consists of seven staves. The top three staves (treble clef, alto clef, and bass clef) contain the main melodic and harmonic lines. The middle three staves (treble clef, alto clef, and bass clef) are empty, indicating rests for those parts. The bottom staff (bass clef) contains a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

106

Musical score for measures 106-110. The score consists of seven staves. The top three staves (treble clef, alto clef, and bass clef) contain the main melodic and harmonic lines. The middle three staves (treble clef, alto clef, and bass clef) contain vocal lines with the lyrics "brin - get — dem" written below them. The bottom staff (bass clef) contains a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

111

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, brin - get dem*

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

115

Herrn Eh - - - re sei - nes Na - mens,

Herrn Eh - re sei - nes Na - mens, be - - - tet

*Herrn Eh - re sei - nes Na - mens, be - - - tet an den*

Herrn Eh - re sei - nes Na - mens, be - - - tet

119

an den Herrn im hei - - - li - gen Schmuck, be - - -  
 Herrn im hei - - - li - gen Schmuck, brin - get - - - dem  
 an den Herrn im hei - - - li - gen Schmuck, brin - - - get dem

123

Herrn Eh - - - re sei - nes Na - mens, be - - - tet  
 - - - tet, be - - - tet an - - -  
 Herrn Eh - - - re sei - nes Na - mens, be - - - tet  
 Herrn Eh - - - re sei - nes Na - mens, be - - - tet



127

an den Herrn im hei - li - gen Schmuck, be - - - - tet

den Herrn im hei - li - gen Schmuck,

an den Herrn im hei - li - gen Schmuck, be - - tet an, be - - -

an den Herrn im hei - li - gen Schmuck, be - - tet an im

131

an, be - - - - tet an im hei - - li - gen Schmuck, be -

brin - get dem Herrn Eh - - - re sei - nes

- - - tet an, be - - tet an im

hei - - li - gen Schmuck, brin - get dem

135

- - - tet an, be - - - tet an, be -  
 Na - - -  
 hei - - li-gen Schmuck, be - - - tet an, be -  
 Herrn Eh - - - re sei - nes Na - - -

139

- - - tet an, be - - - tet an - - - im hei -  
 - - - mens, be - tet  
 - - - tet an im hei - li - gen Schmuck, be - tet  
 - - mens, brin - get dem Herrn Eh - - - re sei - nes

143

- li - gen Schmuck, be - tet an im hei - li-gen Schmuck!  
 an, be - - - tet an im hei - - li-gen Schmuck!  
 an, be - tet an im hei - - li-gen Schmuck, im hei - li-gen Schmuck!  
 Na - mens, be - - - tet an im hei - - - li-gen Schmuck!

2.

Violino solo

Tenore

Continuo

4

8

tr tr tr

12

tr tr

16

tr tr tr

20

Ich ei - - - - le,

24

ich ei - - - -

28

le, die Leh - ren des

31

Le - bens zu hö - ren, und su - che mit Freu - den das hei - li - ge Haus;

34

ich ei -

38

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

41

- ren, und su - che mit

45

Freu - - - - - den das hei - li - ge Haus.

49

tr tr

53

Wie

57

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

60

Se - li - gen aus; wie ru - fen so schö - ne das

63

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

66

fro - he Ge - tö - ne zum Lo - be des Höch - sten die Se - li - gen aus;

69

wie

73

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

76

tö - - - ne zum Lo - be des Höch - sten die Se - li - gen aus, wie

79 *tr* *tr* *tr*

ru - fen so schö - ne das fro - he Ge - tö - ne,

82 *tr* *tr* *tr*

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

85

Lo - be des Höch - sten die Se - li - gen aus!

88

92

Ich ei - - - - -



96

- le, die Leh - ren des Le - bens zu hö - ren, und su - che mit Freu - den das

99

hei - li - ge Haus; ich ei - - -

103

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

107

- ren, und su - - - che mit

111

Freu - - - den das hei - li - ge Haus.

115 tr

119 tr

123 tr

3.

*Violino I*

*Violino II*

*Viola*

*Alto*

So, wieder Hirsch nach fri-schem Was-ser schreit, so schrei ich, Gott, zu dir. Denn

*Continuo*

4

al - le mei - ne Ruh ist nie - mand au - ßer du. Wie hei - lig und wie

7

teu - er ist, Höch - ster, dei - ne Sab - bats - fei - er! Da preis ich dei - ne Macht in der Ge -

10

mei - ne der Ge - rech - ten. O! wenn die Kin - der die - ser Nacht die

13

Lieb - lich - keit be - däch - ten! Denn Gott wohnt selbst in mir.

4.

Oboe *d'amore* I

Oboe *d'amore* II

Oboe *da caccia*

Alto

Continuo

This block contains the first system of musical notation, measures 4 through 7. It features five staves: Oboe *d'amore* I (treble clef), Oboe *d'amore* II (treble clef), Oboe *da caccia* (alto clef), Alto (treble clef), and Continuo (bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The Oboe *d'amore* I part has a melodic line with some grace notes. The Oboe *d'amore* II part plays a steady eighth-note accompaniment. The Oboe *da caccia* part has a similar eighth-note accompaniment. The Alto part is mostly silent. The Continuo part provides a bass line with some grace notes.

This block contains the second system of musical notation, measures 8 through 11. It features five staves: Oboe *d'amore* I (treble clef), Oboe *d'amore* II (treble clef), Oboe *da caccia* (alto clef), Alto (treble clef), and Continuo (bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The Oboe *d'amore* I part continues its melodic line. The Oboe *d'amore* II part continues its eighth-note accompaniment. The Oboe *da caccia* part continues its eighth-note accompaniment. The Alto part remains silent. The Continuo part continues its bass line.

Mund und Her - ze steht dir of - fen,

This block contains the third system of musical notation, measures 12 through 15. It features five staves: Oboe *d'amore* I (treble clef), Oboe *d'amore* II (treble clef), Oboe *da caccia* (alto clef), Alto (treble clef), and Continuo (bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The Oboe *d'amore* I part continues its melodic line. The Oboe *d'amore* II part continues its eighth-note accompaniment. The Oboe *da caccia* part continues its eighth-note accompaniment. The Alto part has a vocal line with the lyrics "Mund und Her - ze steht dir of - fen,". The Continuo part continues its bass line.

12

Mund und Her - ze steht — dir of - fen, Höch - ster, sen - - ke

15

dich hin - ein; Mund und Her - ze

18

steht — dir of - fen, Mund und Her - ze

21

steht dir of - fen, Höch - ster, sen - ke

24

dich hin - ein, Höch - ster, sen - ke dich hin-ein!

27

31

35

Ich in dich, und du — in mich; Glau - be, Lie - be, Dul - den, Hof - fen

39

soll mein Ru - he - bet - te sein;

43

ich in dich, und du in mich,

47

ich in dich, und du in mich;

51

Glaube, Liebe, Dulden, Hofen soll mein Ruhebetete sein, soll mein



55

Ru - he - bet - te sein.

Da capo

### 5. Recitativo

Tenore

Bleib auch, mein Gott, in mir und gib mir dei-nen

Continuo

3

Geist, der mich nach dei-nem Wort re-gie-re, daß ich so ei-nen Wan-del

5

füh-re, der dir ge-fäl-lig heißt, da-mit ich nach der Zeit in dei-ner Herr-lich-keit, mein

8

lie-ber Gott, mit dir den gro-ßen Sab-bat mö-ge hal-ten!

6.<sup>\*)</sup>

Soprano  
Oboe d'amore I  
Violino I

Alto  
Oboe d'amore II  
Violino II

Tenore  
Oboe da caccia  
Viola

Basso

Continuo

A - men zu al - ler Stund sprech ich aus Her - zens -

A - men zu al - ler Stund sprech ich aus Her - zens -

A - men zu al - ler Stund sprech ich aus Her - zens -

A - men zu al - ler Stund sprech ich aus Her - zens -

A - men zu al - ler Stund sprech ich aus Her - zens -

4

grund; du wol - lest uns tun lei - ten, Herr Christ, zu al - len Zei - ten, auf

grund; du wol - lest uns tun lei - ten, Herr Christ, zu al - len Zei - ten, auf

grund; du wol - lest uns tun lei - ten, Herr Christ, zu al - len Zei - ten, auf

grund; du wol - lest uns tun lei - ten, Herr Christ, zu al - len Zei - ten, auf

grund; du wol - lest uns tun lei - ten, Herr Christ, zu al - len Zei - ten, auf

9

daß wir dei - nen Na - - men e - wig - lich prei - sen. A - men.

daß wir dei - nen Na - - men e - wig - lich prei - sen. A - men.

daß wir dei - nen Na - - men e - wig - lich prei - sen. A - men.

daß wir dei - nen Na - - men e - wig - lich prei - sen. A - men.

daß wir dei - nen Na - - men e - wig - lich prei - sen. A - men.

\*) Der unterlegte Text ist Vorschlag des Herausgebers.