

Cantate

Am siebenzehnten Sonntage nach Trinitatis

„Bringet dem Herrn Ehre seines Namens.“

N^o 148.

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

CONCERTO.

Tromba.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.



First system of a musical score. It consists of eight staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The third staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The fifth, sixth, and seventh staves are grand staves (treble and bass clefs) with a key signature of one sharp (F#). They are mostly empty, with some rests. The eighth staff is a single bass clef staff with a key signature of one sharp (F#). It contains a melodic line with various note values and rests.



Second system of a musical score. It consists of eight staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The third staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The fifth, sixth, and seventh staves are grand staves (treble and bass clefs) with a key signature of one sharp (F#). They are mostly empty, with some rests. The eighth staff is a single bass clef staff with a key signature of one sharp (F#). It contains a melodic line with various note values and rests.

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,

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,

musical score for the first system, featuring a piano accompaniment and vocal parts with lyrics.

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

musical score for the second system, continuing the piano accompaniment and vocal parts with lyrics.

Lyrics: get dem Herrn Eh - re sei nes Na - mens, sei nes 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 - 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 -

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

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-li-gem Schmuck, be-

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

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

brin - get dem Herrn Eh - re sei - nes Na - mens, be - tet an den Herrn in der Höhe, be - tet an den Himmelskönig, dich den wir anbeten, dich den wir loben und preisen.

Musical score for the hymn "Herrn in heiligem Schmuck". The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in German.

Vocal Parts:

- Soprano:** hei - ligem Schmuck, be - tet an, be - tet an in hei - ligem
- Alto:** Herrn in hei - ligem Schmuck, brin - get dem Herrn Eh -
- Tenor:** Herrn in hei - ligem Schmuck, be - tet an, be - tet an, be - tet an
- Bass:** Herrn in hei - ligem Schmuck, be - tet an in hei - ligem Schmuck,

Piano Accompaniment: The piano part provides harmonic support with chords and moving lines in both hands.

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 seines 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 seines Namens, be - tet an in hei - ligem Schmuck.

ARIE.

Violino Solo.

Tenore.

Continuo.

The musical score is written for three parts: Violino Solo (Violin Solo), Tenore (Tenor), and Continuo (Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into five systems, each containing three staves. The Violino Solo part is written in treble clef, the Tenore part in alto clef, and the Continuo part in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are marked above certain notes in the Violino Solo part. The Continuo part provides a steady accompaniment with a mix of eighth and sixteenth notes. The Tenore part is mostly silent, indicated by long horizontal lines on its staff.

First system of musical notation. The vocal line (treble clef) has a key signature of one sharp (F#) and a 13/8 time signature. The piano accompaniment (bass clef) is in the same key and time. The lyrics are: Ich ei - - - - - le,

Second system of musical notation. The vocal line continues with the lyrics: ich ei - - - - -

Third system of musical notation. The vocal line continues with the lyrics: - le die Leh - re des Le - bens zu hö - ren, und

Fourth system of musical notation. The vocal line continues with the lyrics: su - che mit Freuden das hei - li - ge Haus, ich

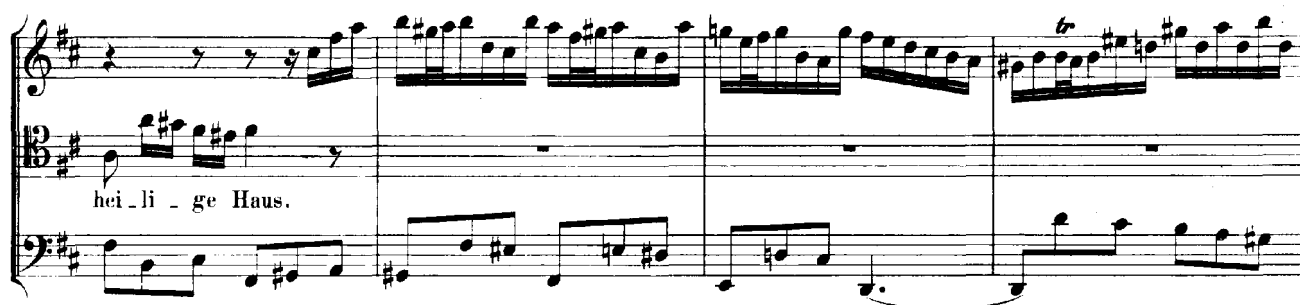
Fifth system of musical notation. The vocal line continues with the lyrics: ei - - - - - - le die Leh - re des Le - bens zu hö -



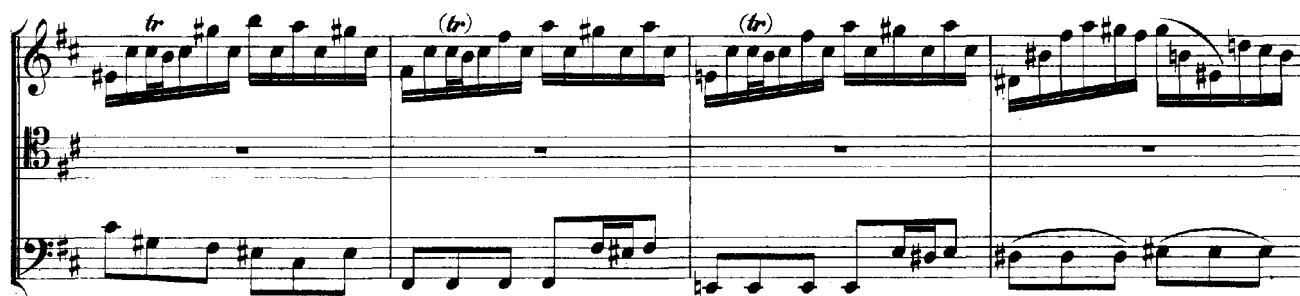
First system of the musical score. It consists of three staves: a treble staff with a melodic line, a middle staff with a complex rhythmic accompaniment of eighth and sixteenth notes, and a bass staff with a simple harmonic line. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics "ren, und" are written below the bass staff.



Second system of the musical score. It continues the three-staff format. The lyrics "su - che mit Freu - den das" are written below the bass staff.



Third system of the musical score. The lyrics "hei - li - ge Haus." are written below the bass staff.



Fourth system of the musical score. The middle staff features trills marked with "tr" and "(tr)". The lyrics are not present in this system.



Fifth system of the musical score. The lyrics "Wie ru - fen so schö - ne das fro - he Ge - tö - ne zum Lo - be des Höchsten die" are written below the bass staff.



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,



First system of the musical score. It consists of three staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass staff. The key signature has two sharps (F# and C#). The lyrics "ich ei -" are written below the middle staff.




Second system of the musical score. It consists of three staves. The lyrics "le die Leh-re des Le-bens zu hö -" are written below the middle staff.



Third system of the musical score. It consists of three staves. The lyrics "ren, und su - che mit Freu -" are written below the middle staff.



Fourth system of the musical score. It consists of three staves. The lyrics "den das hei-li-ge Haus." are written below the middle staff. A trill (tr) is marked above the final note of the treble staff.



Fifth system of the musical score. It consists of three staves. Trills (tr) are marked above the first notes of the treble staff in the first three measures.

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 heilig und wie theuer 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,



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

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

Höch - ster, sen - ke dich hinein.

Höch - ster, sen - ke dich hinein.

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

piano

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 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.]