

J.S. Bach
Cantata No. 148
Bringet dem Herrn Ehre seines Namens

1. Concerto (Coro)

Musical score for measures 1-5. The system includes a Treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The instrument labels are Trba. (Trumpet), Viol. II (Violin II), and Va. (Viola). The music features a complex texture with sixteenth-note patterns in the upper staves and a more rhythmic bass line.

Musical score for measures 6-10. The system includes a Treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The instrument labels are +Viol. I (Violin I) and Va. (Viola). The music continues with intricate sixteenth-note passages in the upper staves.

Musical score for measures 11-15. The system includes a Treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The instrument labels are Viol. I (Violin I) and Va. (Viola). The music features a mix of sixteenth-note runs and longer note values.

Musical score for measures 16-20. The system includes a Treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The instrument labels are Viol. I (Violin I), Viol. II (Violin II), and Va. (Viola). The music continues with complex rhythmic patterns.

Musical score for measures 21-25. The system includes a Treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The instrument labels are Viol. I (Violin I) and Va. (Viola). The music concludes with a series of sixteenth-note passages.

26

30

34 **A** Soprano
Brin-get dem Herrn Eh - re seines Namens, be - tet an den

Alto
Brin-get dem Herrn Eh - re seines Na - mens, be - tet an den Herrn in

Tenore
Brin-get dem Herrn Eh - re seines Na - mens, be - tet an den Herrn in

Basso
Brin - get dem Herrn Eh - re seines Namens, be - tet an den Herrn in

A
Brin - get dem Herrn Eh - re seines Namens, be - tet an den Herrn in

40

Herrn in hei - ligem Schmuck,
hei - li - gem Schmuck,
hei - ligem Schmuck,
hei - ligem Schmuck,

Trba.
Viol. II
Va.
+Viol. I

45

Musical score for measures 45-49. The vocal line consists of a whole rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

50

Musical score for measures 50-54. The vocal line includes the lyrics: "brin-get dem Herrn Eh - re sei - nes Na - mens, brin-get dem Herrn Eh - re, brin-get dem brin-get dem Herrn Eh - re sei - nes Na - mens, brin - get dem Herrn Eh - re sei - nes Na - mens,". A "B" time signature change is indicated at the beginning of measure 50. The piano accompaniment continues with a rhythmic pattern.

55

Musical score for measures 55-59. The vocal line includes the lyrics: "Herrn Eh - re sei - nes Na -". The piano accompaniment includes parts for Violin I and Violin II.

60

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

63

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

70

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

75

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

Viol. II

80

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

Viol. I

85

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

Trba.

90

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

95

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

100

Schmuck!
Schmuck!
Schmuck!
Schmuck! Trba.
Viol. II Va. + Viol. I

105

110

D

Brin-get dem Herrn Eh - re sei-nes Namens, brin-get dem
 Brin-get dem Herrn Eh - re sei-nes Namens, brin-get dem
 Brin-get dem Herrn Eh - re sei-nes Namens, brin-get dem
 Brin - get dem Herrn Eh - re sei-nes Namens, brin-get dem

D

115

Herrn Eh - re sei-nes Namens,
 Herrn Eh - re sei - nes Namens, be - tet an den Herrn in
 Herrn Eh - re sei - nes Namens, be - tet an den Herrn in
 Herrn Eh - re sei - nes Namens, be - tet an den Herrn in

120

brin-get dem Herrn Eh-re sei-nes
 hei-ligem Schmuck, be-tet, be-
 hei-li-gem Schmuck. brin-get dem Herrn Eh-re sei-nes
 hei-li-gem Schmuck, brin-get dem Herrn Eh-re sei-nes

125

Na-mens, be-tet an den Herrn in hei-ligem
 - tet an den Herrn in hei-ligem
 Na-mens, be-tet an den Herrn in hei-ligem
 Na-mens, be-tet an den Herrn in hei-ligem

129

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

Viol. + Trba.
 Va.

133

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

138

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

143

- li - gem Schmuck, be - tet an in hei - ligem Schmuck!
 an, be - tet an in hei - ligem Schmuck!
 an, be - tet an in hei - ligem Schmuck, in hei - ligem Schmuck!
 Namens, be - tet an in hei - ligem Schmuck!

2. Aria

Viol.

Cont.

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as slurs, trills (tr), and dynamic markings. Measure numbers 4, 7, 10 (116), 13 (119), and 16 (122) are indicated at the beginning of their respective systems. The Continuo part (Cont.) is marked with a '7' in several measures, likely indicating a figured bass. The Violin part (Viol.) features intricate melodic lines with frequent trills and slurs. The Continuo part provides a rhythmic and harmonic foundation with chords and single notes.

19 (125) Tenore

A

Musical score for measures 19-21. The system includes a vocal line for Tenore and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Ich ei - - -". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *(p)* is present in the piano part.

22

Musical score for measures 22-24. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "le. - - -". The piano accompaniment includes a Violin part marked *(f)* and continues with the eighth-note bass line and sixteenth-note patterns. A dynamic marking of *(p)* is also present in the piano part.

25

Musical score for measures 25-27. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "ich ei - - -". The piano accompaniment continues with the eighth-note bass line and sixteenth-note patterns. A dynamic marking of *(p)* is present in the piano part.

28

Musical score for measures 28-30. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "le, - die Leh-ren des". The piano accompaniment continues with the eighth-note bass line and sixteenth-note patterns.

31

Lebens zu hören, und suche mit Freuden das heilige Haus.

Cont. (f)

Viol.

34

B

ich ei -

(p)

37

-le, die Lehren des Lebens zu hö -

40

43

- ren, und su - che mit Freu -

46

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

Cont. (f)

49

52

55

C

Wie ru - fen so schö - ne das

(p) Cont.

58

fro - he Ge - tö - ne zum Lo - be des Höchsten die Se - li - gen aus, wie

Viol.

61

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

64

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

67

Lo - be des Höchsten die Se - li - gen aus,

Cont. (f)

Viol.

D

70

wie

(p)

73

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

76

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

tr tr tr

79

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

tr tr tr

82

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

(tr) (tr) (tr) Cont.

85

Lo - be des Höchsten die Se - li - gen aus. Viol.

88

91

Ich ei -

p

94

- le, - die Leh - ren des

97

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

Cont.

Viol.

(f)

100

F

ich ei-

(p)

103

- le, die Leh-ren des Le-bens zu hö-

106

109

Cont. - ren, und su - che mit Freu -

Viol.

112

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

Viol.

dal segno

3. Recitativo

Alto

So wie der Hirsch nach fri - schem Was - ser schreit, so schrei -

3

- ich, Gott, zu dir. Denn al - le mei - ne Ruh ist niemand au - Ber du.

6

Wie hei - lig und wie teuer ist, Häch - ster, dei - ne Sabbats - fei - er! Da

9

preis ich dei-ne Macht in der Ge-meine der Gerechten. O, wenn die

12

Kinder dieser Nacht die Lieblichkeit bedächten, denn Gott wohnt selbst in mir.

4. Aria

Ob. I
Ob. II, III

8

Alto

A

Mund und Her-ze_ steht dir of-fen,

Cont. Ob. I
Ob. II, III
(p)

12

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

15

dich hin - ein, Mund und Her - ze

18

B

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

21

steht — dir of - fen, Häch - ster, sen - - ke

24

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

Cont.

27

Ob. I
Ob. II, III

31

34

C

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

Cont.
Ob. I
Ob. II, III
(p)

38

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

Cont.
Cont.
(p)

41

Ob. I + Ob. II + Ob. III

44

ich in dich und du — in mich, —

47

ich in dich und

50

du — in mich, Glau - be, Lie - be, Dul - den, Hof - fen

53

soll — mein Ru - he - bet - te — sein, soll mein Ru -

Cont. Ob. I + Ob. II

56

he - bet - te - sein.

+Ob. III

da capo

5. Recitativo

Tenore

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

Bc.

3

Geist, der mich nach deinem Wort re - gie - re, daß ich so ei - nen Wandel führe, der

5II

dir ge - fäl - lig heißt, da - mit ich nach der Zeit in dei - ner Herrlichkeit, mein

8

lie - ber Gott, mit dir den gro - Ben Sabbat mö - ge halten.

6. Choral (Mel.: „Wo soll ich fliehen hin“)

Soprano
(Führ auch mein Herz und Sinn durch dei - nen Geist da -

Alto
(Führ auch mein Herz und Sinn durch dei - nen Geist da -

Tenore
(Führ auch mein Herz und Sinn durch dei - nen Geist da -

Basso
(Führ auch mein Herz und Sinn durch dei - nen Geist da -

hin, daß ich mög al - les mei - den, was mich und dich kann

hin, daß ich mög al - les mei - den, was mich und dich kann

hin, daß ich mög al - les mei - den, was mich und dich kann

hin, daß ich mög al - les mei - den, was mich und dich kann

schei - den, und ich an deinem Lei - - be ein Glied - ma ß e - wig blei - - be.)

schei - den, und ich an deinem Lei - - be ein Gliedma ß e - wig blei - - be.)

schei - den, und ich an deinem Lei - - be ein Gliedma ß e - wig blei - - be.)

schei - den, und ich an dei - nem Lei - - be ein Gliedma ß e - wig blei - - be.)