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NBA I/23; BC A140

17. S. after Trinity (BWV 148, 114, 47)

*Ephesians 4:1-6 (Exhortation to unity in the Spirit)

*Luke 14:1-11 (Jesus heals man on the sabbath, exhortation to humility)

Librettist: Unknown; text derived from a poem by Picander

(Christian Friedrich Henrici)

FP: 19 September 1723 or 23 September 1725 (see note).

A cantata about honoring
God on the Sabbath.For more by Martin
Petzoldt and Alfred
Dürr, see note.

4. A aria. God creates rest in the believing person
3. A recit. Invitation for God to dwell in the believing person
5. T recit. Abiding in God's Word
2. T aria. Hastening to God's Word
6. Choral. Eternal Sabbath before God's countenance
1. Chorus. Sabbath celebration in worship

For Alfred Dürr's comments on the libretto, see note.

Eric Chafe argues that the cantata's tonal progression of descent/ascent reflects the thematic progression of the libretto. See *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000), p. 263n14.

Form

A. Ritornello (mm. 1-34) DM

A'. Lines 1-2 (homophonic SATB

intro w/continuo: 34-41) DM

Rit (41-51) DM

Line 1 (fugue 1: 51-73) DM-AM

Line 2 (fugue 2: 73-100) AM-AM

Rit (100-110) Bm

A. Ritornello with choral insertion

Lines 1-2 (110-122) DM-AM

Lines 1-2 (122-134) AM-GM

Lines 1-2 (134-147) GM-DM

Festive Instrumentation:

Clarino (Tromba)

Oboe d'amore I, II

Oboe da caccia

Vln I, II

Vla

SATB

Continuo

•Worship: Give the Lord glory due his name: Psalm 29:2/96:8-9 (148/1).

1. Concerto (Coro)

148/1. 1. Fanfare-like theme, which becomes Subject 1.

Trpa.
Viol. II
Va.

Oboes d'amore probably doubling strings.

D major Syncopations in a five-voice texture underscore the celebratory mood.

The theme's continuation becomes
Subject 2 embellished.

+Viol. I

D major

D major

A major

+Trpa.

A major

A major

+Viol. I

A major

(B7)

E minor

A7

D(7)

+Viol. I

G major

C# half dim.7

F# minor

B7

E minor

J.S. Bach - Church Cantatas BWV 148

26

A major D major D major D major

30

D major D major

34

Section A'

Soprano

The opening phrase is adopted by the chorus, set in a homophonic choral section with continuo.

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

Lines 1-2
(homophonic
SATB
introduction
with continuo).

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

The text underlay is somewhat awkward, leading to speculation that the music was originally composed for a different text. See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition. Cantatas* (Stuttgart: Carus Verlag, 2017), vol. 13, p. 174. (Ulrich Leisinger, translated by David Kosviner).

A

D major B7 E minor A7

For biblical
background,
see note.



40

Herrn in hei - ligem Schmuck,

hei - li-gem Schmuck,

hei - - ligem Schmuck,

hei - - ligem Schmuck,

For word-for-word English
translations, see Unger,
*Handbook to Bach's Sacred
Cantata Texts.*

Ritornello

Trba. Viol. II Va. + Viol. I

D major D major D(7)

J.S. Bach - Church Cantatas BWV 148

45

Note: The two fugue subjects (derived from the opening instrumental material) are handled sequentially and not combined in the manner of a double fugue.

G major C# half dim.7 F# minor

50

Line 1: Fugue 1 (veiled in the introduction) with instruments doubling.

Deviations in equivalent sections are circled.

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,

= m. 34. = m. 35. = m. 36. Cf. m. 37.

A7 D major D major

55

Herrn Eh - re sei - nes Na - mens,

Viol. I

Viol. II

E7 A major A major D major A7

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64)

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

+ Va.

D major D major A major E7 A major

65)

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

A major A(7) D major

70)

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

Line 2: Fugue 2 with instruments doubling.

Fugue expanded to 5 parts.

Trp Va.

D major A major

J.S. Bach - Church Cantatas BWV 148

75.

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

Viol. II

(E7)

A major

A(7)

F# minor

B minor

E minor

A major

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

D major

D7

E minor

A major

F# minor

E7

A major

C# minor

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.

F# minor
A major

A major

F# minor

D major

J.S. Bach - Church Cantatas BWV 148

90

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

D major D7 G major G major G major

95.

95

Allegro

Nun danket alle Gott, den Herrn in heil'gem

Nun danket alle Gott, den Herrn in heil'gem

Nun danket alle Gott, den Herrn in heil'gem

Nun danket alle Gott, den Herrn in heil'gem

100

A(7) D major B(7) E minor (A7) F#7 B minor

The image shows a musical score for a piece titled "Schmuck!". It includes vocal parts for Soprano, Alto, Tenor, and Bass, all with the lyrics "Schmuck!". The instrumental accompaniment features a Trombone (Trba.) and Violins (Viol. I and Viol. II). The score is marked with a "Ritornello" section. The key signature is B minor, and the tempo is marked "Allegretto". The score is divided into measures, with some measures containing rests for the vocal parts. The instrumental parts are more active, with the Violins playing a rhythmic pattern and the Trombone playing a melodic line. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

J.S. Bach - Church Cantatas BWV 148

105

A7

D major

F#7

Choral Insertion

110

D Lines 1-2.

Section A.
(Ritornello
with choral
insertion:
entire text
3 times).

B minor

B minor

B minor

D major

115

Cf. m. 2 + SATB

Cf. m. 3 + SATB

Cf. m. 4 + SATB

Cf. m. 5 + SATB

Cf. m. 6 + SATB

A(7)

D major

D major

B7

E minor

E minor

A7

J.S. Bach - Church Cantatas BWV 148

120

Lines 1-2.

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

Cf. m. 7 + SATB Cf. m. 8 + SATB = m. 9 + SATB = m. 10 + SATB = m. 11 + SATB.

D major

A major

A major

E7

A major

125

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

= m. 12 + SATB. = m. 13 + SATB. = m. 14 + SATB. = m. 15 + SATB.

A major

129

E

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,

= m. 16 + SATB. = m. 17 + SATB. = m. 18 + SATB. = m. 19 + SATB.

Viol. Va. + Trp.

A major A7 E minor A7 D7

J.S. Bach - Church Cantatas BWV 148

133. Lines 1-2.

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

= m. 20 +SATB. = m. 21 +SATB = m. 22 +SATB. = m. 23 +SATB. = m. 24 +SATB.

138, G major B7 B7

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

= m. 25 + SATB. = m. 26 + SATB. = m. 28 + SATB. = m. 29 + SATB.

E minor A7 A7 D major D major

113

143

E minor A7 D major D major

li - gem Schmuck, 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!

m. 30 + SATB. m. 31 + SATB. m. 32 + SATB. m. 33 + SATB. m. 34a + SATB.

D major D major D major

2. Aria

• Sabbath: Hastening with joy to God's house (148/2).

148/2.

Viol.

1.

Vln solo

Ritornello

Cont.



B minor The continuo bass (repeated notes followed by figura corta) suggests a restless joy (see note).

B minor

B7 E minor A# dim.7 F#7 B minor

B minor B minor B7

E minor A7 D major

F#7 B minor E7 A major D7 G major A7 D major

F#7 B minor B minor

The text's reference to "hastening into the Lord's house to hear his teaching" (originating in Picander's poem) relates to the account in the day's Gospel reading of Jesus entering the house of a Pharisee on the Sabbath. Martin Petzoldt suggests that it also alludes to the story of God calling Samuel, who rushed to the high priest thinking it was he who called him. See *Bach-Kommentar* 1:505 and note.

19 (125)

Tenore

A

Alfred Dürr writes, "Bach uses a lively, figurative obbligato part for solo violin to delineate not only the joy of the Lord's day but also the Christian's 'hastening to hear the testimonies of life.' The whole movement is pervaded by a radiant, but never frolicsome, joyfulness." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), 560.



Ich ei - - - -
Word-painting: 16th-note figuration for "eilen" ("hasten") characterize the entire movement.

For biblical background, see note.

E# dim.7

F#7

B minor

B minor

B minor



22

Ich,

Viol.

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

B minor

B7

E minor

25

ich ei - - - -

A# dim.7

F#7

B minor

B minor

28

le, die Leh-ren des

B minor

B minor

B minor

J.S. Bach - Church Cantatas BWV 148

31

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

Viol.

Cont.

(f)

B minor B minor A7 D major D major

34

ich ei-

B

(p)

B minor D major D major

37

-le, die Leh-ren des Le-bens zu hö-

D major B major E minor B major E minor

40

A7 D major F#7 B minor

J.S. Bach - Church Cantatas BWV 148

43

ren, und su - che mit Freu -

C#(7) F# minor C#7 F# minor

46

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

Cont. (f)

F# minor F# minor F# minor F# minor

49

F# minor B7 E minor (tr) A7 D major E7

52

C#7 C#7 F# minor F# minor

55

C

Wie ru - fen so schö - ne das

B# dim.7 C#7 F# minor F# minor E7

J.S. Bach - Church Cantatas BWV 148

58

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

A major A major E7

Viol.

61

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

F# minor E7 A major

64

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

A major A major

67

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

Cont. (f) Viol.

A major A major A7

70 D

wie

A7 D major E7 A major A7

Text painting: The sustained notes in the soprano and pauses in the continuo appear to depict the "calling tones" referenced.

73

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

E minor A7 D major F#7

76

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

B minor A7 D major

79

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

D major

J.S. Bach - Church Cantatas BWV 148

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

(tr) (tr) (tr) Cont.

D(7) G7 D major

85 Lo-be desHöchstens die Se-li-gen aus. Viol.

Ritornello

D major D major B7 E minor A7

88 = m. 23. = m. 24.

D major F#7 B minor B7 E minor

91 = m. 25. = m. 26. Ich ei- = m. 27.

A# dim.7 F#7 B minor Bass ornamented. B minor

94 = m. 28. = m. 29. = m. 30.

B minor B minor

J.S. Bach - Church Cantatas BWV 148

97

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

Cont.

Viol.

= m. 31. = m. 32. = m. 33.

(f)

B minor B minor A7 D major D major

100

ich ei - - -

F

(p)

= m. 34. = m. 35. = m. 36.

D major D major

103

le, die Lehren des Lebens zu hö - -

D major

B(7) E minor E minor

= m. 37. = m. 38. = m. 39.

106

A7 D major F#7 B minor

= m. 40. = m. 41. = m. 42.

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109

8

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

Viol.

B minor

B minor

112

8

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

Viol.

B minor

B minor

B minor

dal segno

Chromatic saturation in the vocal part in 14 mm.

A "halo" of strings perhaps indicates the divine indwelling referenced at the end. The beginning alludes to Psalm 42:1; the reference to Sabbath rest alludes to a number of biblical passages, including the Gospel reading of the day (see note).

3. Recitativo

148/3.

1. Alto D

• Longing for God; He is my indwelling rest (148/3).

Word painting.

Alto is often the voice of intimate faith.

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

Like as the heart for fresh water cries, so cry

Rhetorical declamation involves judicious use of rests, melodic contours, and a melisma for "schrei."

Strings

G major

G7

C major

For biblical background, see note.



3

C

G major

D#

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

I, God, to thee. For all my rest is none-other but thou.

D7

G major

B(7)

E minor

6

G#

A#

Wie heilig und wie teuer ist, Höch-ster, dei-ne Sabbats-fei-er! Da

How holy and how dear is, Most-High, thy Sabbath-celebration! There

E minor

E7

A major

F#7

B minor

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9 C# Rhetorical pause.

preis ich deine Macht in der Ge-meine der Gerechten. O, wenn die
praise I thy might in the assembly of-the righteous. Oh, if (only) the

B minor A# dim.7 F# major B minor B7

12 F#

Kinder dieser Nacht die Lieblichkeit bedächten, denn Gott wohnt selbst in mir.
children of-this night the loveliness would-consider, for God dwells himself in me.

D# dim.7 B7 E minor G major G major

The implied reference to believers as "children of light," whom God indwells is a common biblical theme (see note on biblical background).

4. Aria 148/4. 1. Ob. I

●Receiving God with heart & mouth; resting in him (148/4). The theme of divine indwelling (mystic union) is now explored in the aria, with bassetto technique suggesting that the union is "unfathomable" (see more below).

Imaginative orchestration (3 oboes produce a pastoral effect).

For biblical background, see note.

Ob. II, III

Ritornello derived from vocal line.

G major A7 D major

4

D major D major E7 A minor A minor D7 G7

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

A Alto is often the voice of intimate faith.

Bassetto technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation.

Mund und Her-ze- steht dir of-fen,
Mouth and heart stand to-thee open,

Cont. Ob. I

(p)

D major G major G major

Possible allusion to Psalm 81:10: [God]: Open your mouth wide and I will fill it. Thus the opening line rises. The pastoral sound of 3 oboes supports this image.



12

Mund und Her - ze - steht dir of - fen, H^{Most-High,}öch - ster, sen - ke^{sink/settle thyself}

C major D7 G major A7 D major

15

dich 'hin - ein, ^{therein,} Mund und Her - ze

D(7) G major C major D# dim.7 E minor

Allusion to Romans 10:9–11. If you confess with your lips (Luther 1545: Munde) that Jesus is Lord and believe in your heart that God raised him from the dead, you will be saved. For man believes with his heart and so is justified, and he confesses with his lips (Luther 1545: Munde) and so is saved. (Also Deut. 30:14.)

18

B

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

A(7) D7 G major G7 C major E7 A minor

21

steht — dir of - fen, H^{Most-High,}öch - ster, sen - ke

A minor D7 G7 A minor D7

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24

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

Cont.

G7 C major C major D7 G major G major

27

Ob. I
Ob. II, III
Ritornello

G7 A minor A7 D major D major

G major

31

D major E7 A minor A minor D(7) G7

34

C

Ich in dich und du — in mich, Glau — be, Lie — be,
Faith, love,

Cont. Ob. I
Ob. II, III

(p)

C major G major E minor E minor

D major

Repetitive (see below).

38

Dul — den, Hof — fen soll — mein Ru — he — bet — te — sein,
patient-endurance, hope shall my Cont. bed-of-rest be

Cont.

E minor E minor

(f)

Text painting: Repetitive figure for apparent allusion to 1 Corinthians 13:7: "Love bears all things, believes (Luther 1545: glaubet) all things, hopes (Luther 1545: hoffet) all things, endures (Luther 1545: duldet) all things." "Ruhebette" alludes again to the Sabbath theme.

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11

Ob. I

+ Ob. II

+ Ob. III

p

44

ich in dich und du in mich, —

E minor F#7 B minor

47

ich in dich und

B minor B minor B minor

50

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

7 Text painting: Repetitive music

53

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

Cont. Ob. I + Ob. II

B minor

Word painting: Extended note for "bed of rest." The chromaticism suggests that Bach interprets this as "deathbed" (see also the following movement).

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56

he - bet - te - sein.

+Ob. III

B minor B minor B minor da capo B minor

Secco

5. Recitativo

•Heavenly sabbath sought; ensured by God's indwelling (148/5).

148/5. 1. Tenore

For biblical background, see note.



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

Remain also, (O) my God in me and give me thy

Bc. Secco

B major E minor

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

Spirit, who me according-to thy Word shall-rule, that I such a manner-of-life might-lead, as

A(7) D major A# dim.7 B minor

5II dir ge-fäl-lig heißt, da-mit ich nach der Zeit in dei-ner Herrlichkeit, mein

to-thee pleasing (is), so-that I after (this) time in thy glory, my

E7 C#(7) F# minor A major

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

dear God, with thee that great Sabbath might celebrate.

F#7 B minor E# dim.7 F# minor F# minor

The reference to a heavenly sabbath alludes to Hebrews 4 and Revelation 14 (see note).



148/6. 6. Choral (Mel.: „Wo soll ich fliehen hin“)

For Martin Petzoldt's suggested chorale stanza and his reasoning, see note.



+Ob d'amore I
Vln I

+Ob d'amore II
Vln II

+Ob da caccia
Vla

For biblical
background,
see note.



Soprano 1.
(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 -

F# minor

C# major

A major

F# minor

4
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

C# major

F# minor

A major

A major

8
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 Glied - ma ß e - wig blei - be.)

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

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

A major

B7

E major

C#7

F# minor

F# major