

# Antiphone

Am siebenzehnten Sonntage nach Trinitatis:

„Bringet dem Herrn Ehre seines Namens.“

Ps 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 seven 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 values, 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 and a common time signature, containing a piano accompaniment. The third staff is a grand staff with a key signature of one sharp and a common time signature, containing a piano accompaniment. The fourth staff is a grand staff with a key signature of one sharp and a common time signature, containing a piano accompaniment. The fifth staff is a grand staff with a key signature of one sharp and a common time signature, containing a piano accompaniment. The sixth staff is a grand staff with a key signature of one sharp and a common time signature, containing a piano accompaniment. The seventh staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line.



The second system of the musical score consists of seven 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 values, 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 and a common time signature, containing a piano accompaniment. The third staff is a grand staff with a key signature of one sharp and a common time signature, containing a piano accompaniment. The fourth staff is a grand staff with a key signature of one sharp and a common time signature, containing a piano accompaniment. The fifth staff is a grand staff with a key signature of one sharp and a common time signature, containing a piano accompaniment. The sixth staff is a grand staff with a key signature of one sharp and a common time signature, containing a piano accompaniment. The seventh staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line.

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,

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment line with a treble clef and a key signature of one sharp. The third staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The fifth staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The sixth staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The seventh staff is a piano accompaniment line with a bass clef and a key signature of one sharp.

The second system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The second staff is a piano accompaniment line with a treble clef and a key signature of one sharp. The third staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The fifth staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The sixth staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The seventh staff is a piano accompaniment line with a bass clef and a key signature of one sharp.

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

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,

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

- get dem Herrn Eh - re sei nes Na -  
 Na - mens, seines 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.

an, be - - tet an 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-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

brin get dem Herrn Eh-re sei-nes Na-mens, be-tet an den

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

Herrn in hei-ligem Schmuck, brin-get dem Herrn Eh-

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

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

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.



First system of the musical score. It consists of three staves: Violino Solo (treble clef), Tenore (bass clef), and Continuo (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The Violino Solo part features a melodic line with slurs and ties. The Tenore part is mostly rests. The Continuo part provides a rhythmic accompaniment with eighth and sixteenth notes.



Second system of the musical score. It continues the three-staff arrangement. The Violino Solo part has more complex phrasing with slurs. The Continuo part continues its accompaniment.



Third system of the musical score. The Violino Solo part includes trills, indicated by 'tr' above the notes. The Continuo part has some rests.



Fourth system of the musical score. The Violino Solo part continues with trills and slurs. The Continuo part has some rests.



Fifth system of the musical score. The Violino Solo part features trills and a final melodic phrase. The Continuo part continues its accompaniment.

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 ho - -

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,

First system of musical notation. It consists of three staves: a treble clef staff at the top, a middle staff with a 12/8 time signature, and a bass clef staff at the bottom. The key signature has two sharps (F# and C#). The lyrics "ich ei" are written below the middle staff.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a middle staff with a 12/8 time signature, and a bass clef staff at the bottom. The key signature has two sharps. The lyrics "le die Leh-re des Le-bens zu hö" are written below the middle staff.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a middle staff with a 12/8 time signature, and a bass clef staff at the bottom. The key signature has two sharps. The lyrics "ren, und su-che mit Freu" are written below the middle staff.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a middle staff with a 12/8 time signature, and a bass clef staff at the bottom. The key signature has two sharps. 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 musical notation. It consists of three staves: a treble clef staff at the top, a middle staff with a 12/8 time signature, and a bass clef staff at the bottom. The key signature has two sharps. Trills (tr) are marked above several notes in the treble staff.

Two systems of musical notation. The first system shows a vocal line with trills (tr) and a piano accompaniment. The second system continues the vocal line with more trills and the piano accompaniment.

**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 Sabbaths - 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.

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

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

*piano*

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.]

