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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 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

J.S. Bach

Cantata No. 148

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

Bringet dem Herrn Ehre seines Namens

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

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-Bm
- 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

1. Concerto (Coro)

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

Subject 2 embellished.

A. Ritornello (presents thematic material).

Oboes d'amore probably doubling strings.

D major

Festive Instrumentation:
 Clarino (Tromba)
 Oboe d'amore I, II
 Oboe da caccia
 Vln I, II
 Vla
 SATB
 Continuo

D major D major A major

A major A major

A major (B7) E minor A7 D(7)

G major C# half dim.7 F# minor B7 E minor

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26

A major D major D major D major

30

A' D major D major

Section A'

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

34

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

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

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).

D major B7 E minor A7

40

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

Trpa. **Ritornello** **+Viol. I**

Viol. II **Vs.**

D major D major D(7)

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45

G major C# half dim.7 F# minor

50

Line 1 (fugue 1 veiled in 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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60

mens, bring dem Herrn Ehre seines Namens, bring dem Herrn Ehre seines Namens

+Va.

D major D major A major E7 A major

65

re seines Namens, bring dem Herrn Ehre seines Namens

A major A(7) D major

70

mens, bring dem Herrn Ehre seines Namens, bring dem Herrn Ehre seines Namens

Line 2 (fugue 2 with instruments doubling).

Trp. Fugue expanded to 5 parts.

+Va.

D major A major

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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

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 E7

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

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 -

D major D7 G major G major G major

95

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

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

100

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

B minor B7 E minor

J.S. Bach - Church Cantatas BWV 148

105

Musical score for measures 105-110. The score includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Chords are indicated below the piano part: A7, D major, and F#7.

A7

D major

F#7

Choral Insertion

110

D Lines 1-2.

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

Musical score for measures 110-115. The score includes vocal staves with lyrics and piano accompaniment. The lyrics are: "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". The piano part features a rhythmic pattern of eighth and sixteenth notes. Chords are indicated below the piano part: B minor, B minor, B minor, and D major. A red box highlights the choral insertion in measure 110.

B minor

B minor

B minor

D major

Cf. m. 1 +SATB

115

Musical score for measures 115-120. The score includes vocal staves with lyrics and piano accompaniment. The lyrics are: "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". The piano part features a rhythmic pattern of eighth and sixteenth notes. Chords are indicated below the piano part: A(7), D major, D major, B7, E minor, E minor, and A7. Red boxes highlight specific piano accompaniment patterns.

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 -
 hei - li-gem Schmuck. brin-get dem Herrn Eh - re sei nes
 hei - li-gem 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
 - 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. 16 +SATB.

A major

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,

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

Viol. + Trpa. Va.

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.

G major

B7 B7

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

= m. 25 +SATB. = m. 26 +SATB. = m. 27 +SATB. = m. 28 +SATB. = m. 29 +SATB.

E minor A7 A7 D major D major

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!

= 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.

Ritornello

Cont.

B minor

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*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 560.

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

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

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

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

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.

Cont. *(f)* Viol.

B minor B minor A7 D major D major

34

B ich ei-

(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) D major E7

52

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

55

Wie ru - fen so schö - ne das

(p) Cont.

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

61

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

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. 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 desHöchsten 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.

Modified da capo

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

94 = m. 28. = m. 29. = m. 30. le,- die Leh-ren des

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 - - -

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

(p)

D major D major

103

- - - le, die Lehren des Lebens zu hö - -

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

D major B(7) E minor E minor

106

- - -

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

A7 D major F#7 B minor

J.S. Bach - Church Cantatas BWV 148

109

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

Viol.

B minor B minor

112

- den das hei - li - ge Haus.

Cont.

Viol.

B minor B minor B minor dal segno

3. Recitativo

148/3.

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

Word painting.

1. Alto

D

G

A

B

E

F

Chromatic saturation in the vocal part in 14 mm.

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

Strings

G major G7 C major

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, to a number of biblical passages, including the Gospel reading of the day (see note).



3

- 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.

G major B(7) E minor

6

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

J.S. Bach - Church Cantatas BWV 148

9 C# Rhetorical pause.

preis ich deine Macht in der Gemeine der Gerechten. Oh, 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

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

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



Imaginative orchestration (3 oboes produce a pastoral effect).

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).

Ob. II, III

Ritornello derived from vocal line.

G major A7 D major

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,

C major D major G major G major G7

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

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

B

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

J.S. Bach - Church Cantatas BWV 148

24

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

G7 C major C major D7 G major G major

27

Ob. I
Ob. II, III
Ritornello

G major G7 A minor A7 D major D 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,

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

C major G major E minor E minor

Repetitive (see below).

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.

38

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

Cont.
(f)

E minor E minor

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31

Ob. I + Ob. II + Ob. III

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

Text painting: Repetitive music

53

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

Cont. Ob. I + Ob. II

Word painting: Extended note for "bed of rest."

B minor

56

he - bet - te - sein.

+Ob. III

B minor B minor B minor da capo
B minor

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

148/5. 1. Tenore

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

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

Bc.

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-the 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).



For the final chorale the source has no text. A number of scholars (as also the NBA) suggest "Amen zu aller Stund," the last stanza of 6 in the chorale "Auf meinen Lieben Gott." Others (as here and in the complete edition by Carus Verlag) prefer the last of 11 in the 1630 chorale "Wo soll ich fliehen hin" by Johann Heermann (1585-1647). Martin Petzoldt argues that texts in such cases should be chosen on the basis of

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

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

Soprano 1.
+Ob d'amore I Vln I
Alto
+Ob d'amore II Vln II
Tenore
+Ob da caccia Vla
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