

J.S. Bach
Cantata No. 164

Ihr, die ihr euch von Christo nennet

(Aria.)

(Moderato ♩ = 80.)

The first system of the musical score shows the beginning of the Aria. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The tempo is marked as 'Moderato' with a quarter note equal to 80 beats per minute. The dynamic marking is 'mf' (mezzo-forte). The music begins with a series of eighth and sixteenth notes in both hands, creating a rhythmic accompaniment.

The second system continues the musical score. It maintains the same key signature and time signature. The treble staff features a melodic line with various note values and rests, while the bass staff provides a steady accompaniment. The overall texture is characteristic of Baroque instrumental music.

Tenore.

Ihr, die ihr euch von Christo nennet,
Ye who profess to call you Christians,

The third system introduces the Tenor vocal part. The top staff is for the Tenor voice, and the bottom two staves are for the piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern as the beginning of the piece. The dynamic marking 'mf' is present in the piano part. The system concludes with a trill (tr) in the vocal line.

ihr, die ihr
 ye who pro

euch von Chri - sto nen - net, wo bleibet die Barm-
 fess to call you Chris - tians, where is that mer - cy

herzigkeit, wo, wo bleibet die Barmherzigkeit, da - ran man Christi Glie - der
 now re-vealed, where, where is that mer - cy now re-vealed by which we know our Chris-tian

ken -
 broth -

- - net?
- - ers?

Ihr, die ihr
Ye who pro -

euch _____ von Chri - sto - nen - net, wo bleibet die Barm -
fess _____ to call you Chris - tians, where is that mer - cy

tr

her - zigkeit, wo, wo blei - bet die Barm - her - zigkeit. da - ran -
now re-vealed, where, where is that mer - cy now re-vealed by which -

— man Christi Glie - der ken - net, daran man Chri - sti Glieder ken - net?
— we know our Chris - tian broth - ers, by which we know our Chris - tian broth - ers?

mf

The first system of the piano accompaniment consists of two staves. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady harmonic accompaniment with a mix of eighth and sixteenth notes, including some chords.

The second system continues the piano accompaniment. The right hand's melodic line remains intricate, with frequent grace notes and slurs. The left hand maintains a consistent rhythmic pattern, supporting the overall texture.

The third system introduces the vocal line. The vocal staff is written in a soprano clef and contains the lyrics: "Sie ist von euch, ach, all - - zu weit, From you 'tis fled, ah, far - - a - field,". The piano accompaniment continues below, with a dynamic marking of *p* (piano) in the left hand. The music features a variety of note values and rests, creating a sense of longing and distance.

The fourth system continues the vocal line and piano accompaniment. The vocal line repeats the lyrics: "sie ist von euch, ach, all - - zu weit. from you 'tis fled, ah, far - - a - field." The piano accompaniment provides a rich harmonic background, with the right hand often playing chords and moving lines, and the left hand providing a solid bass line.

Die Herzen soll^{ten} liebreich sein,
Your hearts should glow with love a - lone,

die Herzen soll^{ten}
your hearts should glow with

liebreich sein, so sind sie här^{ter} als ein Stein,
love - a - lone, yet they - are hard - er than a stone,

die Herzen sollten liebreich sein, — so
your hearts should glow with love a - lone, — yet

sind sie här^{ter} als ein Stein, — so sind sie här^{ter} als ein Stein, so sind sie här^{ter}.
they are hard - er than a stone, — yet they are hard - er than a stone, yet they are hard -

- ter, här^{ter} als ein Stein.
- er, hard - er than a stone.

Ihr, die ihr euch von Chri - sto
 Ye who pro - fess to call you

nen - net, wo bleibt die Barmherzigkeit, wo, wo bleibt die Barm-
 Chris - tians, where is that mer - cy now re-vealed, where, where is that mer - cy

herzigkeit, da ran man Christi Glieder ken - net, da ran man Christi Glieder
 now re-vealed by which we know our Chris-tian broth - ers, by which we know our Chris-tian

ken - net?
 broth - ers? Sie ist von euch, ach,
 From you 'tis fled, ah,

all - zu weit. Die Herzen soll - ten liebe - reich sein, — so
 far — a - field. Your hearts should glow with love a - lone, — yet

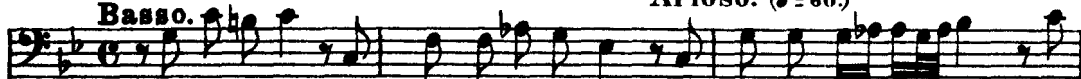
sind sie här - ter als ein Stein, — so sind sie här - ter als ein Stein, so sind sie här -
 they are hard - er than a stone, — yet they are hard - er than a stone, yet they are hard -

- ter, här - ter als ein Stein. —
 - er, hard - er than a stone. —

Recitativo.

Basso.

Arioso. (♩ = 60.)



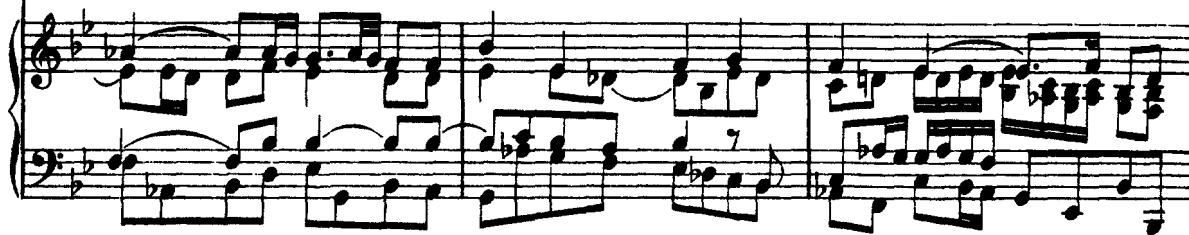
Wir hören zwar, was selbst die Liebe spricht: Die mit Barmherzigkeit den
We hear in-deed the words our Sav-iour said: "Blest ye, the mer-ci-ful, your



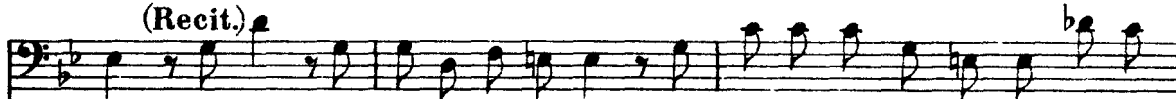
(Choral.)



Nächsten hier um-fan-gen, die sollen vor Ge-richt Barmherzigkeit er-lan-
neigh-bor-not dis-tain-ing; be-fore the judg-ment-seat, will-ye ob-tain-God's mer-



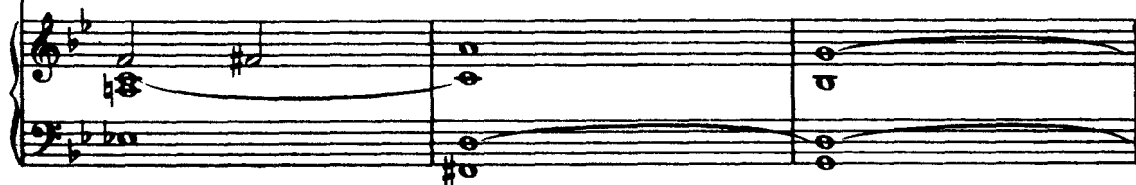
(Recit.)



gen. Je-doch, wir achten solches nicht, wir hören noch des Nächsten Seufzer
cy." And yet we hold our-selves a-part, and pass our neigh-bor on the oth-er

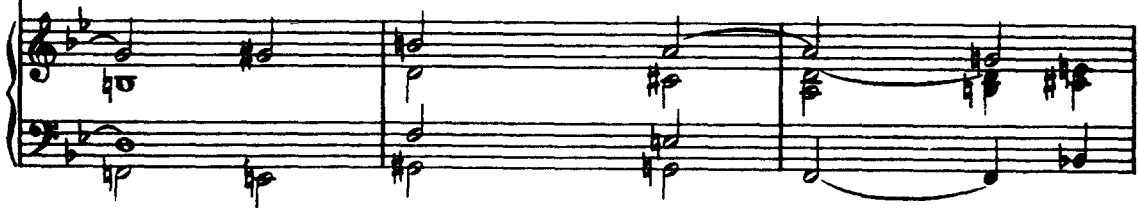


an! Er klopft an un-ser Herz; doch wird's nicht auf-ge-than! Wir se-hen zwar sein
side. He knocks up-on our heart, his pray-ers are de-nied! We no-tice not his





Hän - deringen, sein Auge, das von Thränen fleusst; doch lässt das Herz sich nicht zur Liebe
out - stretched hands, nor that his eyes are filled with tears, our hearts are ad - a - mant to love's de-



zwingen. Der Priester und Le_vit, der hier zur Sei_te tritt, sind ja ein
mands. The priest who draws not nigh, the Le - vite pass-ing by, are like to



Bild lieb_lo_ser Christen, sie thun, als wenn sie nichts von fremdem E_leud
some be - nigh - ed Chris - tians, they who their neigh - bor in mis - for - tune would ig -



wüssten; sie giessen weder Öl noch Wein in's Nächsten Wunden ein.
nore; no an - o - dyne, no oil or wine - up - on his wounds would pour.



Aria.

(Andante $\text{♩} = 66.$)

The first system of piano accompaniment for the Aria. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G major and 3/4 time. The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The dynamic marking is *mf*. The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the treble staff is characterized by flowing sixteenth-note patterns, often beamed in groups of four. The bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes.

The second system of piano accompaniment for the Aria. It continues the musical texture established in the first system, with intricate sixteenth-note passages in the treble and a rhythmic accompaniment in the bass.

The third system of piano accompaniment for the Aria. The melodic lines in both staves continue to develop, maintaining the characteristic Baroque style of J.S. Bach.

Alto.

Nur durch Lieb' und durch Er - bar - men werden wir Gott sel - ber gleich, durch Lieb' —
By - our - love and ten - der mer - cy - may we - be like God a - bove; by love —

The piano accompaniment for the Alto part. It features a treble clef staff with a melody that closely follows the vocal line, and a bass clef staff with a supporting accompaniment. The dynamics include *p* (piano) and *f* (forte) markings.

— und durch Er - bar - - - - - men, nur durch Lieb' und durch Er -
 — and ten - der mer - - - - - cy, by our love and ten - der -

bar - men, durch Lieb' und durch Er - bar - - - - men werden wir Gott sel - ber
 mer - cy, — by love and ten - der mer - - - - cy may we be — like God a -

gleich, Gott sel - ber gleich.
 bove, like God a - bove.

Sa - ma -
Like Sa -

ri - terglei - che Her - zen las - sen - frem - den Schmerz sich schmerzen und sind an Er - bar -
ma - ri - tans - to la - bor - in - the - serv - ice - of - our neigh - bor, filled with pi - ty, - rich

- mung reich, - und sind an - Er - bar -
in love, - filled with pi - ty, - rich

- mung reich.
in love.
mf

Sa - ma - ri - ter - glei - che
Like Sa - ma - ri - tans - to

Her - zen las - sen frem - den Schmerz sich schmer - zen und sind an - Er - bar
la - bor - in - the - serv - ice - of - our - neigh - bor, filled with pi - ty, - rich

- mung reich, und sind an - Er - bar -
in - love, filled with pi - ty, - rich

- mung, an Er - bar - mung reich.
in - pi - ty - and in - love.

Dal Segno.

Recitativo.

Tenore.

Ach, schmelze doch durch deinen Liebesstrahl des kalten Herzens Stahl! dass
Ah, melt Thou, Lord, with love's hot-burn-ing ray my i - cy heart a - way, that

ich die wah-re Chris-ten-lie-be, mein Hei-land. täg-lich ü-be, dass
I, with neigh-bor - ly af - fec - tion, may feel my friend's de - jec - tion, and

meines Nächsten We-he, er sei auch, wer er ist, Freund o-der Feind, Heid' o-der
com-fort his af - flic - tion, who - ev - er he may be, Friend, sin - ner, saint, or Phar - i -

Christ, mir als mein eig'nes Leid zu Her-zen all-zeit ge-hel Mein Herz sei
see, as tho' it were mine own, and gain his ben - e - dic - tion. Keep me de -

liebreich, sanft und mild, so wird in mir ver-klärt dein E-ben-bild.
vo - ed, pure in heart, that in me Thou may see Thy coun-ter-part...

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment features a steady bass line and chords in the right hand.

Duetto.

(Allegro moderato $\text{♩} = \text{so}$)

mf

The second system begins with a piano accompaniment in the lower staff, marked *mf*. The upper staff contains a melodic line with various ornaments and rests. The tempo is marked as Allegro moderato with a quarter note equal to the common time signature.

The third system continues the piano accompaniment with intricate rhythmic patterns in both hands, including sixteenth and thirty-second notes.

The fourth system continues the piano accompaniment with similar rhythmic complexity and harmonic richness.

The fifth system concludes the piano accompaniment with a final cadence, featuring sustained chords and a clear resolution.

Soprano.

Hän - den, die sich nicht ver - schlie -
 Hands in char - i - ty ex - tend

Basso.

Hän - den, die sich nicht ver - schlie -
 Hands in char - i - ty ex - tend

- - - - - - - - - - - - - - - -
 - - - - - - - - - - - - - - - -
 - - - - - - - - - - - - - - - -
 - - - - - - - - - - - - - - - -

- - - - - - - - - - - - - - - -
 - - - - - - - - - - - - - - - -
 - - - - - - - - - - - - - - - -
 - - - - - - - - - - - - - - - -

- mel auf - ge - than,
 - ens o - pen wide;

- mel auf - ge - than,
 - ens o - pen wide.

— Hän - den, die sich nicht ver - schliessen, wird der Himmel auf - ge - than.
 — Hands in char - i - ty ex - tend - ed find the heav - ens o - pen - wide;

der Him - mel auf - ge - than.
 the heav - ens o - pen wide;

mf

An - gen, die mit -
 Eyes which flow - with -

An - gen, die mit - lei - dend flie -
 Eyes which flow - with - tears - of pi -

p

lei - dend flie - - - - - ssen, sieht der
 tears of pi - - - - - ty, Je - - - - - sus -
 - - - - - ssen, sieht der Heiland gnä.
 - - - - - ty, Je - - - - - sus - nev - er casts

Heiland gnädig an; Au - gen, die mit - leidend.
 nev - er casts a - side; eyes which flow with tears of -
 - dig an; Augen, die mit - leidend flie - ssen, Au -
 a - side; eyes which flow with tears of pi - ty, eyes -

fließen, sieht der Hei - - - - - land gnä - dig an.
 pi - ty, Je - sus - nev - - - - - er casts a - side.
 - gen, die mit - lei - - dend flie - ssen, sieht der Heiland gnä - dig an.
 - which flow with tears of pi - ty, Je - sus - nev - er casts a - side.

Her - zen, die nach Lie - be - stre - - -
 Hearts for - love for - ev - - er - - striv - - -

Her - zen, -
 Hearts for -

die nach Lie - be - stre - - -
 love for - ev - - er - - striv - - -

die nach Lie - be - stre - - -
 love for - ev - - er - - striv - - -

- ben, nach Lie - - - be stre - - - ben, will Gott
 - ing, for - ev - - - er striv - - - ing, rich in

- - - - - ben, nach Lie - - -
 - - - - - ing, for - ev - - -

selbstseinHerze_ ge - - - - - ben, will
 God's re - gard are_ thriv - - - - - ing, rich

- - - - - be stre - - - - - ben, will Gott -
 - - - - - er striv - - - - - ing, rich in -

Gott selbst_ sein Her_ze geben, Gott selbst sein Her_ze, Gott
 in God's_ re - gard are thriv-ing, in God's_ af - fec-tion, in

- selbst sein Her_ze, Gott selbst sein Her_ze, Gott selbst sein
 - God's_ af - fec-tion, in God's_ af - fec-tion, in God's_ af -

— selbst sein Her-ze, will Gott selbst sein Her-
 — God's af-fec-tion, rich in God's re-gard

Her-ze, Gott selbst sein Her-ze, Gott selbst sein
 fec-tion, in God's af-fec-tion, in God's re

- - - - - ze ge-ben.
 are-thriv-ing.

Her-ze ge-ben, selbst sein Her-ze ge-ben.
 gard are-thriv-ing, God's re-gard are-thriv-ing.

Hän-den,
 Hands in

Hän - den, die sich nicht ver - schlie -
Hands in char-i - ty ex - tend

die sich nicht ver - schlie - - - - - ssen,
char - i - ty ex - tend - - - - - ed,

- ssen, wird der Him - mel auf. ge - than, der Him - mel auf - ge -
- ed find the heav - ens - o - pen - wide, the heav - ens o - pen

wird der Him - mel auf. ge - than, der Him - mel auf - ge -
find the heav - ens - o - pen wide, the heav - ens o - pen

than. Au - gen, die mit -
wide. Eyes which flow with

than. Au - gen, die mit. lei. dend flie - ssen, sieht der
wide. Eyes which flow with tears of pi - ty, Je - sus

lei - - - - - dend flie - - - - - ssen, sieht der
 tears _____ of pi - - - - - ty, — Je - sus —

Hei.land gnädig an; Her - zen, die nach Lie.be stre - - -
 nev - er casts a - side; Hearts for love for - ev - er striv - - -

Heiland gnä.dig an; Her - zen, die nach Lie.be —
 nev - er casts a - side; Hearts for love for - ev - er —

stre.ben, will Gott selbst _____ sein Her - ze ge - ben.
 striv - ing, — rich in God's _____ re - gard are thriv - ing.

- - - - - ben, will Gott selbst sein Her.ze ge - ben.
 - - - - - ing, — rich in God's re - gard are thriv - ing.

mf

Dal Segno.

Choral. (Mel: „Herr Christ, der ein'ge Gott'ssohn")

Soprano.
 Er - tödt' uns durch dein' Gü - te. er - weck' uns durch dein' Gnad'! } wohl
 Den al - ten Menschen krän - ke, dass der neu' le - ben mag }
Trans - form us by Thy kind - ness, a - wake us through Thy grace, } While
That we - put on the New Man, the Old Man's pow'r ef - face. }

Alto.
 Er - tödt' uns durch dein' Gü - te. er - weck' uns durch dein' Gnad'! } wohl
 Den al - ten Menschen krän - ke, dass der neu' le - ben mag }
Trans - form us by Thy kind - ness, a - wake us through Thy grace, } While
That we - put on the New - Man, the Old Man's pow'r ef - face. }

Tenore.
 Er - tödt' uns durch dein' Gü - te. er - weck' uns durch dein' Gnad'! } wohl
 Den al - ten Menschen krän - ke, dass der neu' le - ben mag }
Trans - form us by Thy kind - ness, a - wake us through Thy grace, } While
That we put on the New - Man, the Old Man's pow'r ef - face. }

Basso.
 Er - tödt' uns durch dein' Gü - te. er - weck' uns durch dein' Gnad'! } wohl
 Den al - ten Menschen krän - ke, dass der neu' le - ben mag }
Trans - form us by Thy kind - ness, a - wake us through Thy grace, } While
That we put on the New - Man, the Old Man's pow'r ef - face. }

hier auf dieser Er - den, ^(den) der Sinn und all' ^(und) Be - gehr - den, ^(hab'n) nur G'danken hab' zu dir.
here as mor-tals liv - ing with heart-i - est thanks - giv - ing our trust in Thee we place!

hier auf dieser Er - den, ^(den) der Sinn und all' ^(und) Be - gehr - den, ^(hab'n) nur G'danken hab' zu dir.
here as mor-tals liv - ing with heart-i - est - thanks - giv - ing our trust in Thee we place!

hier auf die - ser Er - den, ^(den) der Sinn und all' ^(und) Be - gehr - den, ^(hab'n) nur G'danken hab' zu - dir.
here as mor-tals liv - ing with heart-i - est thanks - giv - ing our trust - in - Thee we - place!

hier auf die - ser Er - den, ^(den) der Sinn und all' ^(und) Be - gehr - den, ^(hab'n) nur G'danken hab' zu - dir.
here as - mor - tals liv - ing with heart-i - est - thanks - giv - ing our trust - in - Thee we - place!