

J.S. Bach
Cantata No. 167
Ihr Menschen, rühmet Gottes Liebe

(Aria.)

(Andante $\text{♩} = 69$)

mf

p *mf*

Tenore.

Ihr Menschen, rühmet Gottes Lie - - - be, ihr Menschen, rühmet Gottes

p

Lie-be und prei-set sei - ne Gü - tig-keit; ihr Menschen, rühmet Got - tes

Lie - be, ihr Men-schen, rüh-met Gottes Liebe und prei-set sei - ne Gütig-

keit, prei -

- set sei - ne Gü - tig-keit, ihr Menschen, rühmet Gottes Liebe und preiset seine Gütig -

keit.

mf

This system shows the beginning of a musical phrase. The vocal line starts with a whole note rest, followed by a half note. The piano accompaniment consists of a complex texture of sixteenth and thirty-second notes in both hands.

Lobt ihn aus rei - nem Her - zens - trie - be,

p

This system continues the musical phrase. The vocal line has a half note followed by a quarter note. The piano accompaniment continues with similar rhythmic patterns.

lobt ihn aus reinem Herzens - triebe, aus rei - - nem Herzens - trie - be, dass er

tr.

This system continues the musical phrase. The vocal line has a half note followed by a quarter note. The piano accompaniment continues with similar rhythmic patterns.

uns zu bestimmter Zeit, dass er uns zu be - stimm - ter Zeit das Horn des Heils, den Weg zum

This system concludes the musical phrase. The vocal line has a half note followed by a quarter note. The piano accompaniment continues with similar rhythmic patterns.

Le-ben, das Horn des Heils, den Weg zum Leben an Je - su, seinem

L.H.

L.H.

tr

tr

Detailed description: This system contains the first two measures of the vocal line and the piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics 'Le-ben, das Horn des Heils, den Weg zum Leben an Je - su, seinem'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simple bass line in the left hand. Trills are marked above the vocal line in the second and third measures.

Sohn, ge - ge - ben. Lobt ihn aus reinem Herzens - trie - be, dass er

L.H.

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with lyrics 'Sohn, ge - ge - ben. Lobt ihn aus reinem Herzens - trie - be, dass er'. The piano accompaniment continues with the same rhythmic pattern. The left hand of the piano part has a '7' written below it in the second measure.

uns zu bestimmter Zeit das Horn des Heils, den Weg zum Leben an Je - su, sei - nem

L.H.

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with lyrics 'uns zu bestimmter Zeit das Horn des Heils, den Weg zum Leben an Je - su, sei - nem'. The piano accompaniment continues with the same rhythmic pattern.

Sohn, - ge - ge - ben.

mf

Detailed description: This system contains the final two measures of the vocal line and piano accompaniment. The vocal line concludes with lyrics 'Sohn, - ge - ge - ben.'. The piano accompaniment concludes with the same rhythmic pattern. A mezzo-forte (*mf*) dynamic marking is present in the second measure of the piano part.

Ihr Menschen, rühmet Gottes Lie - - - be, ihr Menschen, rühmet Gottes

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are: "Ihr Menschen, rühmet Gottes Lie - - - be, ihr Menschen, rühmet Gottes". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

Liebe und preiset sei - ne Gü - - tigkeit; ihr Menschen, rühmet Got - - tes Liebe,

The second system continues the musical score. The vocal line lyrics are: "Liebe und preiset sei - ne Gü - - tigkeit; ihr Menschen, rühmet Got - - tes Liebe,". The piano accompaniment continues with its characteristic rhythmic accompaniment.

ihr Menschen, rüh - met Gottes Liebe und prei - set sei - ne Gü - tigkeit, prei -

The third system of the score shows the vocal line lyrics: "ihr Menschen, rüh - met Gottes Liebe und prei - set sei - ne Gü - tigkeit, prei -". The piano accompaniment remains consistent with the previous systems.

- set sei - - - ne Gü - tig -

The fourth system concludes the page with the vocal line lyrics: "- set sei - - - ne Gü - tig -". The piano accompaniment continues to the end of the system.

keit, ihr Menschen, rühmet Gottes Liebe und preiset sei - ne Gü - tig - keit!

mf

Dal Segno. %

Recitativo.

Alto.

Ge - lo - bet sei der Herr Gott Is - ra - el, der sich in

Gnaden zu uns wendet und seinen Sohn vom hohen Himmels - thron zum Welt - er - lö - ser

sen - det. Erst stell - te sich Jo - hannes ein und muss - te Weg und Bahn dem

Hei-land zu-be-rei-ten. hier-auf kam Je-sus sel-ber an, die armen Menschen.

Adagio. (♩ = 50.)

kin-der und die ver-lor'-nen Sünder mit Gnad' und Lie-be, mit—

Gnad' und Liebe zu er-freu'n und sie zum Him-mel-reich, zum Him-mel-

reich in wah-rer-Buss', in wah-rer-Buss' zu lei-ten.

Duetto.

Andante. (♩ = 66.)

mf

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note B1, and a quarter note D2. The second system continues the melodic and harmonic development, with a repeat sign at the end of the system.

The second system of the piano introduction continues the melodic and harmonic development from the first system, ending with a repeat sign.

Soprano.

Alto.

Got - tes Wort das trü - get nicht,

Got - tes Wort das trü - get nicht,

p

mf

The vocal and piano accompaniment for the first vocal entry consists of three systems. The first system shows the vocal lines for Soprano and Alto, with the Soprano line starting on a quarter rest and the Alto line starting on a quarter note G4. The piano accompaniment begins with a piano (p) dynamic. The second system continues the vocal lines, with the Soprano line starting on a quarter rest and the Alto line starting on a quarter note G4. The piano accompaniment continues with a mezzo-forte (mf) dynamic. The third system shows the vocal lines and piano accompaniment continuing, with a repeat sign at the end of the system.

The piano accompaniment for the first vocal entry continues in the second system, showing the intricate keyboard texture.

Got - tes Wort das trü - get nicht, es - geschieht,

Got - tes Wort das trü - get nicht, es ge-

p

The vocal and piano accompaniment for the second vocal entry consists of three systems. The first system shows the vocal lines for Soprano and Alto, with the Soprano line starting on a quarter rest and the Alto line starting on a quarter note G4. The piano accompaniment begins with a piano (p) dynamic. The second system continues the vocal lines, with the Soprano line starting on a quarter rest and the Alto line starting on a quarter note G4. The piano accompaniment continues with a mezzo-forte (mf) dynamic. The third system shows the vocal lines and piano accompaniment continuing, with a repeat sign at the end of the system.

tr
 was er ver - spricht, es geschieht, was er - verspricht,
 schieht, was er verspricht, es geschieht, was er ver -

Got - tes Wort das trü - get nicht, das trü - get nicht,
 spricht, Got - tes Wort das trü - get nicht, das trü - get nicht,

das trü - get nicht, es geschieht, was er - verspricht,
 das trü - get nicht, es geschieht, was er - ver -

was er - verspricht, es ge - schieht, was er ver - spricht.
 spricht, was er - ver - spricht, es geschieht, was er - ver - spricht.

mf

Got - tes Wort das trü - get

Got - tes Wort das trü - get

nicht, Got - tes Wort das trü - get

nicht, Got - tes Wort das trü - get

nicht, es geschieht, was er verspricht, es geschieht,

nicht, es geschieht, was er verspricht, es ge -

was er verspricht, es geschieht, was er ver - spricht, was er ver -

schieht, was er verspricht, es geschieht, was er verspricht, was er verspricht, es ge -

spricht, es geschieht, was er verspricht, Gottes Wort das trü - get nicht, das trü - get nicht,
 schieht, was er verspricht, Gottes Wort das trü - get nicht, das trü - get nicht,

das trü - get nicht, es geschieht, was er verspricht, was er ver -
 das trü - get nicht, es geschieht, was er verspricht, was er verspricht, es ge -

spricht, es geschieht, was er ver - spricht.
 schieht, was er ver - spricht.

mf

(Moderato ♩ = 80.)

Was er in dem Pa-ra-dies und vor so viel hun-dert Jah -

Was er in dem Pa-ra - dies und vor so viel hun.dert

Jah -

Jah -

- ren denen Vä - tern, denen Vä - tern schon verhiess,

- ren denen Vä - tern, denen Vä - tern schon verhiess,

mf

This system contains the first two systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "- ren denen Vä - tern, denen Vä - tern schon verhiess,".

haben wir gott.lob! er - fah - - -

haben wir gott.lob! er - fah - - -

mf

This system contains the third and fourth systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "haben wir gott.lob! er - fah - - -".

- ren, haben wir gott - lob! er -

- ren, haben wir gott - lob! er -

This system contains the fifth and sixth systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "- ren, haben wir gott - lob! er -".

fah - - - - - ren,

fah - - - - - ren,

The first system of the musical score consists of two vocal staves and a keyboard accompaniment. The vocal parts enter with the syllable 'fah' followed by a long rest, then 'ren,'. The keyboard accompaniment features a complex, rhythmic pattern of sixteenth and thirty-second notes.

ha_ben wir gott_lob! er - fah - - - - -

ha_ben wir gott_lob! er - fah - - - - -

The second system continues the vocal lines with the lyrics 'ha_ben wir gott_lob! er - fah -'. The keyboard accompaniment maintains its intricate texture, with various chordal and melodic figures.

- ren, ha_ben wir gott_lob! - - - - - er - fah - - - - -

- ren, ha_ben wir gott_lob! - - - - - er - fah - - - - -

The third system concludes the vocal phrases with '- ren, ha_ben wir gott_lob! - - - - - er - fah -'. The keyboard accompaniment provides a rich harmonic and rhythmic foundation for the vocal lines.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in G major and 3/4 time. The vocal lines feature a melodic line with a wide interval and a more active line. The piano accompaniment includes a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score includes lyrics. The lyrics are: "ren, ha - ben wir gott - lob! gott_lob!" on the first vocal line, and "- ren, ha_ben wir gott_lob! gott_" on the second. The piano accompaniment continues with the same rhythmic pattern.

The third system of the musical score includes lyrics: "gott_lob! gott_lob! er - fah - - ren." on the first vocal line, and "lob! gottlob! er - fah - - - ren." on the second. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and a section marker (§).

Dal Segno. §

Recitativo.

Basso.

Des Wei-bes Sa-men kam, nach dem die Zeit er-fül-let; der

Se-gen, den Gott A-braham, dem Glaubensheld, ver-sprochen, ist wie der Glanz der

Sonne an-ge-brochen, und un-ser Kummer ist gestil-let. Ein stummer Zacha-

ri-aspreist mit lau-ter Stim-me Gott ^(für) vor sei-ne Wunder-that, die er dem Volk er-

zeu-get hat. Bedenkt, ihr Chri-sten, auch, was Gott an euch ge-

a tempo (♩ = 84.)

than, und stimmet ihm ein Lob- lied an, und stim- met ihm ein Lob- lied an.

Choral.

mf

Choral. (Mel.: „Nun lob, mein Seel, den Herren“)

(♩ = 84.)

mf

Soprano.

Sei Lob und Preis mit Eh.

Alto.

Sei Lob und Preis mit Eh.

Tenore.

Sei Lob und Preis mit Eh.

Basso.

Sei Lob und Preis mit Eh.

ren Gott Va - - - ter, Sohn, (hei - li - gem)
hei - li - ger

ren Gott Va - - - ter, Sohn, (hei - li - gem)
hei - li - ger

ren Gott Va - - - ter, Sohn, (hei - li - gem)
hei - li - ger

ren Gott Va - - - ter, Sohn, (hei - li - gem)
hei - li - ger

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The lyrics are: "ren Gott Va - - - ter, Sohn, (hei - li - gem) hei - li - ger". The keyboard part features a rhythmic pattern of eighth and sixteenth notes.

Geist.

Geist.

Geist.

Geist.

The second system features four vocal staves, each with the word "Geist." written above the staff. The keyboard accompaniment continues with a similar rhythmic pattern.

Der woll' in

Der woll' in

Der woll' in

Der woll' in

The third system features four vocal staves, each with the phrase "Der woll' in" written above the staff. The keyboard accompaniment includes a section marked with a large 'A' above the staff.

uns ver - meh - ren, was er uns
 uns ver - meh - ren, was er uns
 uns ver - meh - ren, was er uns
 uns ver - meh - ren, was er uns

aus Ge - nad' ver - heisst. Dass
 aus Ge - nad' verheisst. Dass
 aus Ge - nad' ver - heisst. Dass
 aus Ge - nad' ver - heisst. Dass

wir ihm fest ver - trau - en, gänz -
 wir ihm fest ver - trau - en, gänz -
 wir ihm fest ver - trau - en, gänz -
 wir ihm fest ver - trau - en, gänz -

lich ver - las - sen auf ihn, von
 lich ver - las - sen auf ihn, von
 lich ver - las - sen auf ihn, von
 lich ver - las - sen auf ihn, von

Her - zen auf ihn bau - en;
 Her - zen auf ihn bau - en;
 Her - zen auf ihn bau - en;
 Her - zen auf ihn bau - en;

dass un - ser Herz, Muth und Sinn
 dass un - ser Herz, Muth und Sinn
 dass un - ser Herz, Muth und Sinn
 dass un - ser Herz, Muth und Sinn

ihm fe - stig - lich an - han -

ihm fe - stig - lich an - han -

ihm fe - stig - lich an - han -

ihm fe - stig - lich an - han -

Keyboard accompaniment with a 'D' dynamic marking.

gen: da - rauf singen

gen: da - rauf

gen: da - rauf

gen: da - rauf sing'n

Keyboard accompaniment with a 'D' dynamic marking.

wir zur Stund'. A - men, wir

sin - gen wir zur Stund'. A - men, wir

sin - gen wir zur Stund'. A - men, wir

wir zur Stund'. A - men, wir

Keyboard accompaniment.

wer - - den's er - lan - - - gen, gläub'n wir - - - aus
wer - den's er - lan - - - gen, gläub'n wir
wer - - den's er - - lan - - - gen, gläub'n wir - - - aus
wer - - den's er - lan - - - gen, gläub'n wir - - - aus

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "wer - - den's er - lan - - - gen, gläub'n wir - - - aus". The keyboard part features a rhythmic pattern of eighth and sixteenth notes.

Her - - zens - grund.
aus - Her - zens - grund.
Her - - zens - grund.
Her - - zens - grund.

The second system continues the vocal parts and keyboard accompaniment. The lyrics are: "Her - - zens - grund.", "aus - Her - zens - grund.", "Her - - zens - grund.", and "Her - - zens - grund.". The keyboard part continues with a similar rhythmic pattern.

The third system of the musical score consists of a keyboard accompaniment. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, typical of Bach's style. The system concludes with a final chord.