

J.S. Bach
Cantata No. 164

Ihr, die ihr euch von Christo nennet

(Aria.)

(Moderato $\text{♩} = 80$.)

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 8/8. The tempo is marked 'Moderato' with a quarter note equal to 80 beats. The dynamics are marked 'mf'. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some rests.

The second system of the musical score continues the piano accompaniment for the Aria. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with the same key signature and time signature as the first system, featuring intricate rhythmic patterns and some melodic lines in the treble staff.

Tenore.

The third system of the musical score is for the Tenor vocal part. It consists of a single treble clef staff with lyrics in German and English. The lyrics are: "Ihr, die ihr euch von Christo nennet, Ye who profess to call you Christians,". The music is in the same key signature and time signature as the previous systems. There are some trills (tr) and dynamics (mf) indicated. Below the vocal staff is the piano accompaniment, consisting of two staves (treble and bass clef).

ihr, die ihr
ye who pro

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

herzigkeit, wo. wo bleibt die Barmherzigkeit, da - ran man Christi Glieder
now re-vealed, where, where is that mer - cy now re-vealed by which we know our Christian

ken -
broth -

- - net?
- - ers?

Ihr, die ihr
Ye who pro -

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

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 Glied - er 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?

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a minor key, indicated by one flat in the key signature. The notation includes eighth and sixteenth notes, rests, and various ornaments and slurs.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar notation to the first system, including eighth and sixteenth notes, rests, and various ornaments and slurs.

The third system of the musical score features a vocal line on the upper staff and a piano accompaniment on the lower staff. The lyrics are written below the vocal line. The piano part includes a dynamic marking 'p' and a fingering '7'.

Sie ist von euch, ach, all - - zu weit,
From you 'tis fled, ah, far - - a - field,

The fourth system of the musical score features a vocal line on the upper staff and a piano accompaniment on the lower staff. The lyrics are written below the vocal line.

sie ist von euch, ach, all - - zu weit.
from you 'tis fled, ah, far - - a - field.

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 härter 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.*

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 liebeich 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 -

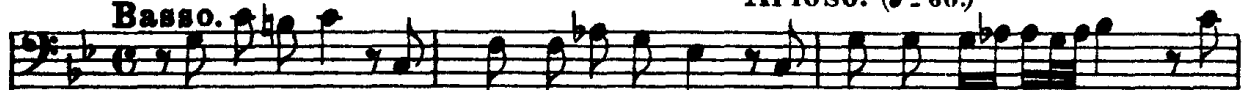
- ter, här ter als ein Stein.
- er, hard - er than a stone.

mf

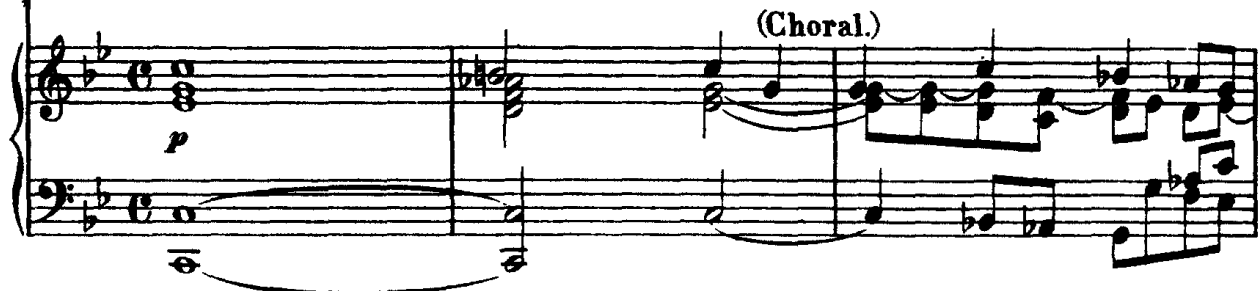
Recitativo.

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



Nächsten hierum 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-



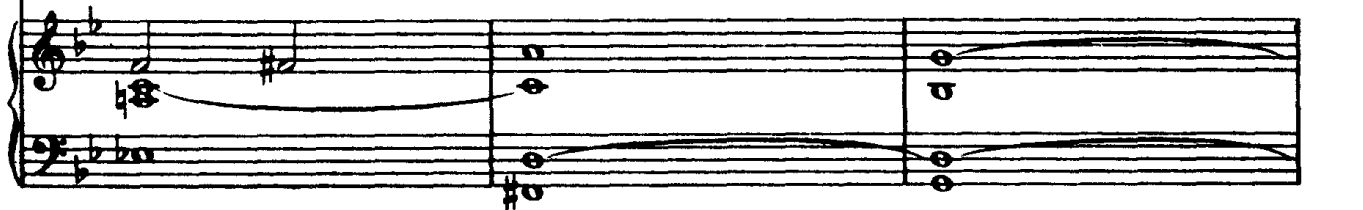
(Recit.)

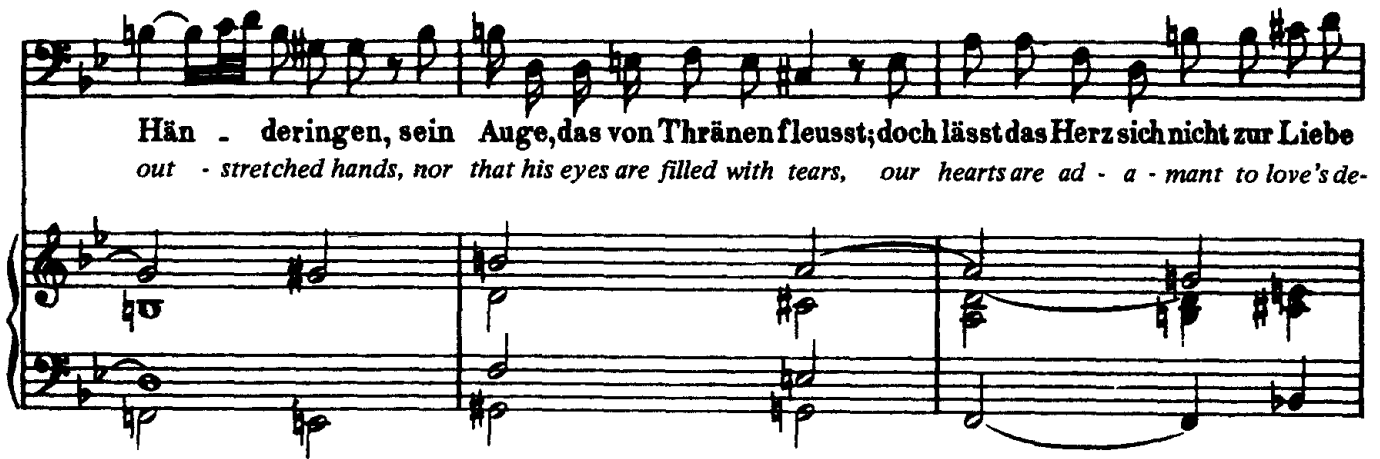


gen. Je-doch, wir ach-ten solches nicht, wir hö-ren noch des Nächsten Seufzer
 cy." And yet we hold our-selves a-part, and pass our neigh-bor on the oth-er

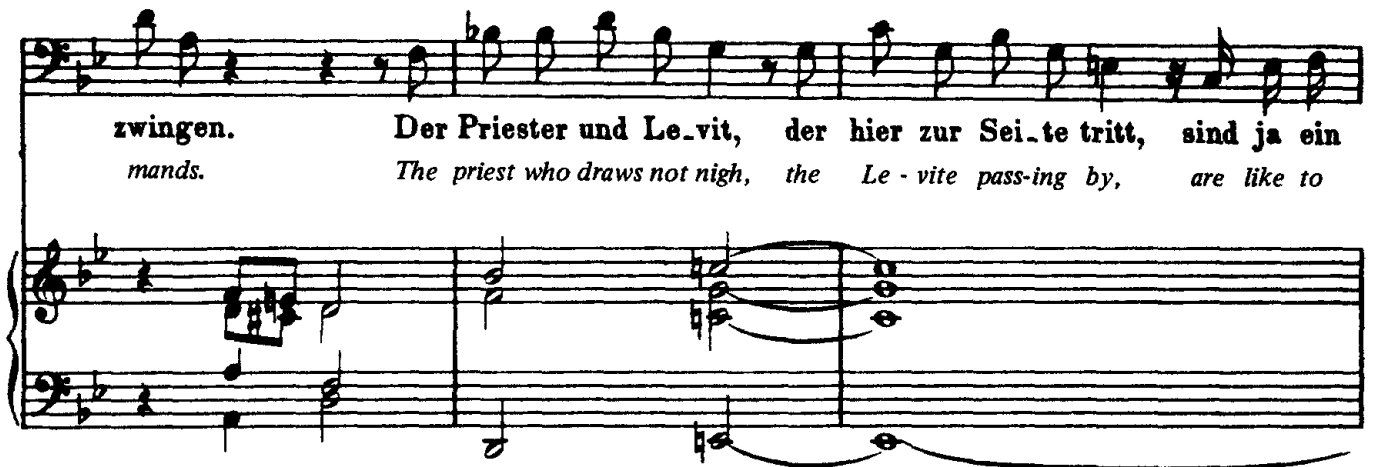


an! Er klopft an un-ser Herz; doch wird's nicht auf-ge-than! Wir se-hen zwar sein
 side. He knocks up-on our heart, his pray-ers are de-nied! We no-tice not his





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

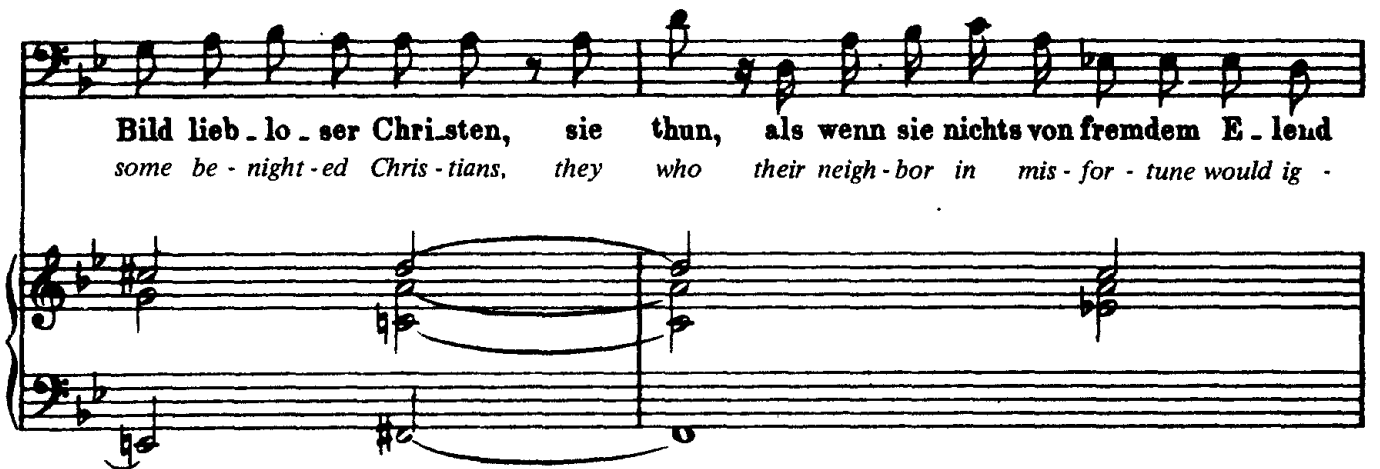


Bild lieb - lo - ser Chris-ten, sie thun, als wenn sie nichts von fremdem E - lend
some be - night - ed Chris - tians, they who their neigh - bor in mis - for - tune would ig -



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 the Aria consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a minor key with a common time signature. The dynamic marking *mf* is placed in the upper left of the first staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

The second system of the Aria continues the musical piece with two staves in treble and bass clefs. The notation features a variety of note values and rests, maintaining the melodic and harmonic structure established in the first system.

The third system of the Aria continues the musical piece with two staves in treble and bass clefs. The notation features a variety of note values and rests, maintaining the melodic and harmonic structure established in the first system.

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 Alto part consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line is in a treble clef and contains the lyrics. The piano accompaniment provides harmonic support with various rhythmic patterns and chordal structures.

— 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.

mf

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.

Sa-ma-ri - terglei-che
Like Sa - ma - ri - tans - to

p

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.

mf

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 Chri-sten-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-he! 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.
vot - ed, pure in heart, that in me Thou may see Thy coun - ter - part. -

Duetto.
(Allegro moderato $\text{♩} = 80$)



mf



— Hän - den, die sich nicht ver - schliessen, wird der Him - mel 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

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

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


p

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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 lei - dend.
 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.



The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The treble staff features a complex, flowing melodic line with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes.



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

Her - zen, -
Hearts for -

The second system shows the vocal entry. It includes a vocal line with lyrics and a bass line. The lyrics are: "Her - zen, die nach Lie - be - - stre - - - / Hearts for - love for - ev - - er - - - striv - - -". The vocal line begins with a half rest, followed by a series of quarter and eighth notes. The bass line is mostly whole and half notes.



The piano accompaniment for the second system. It features a treble clef staff with a piano (*p*) dynamic marking. The music continues with intricate textures, including sixteenth-note passages in the right hand and a more rhythmic bass line.



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

The third system shows the vocal line continuing. The lyrics are: "die nach Lie - be - - stre - - - - - - - / love for - ev - - er - - - striv - - - - - - -". The vocal line consists of quarter and eighth notes. The bass line continues with a steady accompaniment.



The piano accompaniment for the third system. It continues with the same intricate textures as the previous system, featuring complex melodic lines in the treble and a supporting bass line.

— 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

p

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

die sich nicht ver - schlie -
char - i - ty ex - tend - - - - - ssen,
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 gnä - dig 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.

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!