

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 one flat (B-flat), and the time signature is 8/8. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The music begins with a series of chords in the bass and a melodic line in the treble.

The second system continues the piano accompaniment for the Aria. It features the same two-staff format (treble and bass clef) and continues the melodic and harmonic development from the first system.

Tenore.

The third system introduces the Tenor vocal part. It features a single treble clef staff with lyrics written below the notes. The lyrics are: "Ihr, die ihr euch von Christo nennet, Ye who profess to call you Christians,". The music includes a trill (tr) on the final note of the first phrase. Below the vocal staff is the piano accompaniment, which continues from the previous system. The dynamics are marked 'mf'.

ihr, die ihr
ye who pro-

p

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 a vocal line in G minor, featuring a melodic line with various ornaments and a final cadence. The lower staff is a piano accompaniment, providing harmonic support with chords and moving bass lines.

The second system continues the vocal and piano parts. The vocal line maintains its melodic flow with some grace notes. The piano accompaniment continues with a steady harmonic accompaniment.

The third system introduces the vocal line with lyrics. The piano accompaniment includes a dynamic marking of *p* (piano) and a fingering of *7* on the bass line.

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

The fourth system continues the vocal and piano parts. The piano accompaniment features a dynamic marking of *p* (piano).

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 liebe - reich sein, - so
far - - a - field. Your hearts should glow with love a - lone, - yet

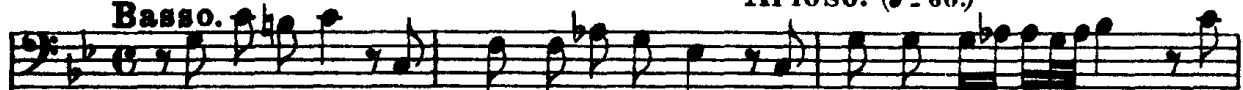
sind sie här - ter als ein Stein, - so sind sie här - ter als ein Stein, so sind sie här -
they are hard - er than a stone, - yet they are hard - er than a stone, yet they are hard -

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

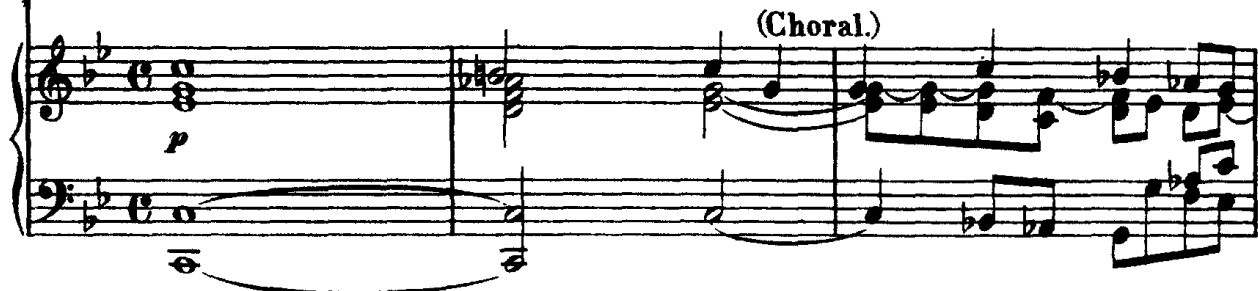
Recitativo.

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



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-



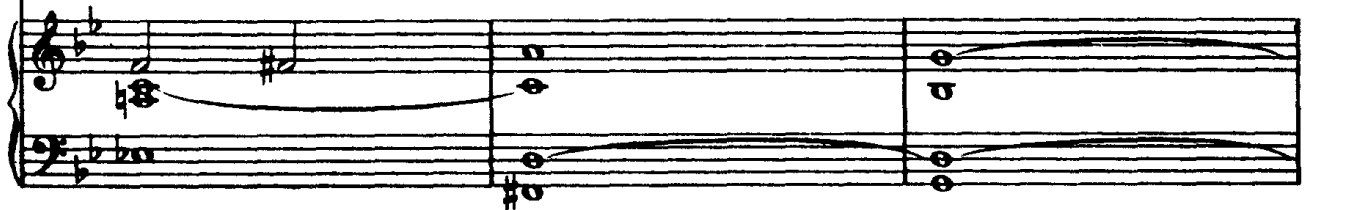
(Recit.)



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

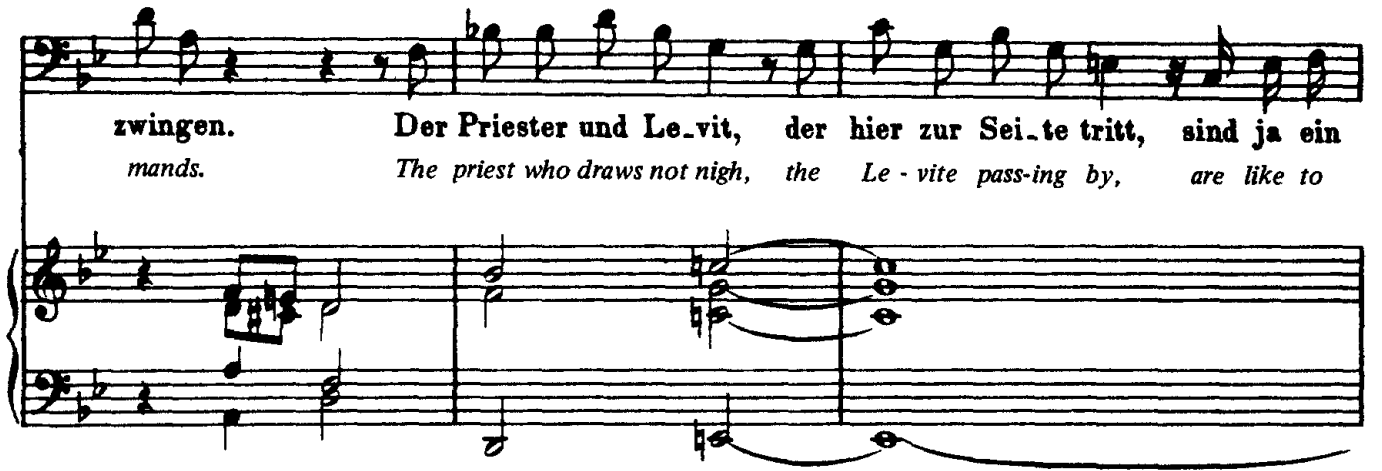


an! Er klopft an un-ser Herz; doch wird's nicht auf-ge-than! Wir se-hen zwar sein
 side. He knocks up-on our heart, his pray-ers are de-nied! We no-tice not his





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 ♩ = 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 3/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The dynamic marking is mezzo-forte (mf). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several accidentals, including naturals and sharps, throughout the system.

The second system continues the Aria with two staves. The notation is consistent with the first system, featuring intricate melodic lines and a steady accompaniment. The key signature and time signature remain the same.

The third system of the Aria continues with two staves. The musical texture remains dense and rhythmic, with frequent sixteenth-note passages. The system concludes with a final cadence.

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. The vocal line is in treble clef and features a melodic line with some grace notes. The piano accompaniment is in bass clef and provides a harmonic and rhythmic foundation. The lyrics are written below the vocal line.

— 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

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. 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 a more active treble line.

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

The Duetto section is a four-part instrumental piece for two violins and two violas. It is presented here as a piano accompaniment on two staves. The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The music is characterized by intricate counterpoint and rhythmic patterns, with frequent sixteenth and thirty-second notes. The key signature remains one flat, and the time signature is common time (C).

— 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;

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

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

J.S. Bach - Church Cantatas BWV 164

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.

mf



Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The music consists of flowing sixteenth-note patterns in both hands.



Vocal line for the first system, showing a treble clef and a key signature of one flat. The melody is simple and lyrical, with a few notes of grace.

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

Her - zen, -
Hearts for -



Piano accompaniment for the second system, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The music continues with flowing sixteenth-note patterns in both hands, with a *p* dynamic marking.



Vocal line for the second system, showing a treble clef and a key signature of one flat. The melody continues with a few notes of grace.

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



Piano accompaniment for the third system, featuring a treble and bass clef with a key signature of one flat and a 4/4 time signature. The music continues with flowing sixteenth-note patterns in both hands.

— 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!