

J.S. Bach  
Cantata No. 164

Ihr, die ihr euch von Christo nennet

(Aria.)

(Moderato ♩.=80.)

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 key signature has one flat (B-flat) and the time signature is 9/8. The music begins with a piano (*mf*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the musical score with two staves. The melodic line in the upper staff continues with various rhythmic patterns, including slurs and ties. The lower staff maintains the accompaniment with consistent eighth-note patterns and chordal support.

Tenore.

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

The third system shows the Tenor vocal part on a single staff and the piano accompaniment on two staves. The vocal line includes the lyrics and features a trill (*tr*) on the final note of the first phrase. The piano accompaniment continues with the same rhythmic patterns as the previous systems, with a piano (*mf*) dynamic marking.

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 Barm - herzigkeit, da - ran man Christi Glied - er  
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, consisting of two staves (treble and bass clef). The music is in G minor and 3/4 time. It features a complex texture with many sixteenth and thirty-second notes, creating a dense and rhythmic accompaniment.

The second system of the piano accompaniment, continuing the complex texture from the first system. It maintains the same rhythmic intensity and harmonic structure.

The third system of the cantata, featuring a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics in German and English. The piano accompaniment continues on two staves. The lyrics are: "Sie ist von euch, ach, all - zu weit, From you 'tis fled, ah, far - a - field,". The piano part includes a dynamic marking of *p* (piano) and a fingering of 7.

The fourth system of the cantata, continuing the vocal line and piano accompaniment. The lyrics are: "sie ist von euch, ach, all - zu weit. from you 'tis fled, ah, far - a - field." The piano accompaniment continues with its characteristic rhythmic complexity.

Die Herzen soll<sup>ten</sup> liebreich sein,  
*Your hearts should glow with love a - lone,*

die Herzen soll<sup>ten</sup>  
*your hearts should glow with*

liebreich sein, so sind sie här<sup>ter</sup> 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<sup>ter</sup> als ein Stein, — so sind sie här<sup>ter</sup> als ein Stein, so sind sie här<sup>ter</sup>.  
*they are hard - er than a stone, — yet they are hard - er than a stone, yet they are hard -*

- ter, här<sup>ter</sup> 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. —

*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*

(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 the piano accompaniment consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music starts with a dynamic marking of *mf*. The bass staff begins with a bass clef and the same key signature and time signature. The piece is marked 'Andante' with a tempo of 66 quarter notes per minute. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

The second system continues the piano accompaniment with two staves. The treble staff continues with the melodic line, and the bass staff provides harmonic support. The notation includes various rhythmic values and rests.

The third system continues the piano accompaniment with two staves. The treble staff continues with the melodic line, and the bass staff provides harmonic support. The notation includes various rhythmic values and rests.

**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 consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music starts with a dynamic marking of *p*. The bass staff begins with a bass clef and the same key signature and time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

— 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 Duetto section begins with a piano accompaniment in the lower staff and a vocal line in the upper staff. The tempo is marked 'Allegro moderato' with a quarter note equal to the common time signature. The dynamic is marked 'mf'. The music is in the same key signature as the first system.

The second system of the Duetto section continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

The third system of the Duetto section continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

The fourth system of the Duetto section continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

**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

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

- - - - - ssen, wird der Him -  
 - - - - - ed find the heav -

- 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 - 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 shows the piano introduction. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with 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 continues the piano introduction. A piano (*p*) dynamic marking is present. The right hand continues its intricate melodic pattern, while the left hand maintains the accompaniment.

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

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

The third system continues the piano introduction. The right hand's melodic line remains highly active, and the left hand's accompaniment is consistent with the previous systems.

- 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 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.

*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, <sup>(den)</sup> der Sinn und all' <sup>(und)</sup> Be - gehr - den, <sup>(hab'n)</sup> 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, <sup>(den)</sup> der Sinn und all' <sup>(und)</sup> Be - gehr - den, <sup>(hab'n)</sup> 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, <sup>(den)</sup> der Sinn und all' <sup>(und)</sup> Be - gehr - den, <sup>(hab'n)</sup> 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, <sup>(den)</sup> der Sinn und all' <sup>(und)</sup> Be - gehr - den, <sup>(hab'n)</sup> 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!*