

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 one flat (B-flat), and the time signature is 3/8. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mf'. The music begins with a treble clef staff playing a melodic line and a bass clef staff providing a rhythmic accompaniment.

The second system of the musical score continues the Aria. It features the same two-staff format (treble and bass clef). The melodic line in the treble clef staff continues with various rhythmic patterns and ornaments, while the bass clef staff provides a steady accompaniment. The dynamics remain 'mf'.

Tenore.

The third system of the musical score is for the Tenor vocal part. It features a single treble clef staff with lyrics written below the notes. The lyrics are in German and English. The piano accompaniment continues in the bass clef staff. The dynamics are marked 'mf'. The lyrics are: "Ihr, die ihr euch von Christo nennet, Ye who profess to call you Christians,". The German lyrics are: "Ihr, die ihr euch von Christo nennet, Ye who profess to call you Christians,". The English lyrics are: "Ye who profess to call you Christians,". The music includes a trill (tr) on the final note of the vocal line.

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

*tr*

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 contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system continues the musical score with two staves. The upper staff maintains the melodic line, and the lower staff continues the harmonic accompaniment. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The third system introduces a vocal line in the upper staff. The lyrics are: "Sie ist von euch, ach, all - zu weit, From you 'tis fled, ah, far - a - field,". The piano accompaniment in the lower staves includes a dynamic marking of *p* (piano) and a fingering of 7. The musical notation includes various note values and rests.

The fourth system continues the vocal and piano parts. The lyrics are: "sie ist von euch, ach, all - zu weit. from you 'tis fled, ah, far - a - field." The musical notation includes various note values and rests, with a dynamic marking of *p* (piano).

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

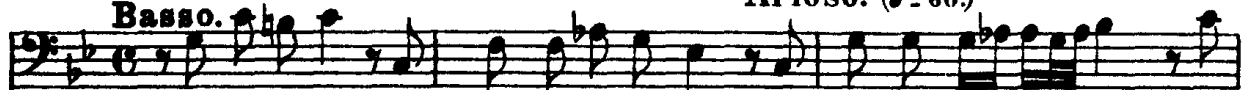
sind sie här - ter als ein Stein, - so sind sie här - ter als ein Stein, so sind sie här -  
they are hard - er than a stone, - yet they are hard - er than a stone, yet they are hard -

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

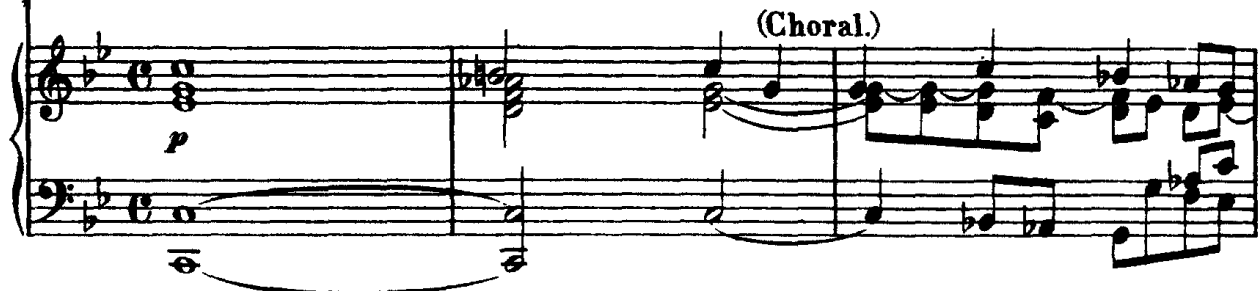
**Recitativo.**

**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-



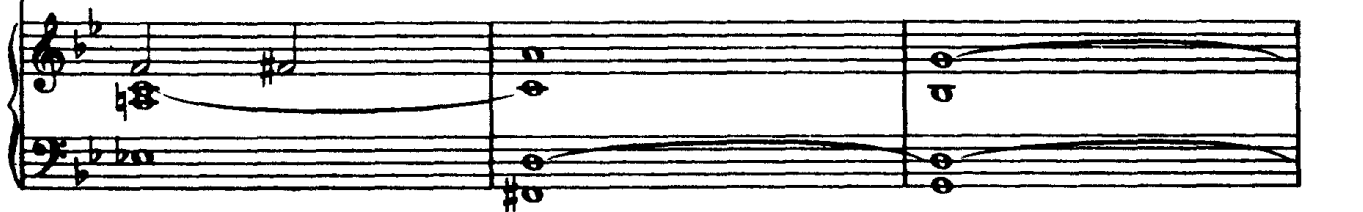
**(Recit.)**



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



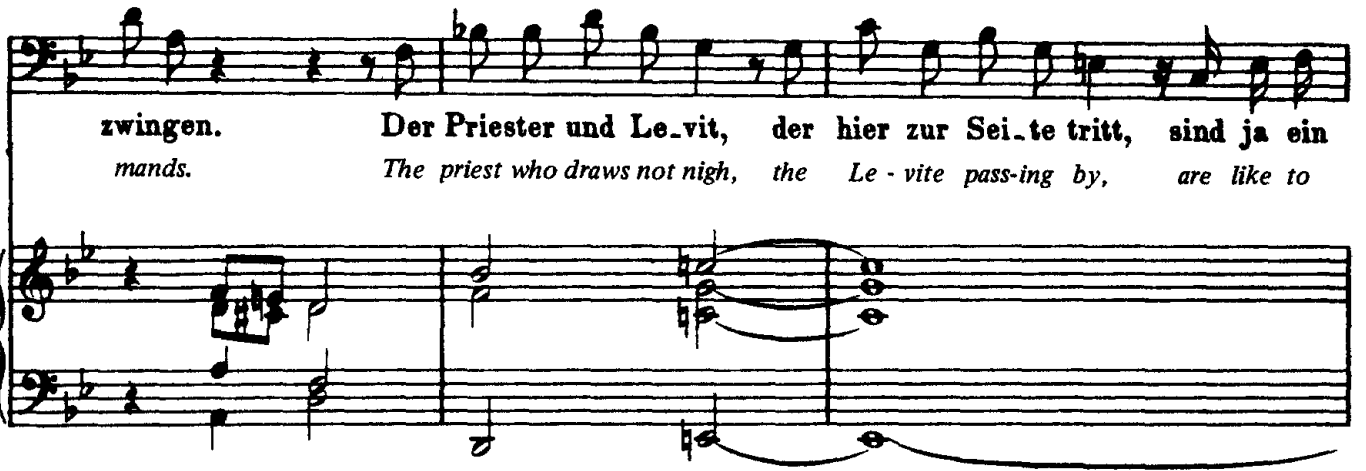
an! Er-klopft an un-ser Herz; doch wird's nicht auf-ge-than! Wir se-hen zwar sein  
 side. He knocks up-on our heart, his pray-ers are de-nied! We no-tice not his







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

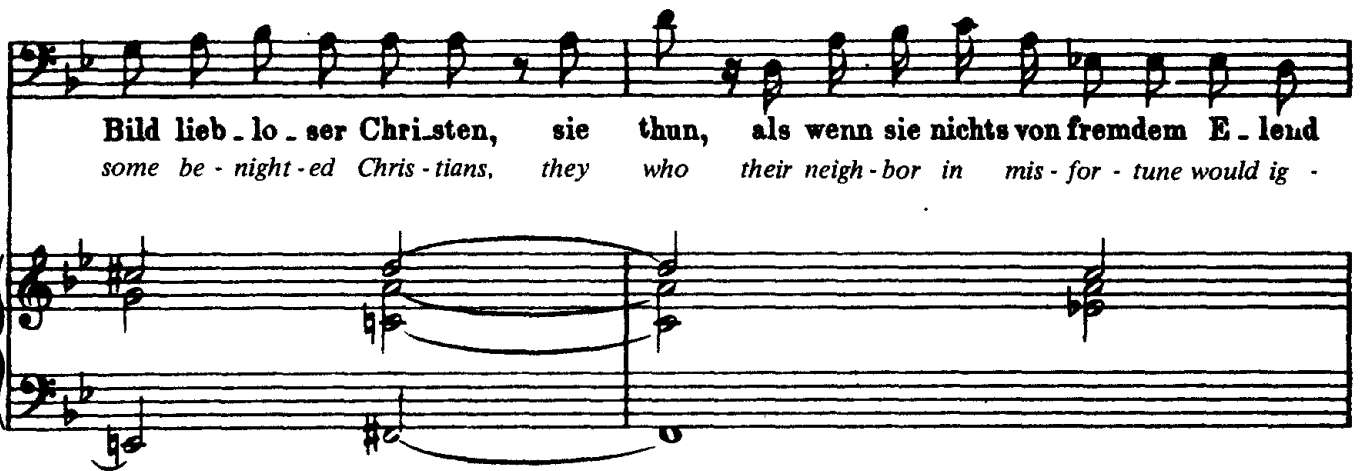


Bild lieb - lo - ser Chris-ten, sie thun, als wenn sie nichts von fremdem E - lend  
some be - night - ed Chris - tians, they who their neigh - bor in mis - for - tune would ig -



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 ♩ = 68.)

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 3/4 time signature and begins with a mezzo-forte (*mf*) dynamic marking. The key signature has one flat (B-flat major or D minor). The melody in the treble clef is characterized by flowing sixteenth-note passages, often beamed in groups of four. The bass line provides a steady accompaniment with a mix of eighth and sixteenth notes.

The second system continues the musical piece with two staves. The treble clef staff features more complex sixteenth-note patterns, including some triplets and slurs. The bass clef staff continues with a consistent accompaniment pattern.

The third system of the Aria also consists of two staves. The treble clef staff shows a continuation of the melodic line with various rhythmic values and slurs. The bass clef staff maintains the accompaniment.

**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 section features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clef). The vocal line is written in a simple, clear style, following the lyrics. The piano accompaniment consists of a steady eighth-note bass line and a treble line with various rhythmic patterns, including some sixteenth-note runs.

— 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-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 flowing melody in the right hand and a more rhythmic bass line in the left hand.

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

The Duetto section is a two-part setting for two voices, presented here as a piano accompaniment. It consists of four systems of two staves each. The first system begins with a dynamic marking of *mf* and a tempo marking of *Allegro moderato* with a quarter note equal to 80 beats per minute. The music is characterized by intricate, rhythmic patterns in both hands, with frequent sixteenth and thirty-second notes. The key signature remains one flat throughout the section.

**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 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 right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.



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

Her - zen, -  
Hearts for - -

The second system contains the vocal entry. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are written below the vocal line. The vocal line begins with a half rest, followed by a series of eighth notes. The piano accompaniment continues with a steady eighth-note pattern.



The piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous system, with the right hand playing a complex melodic line and the left hand providing a steady accompaniment. A piano dynamic marking 'p' is visible at the beginning of the system.



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

The third system contains the vocal entry. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are written below the vocal line. The vocal line begins with a half rest, followed by a series of eighth notes. The piano accompaniment continues with a steady eighth-note pattern.



The piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous system, with the right hand playing a complex melodic line and the left hand providing a steady accompaniment.

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

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

selbst sein Herze ge - will  
 God's re - gard are - ing, rich

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

Gott selbst sein Herze geben, Gott selbst sein Herze, Gott  
 in God's re - gard are thriving, in God's af - fec - tion, in

-  
 - selbst sein Herze, Gott selbst sein Herze, 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 - thriving, 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, <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!*