

J.S. Bach - Church Cantatas BWV 164

Aria (T) - Recit (B) - Aria (A) - Recit (T) - Duet (S/B) - Chorale.

The cantata's symmetrical form centers on no. 3, which identifies the crux of the matter as expounded in the Gospel reading—that Christians should have a heart like the Good Samaritan's in Jesus' parable. Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

Introduction and updates at melvinunger.com.

NBA I/21; BC A128

13. S. after Trinity (BWV 77, 33, 164)

*Galatians 3:15–22 (The purpose of the Law)

*Luke 10:23–37 (The greatest commandment; parable of the good Samaritan)

Librettist: Salomon Franck (see note).

FP: 26 August 1725 (Leipzig: St. Thomas)

Instrumentation:

Flauto traverso I, II

Ob I, II

Vln I, II

Vla

SATB

Basso

Continuo, Organo

Note: The opening movement uses strings only. The oboes are used only in the duet (no. 5) and the closing chorale (no. 6). The transverse flutes are used in nos. 3, 5, and 6.

Form (Rhyme: ABABCC)

Ritornello (mm. 1-9) Gm

Lines 1-3 (9-28) Gm-Dm

Rit (28-31) Dm

Lines 1-3 (31-42) Dm

Rit (42-50) Dm

Lines 4-6 (50-72) Dm-B m

Rit (71-75) B m-Cm

Lines 1-3 (75-86) Cm

Rit (86-88) Cm

Lines 4-6 (88-101) Cm

Rit (99-106) Cm-Gm



J.S. Bach Cantata No. 164

Underlying theme: The Good Samaritan

Ihr, die ihr euch von Christo nennet

(Aria.) • Where is your love, the mark of a Christian? (164/1).

164/1. (Moderato $\text{♩} = 80$) Vln II

G minor

The motive D-G-F# in no. 1 relates to D-F#-G of no. 5

The ritornello is derived from the vocal line, treated canonically; later the thematic material is thoroughly integrated in vocal & instrumental parts.

G7

C minor

G minor

G minor

This is a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. Bach treats the motto here as a canon to illustrate the central idea that Christians must imitate Christ in loving one's neighbor, a precept originating in Leviticus 19:18. In the day's Gospel reading, Jesus quotes this Old Testament law. The idea is reminiscent also of Jesus' words, "By this all men will know that you are my disciples, if you have love for one another" (John 15:35). Bach chooses 9/8 meter, its forward propulsion pressing the accusation—or perhaps representing love (see m. 58). While the poem is in iambic meter, Bach places the opening word (unaccented in the poem) on a strong beat and follows it with two more strong beats to emphasize the accusation.

9. Tenore. Lines 1-3.

In the poem's iambic meter, the first word is unaccented. Here 3 strong beats in succession emphasize the accusation.

Octave leap for "Christo."

G minor

G minor E-flat major

G7

C minor

D7

J.S. Bach - Church Cantatas BWV 164

13.

Vln II

ihr, die ihr
ye who pro -

G minor

G minor

17.

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

G7 C minor D7 G minor

21.

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

A leap of a diminished octave contrasts with the 8va leap for "Christ,"
the cross relation emphasizes the incongruity of the situation.

G7 C minor F major B-flat major A7

Text painting: A long melisma with suspensions leading to the third beat brings out the lilt of the meter, presumably to represent the kind-heartedness that is to be the hallmark of the Christian.

25.

ken -
broth -

D minor C(7) F major

J.S. Bach - Church Cantatas BWV 164

Lines 1-3.

28.

- net? The fact that Christians often do not demonstrate the compassion of
 - ers? Christ shows them to be "poor weak sinners," a description associated
 with D minor (see note).

Ritornello

Ihr, die ihr
 Ye who pro -

mf

A7 D minor (for the significance
 of D minor, see note).

D minor

32.

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

tr

D minor

36.

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 -

D7

G minor

C7

39.

— 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? Vln I

mf Ritornello

(A7) D minor D minor D minor

J.S. Bach - Church Cantatas BWV 164

43. Vln II

D minor D(7) G minor D minor

47.

D minor

50. Lines 4-6.

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

Vln I

D minor G(7) C minor C minor

54.

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

Vln I

C minor B-flat 7 E-flat major

58. **Die Herzen soll^{ten} liebreich sein,**
Your hearts should glow with love a - lone,

die Herzen soll^{ten}
your hearts should glow with

Vln II Vln I

E-flat major F7 B-flat major

62. **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

Vln I

C7 F minor F minor F minor

66. **sind sie här^{ter} als ein Stein, — so sind sie här^{ter} als ein Stein, so sind sie här^{ter}**
they are hard - er than a stone, — yet they are hard - er than a stone, yet they are hard -

F7 B-flat minor F minor F minor

70. **— ter, här^{ter} als ein Stein.**
— er, hard - er than a stone.

Vln II Vln I

rit. Ritornello

F minor F7 B-flat minor

J.S. Bach - Church Cantatas BWV 164

74. Lines 1-3.

Ihr, die ihr euch von Chri - sto
Ye who pro - fess to call you

B dim.7 C minor C7 F minor

78.

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

G7 C minor C7

82.

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

F minor B-flat 7 C minor C minor

86. Lines 4-6.

ken - net? Sie ist von euch, ach,
broth - ers? From you 'tis fled, ah,

Vln I Vln II

Ritornello

C minor C minor F# dim.7 (D7)

90.

all - zu weit. Die Herzen soll ten liebe reich sein, so
 far a - field. Your hearts should glow with love a - lone, yet

Vln I Vln II

G minor G minor G minor

94.

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 -

G7 C minor F# dim.7 G minor

98.

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

Vln II Vln I

mf Ritornello

G minor G7 C minor C minor G minor

102.

G minor G minor G minor

Secco
164/2 **Recitativo.** • Mercy taught by Christ yet we ignore the needy (164/2).
1. **Basso.** G C B F A-flat E-flat (for Christ's words) B-flat **Arioso. (♩ = 60.)**

Chromatic saturation in the vocal part in 10 mm.

The bass voice is often the voice of authority (e.g., minister, vox Dei, vox Christi).

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

The reference to Christ as the personification of love is based on 1 John 4. The text then refers to passages from Jesus' Sermon on the Mount (see note). Here the words of Christ are set as an arioso. ~~(Choral.)~~

p Continuo alone. The embedded chorale here is an editorial addition.

C minor D D-flat E-flat major

Nächsten hier umfan-gen, die sollen vor Ge-richt Barmherzigkeit erlan-
neigh-bor-not dis-tain-ing; be-fore the judg-ment-seat, will-ye ob-tain God's mer-

E-flat major

7. (Recit.) E 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

G major E-flat major G7 C7

Martin Petzoldt notes the 4 non-verbal expressions by the suffering neighbor: sighing, knocking, tears, and hand-wringing. See Bach Kommentar 1:379.

10. A 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

F7 F# dim.7 D7 G minor

Tritone clash followed by cross relation for "heart that refuses to love."

13.

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-

G7

E7

G# dim.7

A7

D minor

G7

C# dim.7

16.

zwingen.
 mands.

Der Priester und Le-vit, der hier zur Sei-te tritt, sind ja ein

The priest who draws not nigh, the Le-vite pass-ing by, are like to
 The text alludes to Jesus' parable of the Good Samaritan, which constituted the day's Gospel reading (see note).

D minor

B-flat major

C(7)

19.

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

C# dim.7

D7

F# dim.7

21.

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.

G7

C# dim.7

A7

D minor

G# dim.7

A minor

A minor

This is the central (pivot) movement in the cantata's quasi-chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the crux of the matter is made explicit: Christians should emulate the Good Samaritan by making others' pain their own.

Alto is often the voice of the believing soul or church. See Martin Petzoldt, *Bach Kommentar* 1:176, 541, 592, 694, 2:824, 2:917, 3:101, 143, etc.

Paradoxically, it is the Samaritan—considered a religious outcast—who exemplified the great commandment to love, cited in the Gospel reading. Bach depicts the quality of love and compassion with two transverse flutes in imitation, perhaps to depict the flowing of tears mentioned in the previous movement.

Aria.

164/3. (Andante $\text{♩} = 66$) • Sharing the pain of others makes us like God (164/3).

No upper strings.

Ritornello derived from vocal line; later the thematic material is thoroughly integrated in vocal & instrumental parts.

Form (Rhyme: ABCCB)
 "Gegenbar" form: ABB'
 Ritornello (mm. 1-9) Dm
 Lines 1-2 (9-17) Dm-Am
 Rit (17-21) Am
 Lines 3-5 (21-27) Am-Gm
 Rit (27-31) Gm
 Lines 3-5 (31-37) Gm-Dm
 Rit (37, 2-9) Dm

Text painting: Descending lines of sighing duples depict taking compassion on one's neighbor as the Good Samaritan did. The timbre of the transverse flutes reinforces the idea of tenderheartedness.

9. Alto.

Lines 1-2.

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 —

J.S. Bach - Church Cantatas BWV 164

Rhetorical emphasis: Ornate melismas on "Erbarmen" ("showing mercy").

12.

und durch Er - bar - - - - - men, nur durch Lieb' und durch Er -
and ten - der mer - - - - - cy, by_our_ love and ten - der_

D minor

14.

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 -

D minor E(7) A minor

17.

gleich, Gott sel - ber gleich.
bove, like God a - bove.

mf
Ritornello

A minor C# dim.7 A7 D minor

19.

Sa - ma -
Like Sa -

A minor

A minor

22.

Playing on words is a characteristic of Salomo Franck's poetry.

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 -

"Samaritan-like hearts allow a stranger's pain to pain them." Bach depicts this empathy with a wrenching harmonic modulation.

FI I & II

Singing duples of parallel 3rds suggest having a tender heart like the Good Samaritan).

D7

G minor

F7

B-flat minor

F minor

C minor

Rhetorical emphasis: Ornate melismas on "Erbarmung" ("mercy").

24.

- mung reich, - und sind an - Er - bar -
in - love, - filled with pi - ty, - rich -

G7

C minor

D7

G minor

27.

- mung reich. in love. Ritornello

mf

G minor

B dim.7

G7

C minor

J.S. Bach - Church Cantatas BWV 164

Lines 3-5.

29.

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

F II & II

p

D7 G minor G minor C7

32.

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 -

Sighing duples of parallel 6ths suggest "having a tender heart like the Good Samaritan").

F major G major C minor C minor G minor

34.

- mung reich, und sind an- Er - bar -
in - love, filled with pi - ty, - rich

G minor C# dim.7 A7 D minor

36.

- mung, an Er - bar - mung reich.
in pi - ty - and in love.

Ritornello

mf

D minor D minor Dal Segno.

Text painting: A "halo" of strings represents the rays of God's love that can melt the cold steel ("Stahl") of the poet's heart. A harmonic progression that constantly shifts in unexpected directions (B-flat 7 - F minor - C minor - G minor - E-flat major - G minor) suggests the melting influence of God's love on the cold human heart.

Recitativo.

•Prayer: Melt my heart so I will show love to others (164/4).

164/4.

1. Tenore.

F D E-flat B-flat E G D-flat C A-flat

Chromatic saturation in the vocal part in 6 mm.

The lesson is taken personally to heart with a prayer in the first person singular.

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
 Ah, melt indeed through thy ray-of-love the cold heart's steel! that

"Halo" of strings.

Surprising diminished chord on "ray of love."

B-flat 7 E dim.7 F minor

4. ich die wah-re Christen-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
 I - true Christian-love, (O) my Savior, daily practice, that

G7 C minor C minor

6. 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-
 my neighbor's woe, he be, indeed, whoever he be, friend or foe, heathen or

F# dim.7 D7

9. 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-
 Christian, to-me as my own sorrow to heart ever go! (May) my heart be

G minor E-flat major B-flat 7 E-flat major E-flat major

The reference to the image of Christ alludes to 2 Corinthians 3:18: And we...are being changed from one degree of glory to another; for this comes from the Lord who is the Spirit. See also **Matthew. 5:43-45, 48 [Christ]:** You have heard that it was said, "You shall love your neighbor and hate your enemy." But I say to you, Love your enemies...so that you may be sons of your Father who is in heaven; for he makes his sun rise on the evil and on the good, and sends rain on the just and on the unjust...You, therefore, must be perfect, as your heavenly Father is perfect. (Also Ephesians 4:22-24, Colossians 3:9-10.)

Rising line for "verkärt" ("transfigured").

Long final chord allows for contemplation by the listener.

12.

lieblich, 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...
 loving, tender, and mild, so will in me be-transfigured thine image.

Strings emphasize every syllable of the last 3 words.

F7 B dim.7 C minor C minor 6 F# dim.7 D7 G minor G minor

The motive D-G-F# in no. 1 relates to D-F#-G of no. 5

Duetto. This movement is the counterpart to no. 1 in the cantata's quasi-symmetrical structure, with similar key and similar, emphatic thematic material. (Allegro moderato $\text{♩} = 80$) • Mercy and favor shown by God to those who show mercy (164/5).

Unison: Fl I, II Ob I, II Vln I, II

164/5.

Ritornello derived from the vocal line. The continuo inverts the line.

A Contrapuntal Marvel

Form (Rhyme: ABABCC)
 Ritornello (mm. 1-19) Gm
 Lines 1-2 (19-38) Begins canon at the 8va. Gm-B M
 Rit (38-44) B M
 Lines 3-4 (44-63) Begins canon at the 4th. B M-Cm
 Rit (63-70) Cm
 Lines 5-6 (70-101) Begins canon at the 5th, then canon at the 4th. Cm-Dm
 Rit (101-107) Dm-D7
 Lines 1-6 (107-136) Begins canon at the 8va; vocal insertion into ritornello. D7-Gm
 Rit (1-19) Gm

Alfred Dürr writes, "The thematic inversion in the opening ritornello is probably designed to represent the reciprocal relationship mentioned in the text between human and divine mercy." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 519. The movement is a contrapuntal marvel. Its use of strict canon and alla breve meter points to the objectivity and reciprocity of the text—God's sure blessing for a Christian's kindheartedness, described in 3 different ways (see note for more). The soprano and bass appear to represent the believer and Christ.

G minor F7 B-flat major

B-flat major B-flat major A7 D minor F7 B-flat major D7

11.

G minor G minor B dim.7

15.

C minor D major G minor

A B C A'
 8va canon 4th canon 5th canon-4th canon 8va canon

Alfred Dürr outlines the form this way:

See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 519.

J.S. Bach - Church Cantatas BWV 164

Lines 1-2. Theme A: begins with canon at the octave, then free polyphony.

19.

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

24. G minor

G minor

- 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 -

G minor

F major B-flat major

29.

- mel auf - ge - than,
- ens o - pen wide;

- mel auf - ge - than,
- ens o - pen wide,

B-flat major

D7

G minor

34.

— 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;

Ritornello

mf

F(7) B-flat major B-flat major

39.

B-flat major

44.

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

Lines 3-4. Theme B: begins with canon at the 4th, then free polyphony.

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

B-flat major D(7) G minor

J.S. Bach - Church Cantatas BWV 164

49

lei - dend flie - - - - - ssen, sieht - - - - - der
tears - of - pi - - - - - ty, Je - - - - - sus -

- - - - - ssen, sieht - - - - - der Heiland gnä.
- - - - - ty, Je - - - - - sus - nev - er casts -

B dim.7 G7 C minor C minor E-flat major

54

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 -

E-flat major C7 F major F# dim.7 G(7) C minor

59

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.

Ritornello

C minor C minor C minor C minor

64.

C7 F minor G major C minor

69.

Lines 5–6. Theme C (related to B): begins with canon at the fifth, then free polyphony.

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

The text alludes to 1 Corinthians 14:1: "Make love your aim (Luther 1545: strebet nach der Liebe)."

Her - zen, -
Hearts for -

C minor C minor B-flat 7 E-flat major

74.

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

B-flat major G minor G minor

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

ben, nach Lie -
ing, for - ev -

84. *selbst sein Her - ze ge - ben,*
God's re - gard are - thriv - ing, *will*
be stre - ben, will Gott
er striv - ing, rich in

up 8va

89. *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 -

D minor D7 G minor C7 F major D minor

94.

— 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

A7

98.

- - - 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.

Ritornello

mf

D minor D minor D7 G minor

103.

Hän - den,
 Hands in

p

A major D minor D major

Lines 1-6. Theme A: begins with a canon at the 8va, then free polyphony.

108.

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,

G minor

113.

- 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

= Ritornello obbligato with vocal insertion (sometimes different bass/harmonization).

G minor F7 B-flat major

118.

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

B-flat major A7 D minor D7

123.

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 - -

G minor G minor G7 C minor C minor

128.

Hei - land gnä - dig an; Her - zen, die nach Lie - be -
nev - er casts a - side; Hearts for love for - ev - er -

D7 G minor G minor G minor

133.

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.

up 8va G minor G minor Ritornello Dal Segno.

164/6. **Choral.** (Mel: „Herr Christ, der einig Gottessohn“)



1/5.

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. }

9.

B-flat major D7 E-flat G minor C7 F(7) B-flat major B-flat major

hier auf dieser Er - den, der Sinn und all' Be - gehr - den, 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, der Sinn und all' Be - gehr - den, 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, der Sinn und all' Be - gehr - den, 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, der Sinn und all' Be - gehr - den, 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!

B-flat major F major B-flat major G major F7 B-flat major B-flat major

Martin Petzoldt suggests that Franck chose this chorale stanza because of its reference to Jesus' "dual commandment" to love God with all one's heart, soul, and mind, and to love one's neighbor as one's self (see Gospel reading of the day, where Jesus quotes Deuteronomy 6:5 and Leviticus 19:18). Petzoldt argues that Bach's bass line in the Abgesang successively depicts the love from heaven to earth and the love of earth to heaven. See Petzoldt, Bach Kommentar 1:382–383.