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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 notes).

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

Chamber Cantata presenting the Good Samaritan as the example of true Christian love and mercy.

Ihr, die ihr euch von Christo nennet

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

164/1. (Moderato ♩ = 80.) Vln II

Ritornello

Strings only.

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

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

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.

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

Octave leap for "Christo."

Vln I

Strings

Vln I

Vla

G minor

G minor E-flat major

G7

C minor

D7

For biblical background, see note.



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.

Unison strings

G7 C minor F major B-flat major A7

25.

ken -
broth -

Strings

D minor C(7) F major

2

J.S. Bach - Church Cantatas BWV 164

Lines 1-3.

28. *Ritornello*

- 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).

Ihr, die ihr
 Ye who pro -



A7

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

D minor

32. *tr*

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

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. *(hemiola)*

- 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
Vln I

(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

Vla

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**
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

mf Ritornello Vla

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

Vln I

B dim.7 C minor C7 F minor

78.

nen - net, wo bleibet die Barmherzigkeit, wo, wo bleibet die Barm-
Chris - tians, where is that mer - cy now re-vealed, where, where is that mer - cy

Str

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

Vla

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

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

Vln I
Vln II
Vla

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
+Vla
Ritornello

G minor G7 C minor C minor G minor

102.

G minor G minor G minor

J.S. Bach - Church Cantatas

Bach differentiates the words of Christ (arioso in E-flat major) from the description of reality (secco recitative in minor keys with frequent diminished 7th chords).

Secco

Chromatic saturation in the vocal part in 10 mm.

164/2

Recitativo.

• Mercy taught by Christ yet we ignore the needy (164/2).

Arioso. (♩ = 60.)

B-flat

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.)~~

For biblical background, see note.

Continuo alone.

The embedded chorale here is an editorial addition.

C minor

D-flat

E-flat major

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-

E-flat major

(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

G major
E-flat major

G7

C7

10.

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 on biblical background).

D minor

B-flat major

C(7)

19.

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 -

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

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. Paradoxically, it is the Samaritan—considered a religious outcast—who exemplified the 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.

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

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

1. Fl I

Fl II

D minor

A minor

E major

4.

A minor

A minor

F# dim.7

D7

6.

G minor

A(7)

D minor

For biblical background, see note.



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 —

Fl I

D minor

D minor

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 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.

Ritornello mf

A minor C# dim.7 A7 D minor

19.

Sa - ma -
Like Sa -

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

Sighing 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 I & II

D7 G minor G minor C7

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

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 -

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

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.

Chromatic saturation in the vocal part in 6 mm.

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

For biblical background, see note.



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

164/4.

1. 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
 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 being transformed into the image of Christ alludes to 2 Corinthians 3:18: And we...are being changed into his likeness 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").

12.

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. -

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

Long final chord allows for contemplation by the listener.

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

This movement is the counterpart to no. 1 in the cantata's quasi-symmetrical structure, with similar key and similar, emphatic thematic material.

Duetto.

(Allegro moderato $\text{♩} = 80$)

• Mercy and favor shown by God to those who show mercy (164/5).

Note: The timbral mix of flutes, oboes, and violins is unique. The oboes have not played before this.

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

164/5.

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

G minor F7 B-flat major

Form (Rhyme: ABABCC)
Ritornello (mm. 1-19) Gm
Lines 1-2 (19-38) Begins canon at the 8va. Gm-B

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, revised and 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 kinheartedness, described in 3 different ways (see note for more). The soprano and bass appear to represent the believer and Christ.

6.

Inversion

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

A Contrapuntal Marvel

11.

G minor G minor B dim.7

15.

C minor A D major B C G minor 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*, revised and 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,
Hands in

die sich nicht ver - schlie -
char - i - ty ex - tend

Basso.

For biblical
background,
see note.



Hän - den,
Hands in

die sich nicht ver - schlie -
char - i - ty ex - tend

24.

G minor

- ssen,
- ed

wird der
find the

Him - mel auf -
heav - ens o -

- ge - than, der Him -
pen - wide, the heav -

- ssen,
- ed

wird der
find the

Him -
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 -

p

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.

89.

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

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

103.

Hän - den,
 Hands in

p

A major D minor D major

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 Ritornello G minor Dal Segno.

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

Soprano.
+Ob I, II
Vln I

Alto.
+Vln II

Tenore.
+Vla

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. }

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For biblical background, see note.

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!

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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.