

Johann Sebastian
BACH

Der Herr ist mein getreuer Hirt

My faithful shepherd is the Lord

BWV 112

Kantate zum Sonntag Misericordias Domini
für Soli (SATB), Chor (SATB)
2 Oboen d'amore, 2 Hörner
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for the 2nd Sunday after Easter
for soli (SATB), choir (SATB)
2 oboes d'amore, 2 horns
2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Vernon and Jutta Wicker

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.112

Inhalt

Vorwort	3
Foreword	4
Versus I (Coro)	5
Der Herr ist mein getreuer Hirt <i>My faithful shepherd is the Lord</i>	
Versus II (Aria: Alto)	30
Zum reinen Wasser er mich weist <i>To quiet waters I am led</i>	
Versus III (Arioso e Recitativo: Basso)	39
Und ob ich wandert im finstern Tal <i>And when I walk through the valley dark</i>	
Versus IV (Duetto: Soprano e Tenore)	42
Du bereitest für mir einen Tisch <i>You prepare a table for me</i>	
Versus V (Choral)	57
Gutes und die Barmherzigkeit folgen mir nach <i>Your goodness and your mercy, Lord</i>	

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.112), Studienpartitur (Carus 31.112/07),
Klavierauszug (Carus 31.112/03),
Chorpartitur (Carus 31.112/05),
komplettes Orchestermaterial (Carus 31.112/19).

The following performance material is available:
full score (Carus 31.112), study score (Carus 31.112/07),
vocal score (Carus 31.112/03),
choral score (Carus 31.112/05),
complete orchestral material (Carus 31.112/19).

Vorwort

Die Kantate *Der Herr ist mein getreuer Hirte* BWV 112 von Johann Sebastian Bach stammt aus dem Jahre 1731 und war offenbar als Ergänzung zum Choralkantatenjahrgang bestimmt, den Bach Ostern 1725 – nach dem Tode seines Textdichters? – unvollendet hatte abbrechen müssen. Das Stück sollte damit offenbar die Kantate *Ich bin ein guter Hirte* BWV 85 ersetzen, die am 15. April 1725 zum ersten Mal erklungen war. Dem neuen Werk liegt der 23. Psalm in einer Umdichtung zugrunde, die Wolfgang Meuslin zugeschrieben wird und seit etwa 1530 verbreitet war. Die Beziehung zwischen diesem Psalm und der Lesung zum Sonntag Misericordias Domini aus dem 10. Kapitel des Evangeliums nach Johannes, die von Jesus als dem guten Hirten berichtet, ist offenkundig.

Johann Sebastian Bach hat die fünfstrophige Dichtung unverändert übernommen. Das Hauptgewicht liegt auf dem Eingangsschor, in dem der Choral in langen Notenwerten zeilenweise vom Sopran vorgetragen wird, wobei die übrigen Vokalstimmen den Satz imitatorisch auflockern. Die Zwischenspiele werden vom Orchester bestritten, das zusätzlich zu den üblichen Streichern und zwei Oboen zwei Hörner heranzieht, die solistisch eingesetzt werden. Das erste Horn übernimmt überdies in den chorischen Abschnitten den Cantus firmus, um die Soprane zu unterstützen. Obgleich das Lied häufig auf eine Melodie Johann Walters gesungen wurde, hat Bach wie bereits in seinen Kantaten zum Sonntag Misericordias Domini aus den Jahren 1724 und 1725 als Cantus firmus das Lied *Allein Gott in der Höh sei Ehr* gewählt, das die gleiche metrische Struktur wie Meuslins Dichtung aufweist.

Bachs originale Partitur ist erhalten geblieben und gelangte über Wilhelm Friedemann Bach und mehrere Zwischenbesitzer im Jahre 1967 an die Pierpont Morgan Library in New York.¹ Der autographe Kopftitel der Handschrift lautet: *Der Herr ist mein getreuer Hirt etc. à 4 Voci. 2 Corni: 2 Hautb: [nachträglich: d'Amour] 2 Violini / Viola e Cont. di JSBach.* Von der Formel *J.J.* [= Jesu juva], mit der Bach regelmäßig seine Kantatenpartituren eröffnet, ist aufgrund einer Beschädigung des Blattes nur der zweite Buchstabe stehengeblieben. Auffälligerweise weist der erste Satz Reinschriftcharakter auf, so daß zu vermuten steht, daß Bach hier auf einen älteren eigenen Satz – möglicherweise auch mit anderem Text, was dann auch die Wahl der Chormelodie erklären könnte – zurückgegriffen hat. Die übrigen Sätze, vielleicht mit Ausnahme des aus Platzmangel auf nur drei Systemen notierten Schlußchorals, der eine Mischung zwischen Reinschrift- und Konzeptschrift aufweist, sind sicherlich 1731 neu entstanden.

Die zweite Strophe des Liedes hat Bach der Altstimme zugewiesen; zum Continuo tritt nur eine solistische Oboe d'amore hinzu. Der dritte Satz, in der Konstruktion sicherlich der eigenwilligste des ganzen Werkes, ist ein zweiteiliges Baßrezitativ, dessen erster Teil den nahezu wortgetreu dem Psalmtext entnommenen Vers „Und ob ich wandert im finstern Tal, fürcht ich doch kein Ungelücke“ als Arioso ausmalt. Bei den affektgeladenen Worten „in Verfolgung, Leiden, Trübsal“ schwenkt Bach zu einem streicherbegleiteten Rezitativ über, das sich auch harmonisch sehr weit von G-Dur, der Grundtonart des Werkes, entfernt, die erst mit den versöhnlichen Worten „auf

dein Wort ich mich [ver-]lasse“ wiederhergestellt wird. Der vierte Satz bezieht die beiden bislang ausgesparten Solisten, Sopran und Tenor, ein. Trotz des unverkennbaren Tanzcharakters (Bourrée) handelt es sich um einen außerordentlich tiefgründigen Satz: Die Singstimmen werden über weite Strecken als Kanon geführt, die Thematik ist offenkundig von der ersten Zeile des Cantus firmus abgeleitet.

Der Schlußchoral liegt in mehreren Sammelhandschriften des 18. Jahrhunderts mit Bach-Chorälen vor, die bezeichnenderweise stets auf den obligat geführten Part des 2. Hornes verzichten. Man könnte sich demnach vorstellen, daß Bach den schlichten vierstimmigen Satz aus einer eigenen Sammlung von Chorälen übernommen und *ad hoc* um die Hornstimmen erweitert hat.

Die Erstellung des Notentextes bietet erfreulich wenig Probleme, da außer der originalen Partitur auch der Originalstimmensatz,² zusätzlich sogar der originale Textdruck aus dem Jahre 1731³ erhalten geblieben ist. An der Herstellung der Stimmen, die 1750 durch Anna Magdalena Bach an die Leipziger Thomasschule gelangten, waren im wesentlichen die beiden Thomaner Samuel Gottlieb Heder und Johann Ludwig Dietel beteiligt. Von Johann Sebastian Bach stammen außer dem Eintrag des Schlußchorals in den meisten Stimmen jene Vortragsbezeichnungen, Bögen und Generalbaßziffern, die seine Kopisten nicht bereits in der Partitur (die in der üblichen Weise nur spärlich bezeichnet ist) vorfanden. Schwierigkeiten bereitet im wesentlichen nur die Bogensetzung, die weder ganz einheitlich noch ganz eindeutig erfolgt ist. Im zweiten Satz – vor allem in der Oboenstimme – reichen die Bögen ohne erkennbares System teils über ganze Takte, teils nur über die Hälften eines Taktes. Im dritten Satz bleibt die Phrasierung der Baßstimme in den Figuren ab T. 9 unklar: Während die Partitur mehrheitlich Bögen über jeweils vier Noten aufweist, sind in einer der beiden handschriftlichen Continuo-Stimmen des Originalstimmensatzes konsequent Bögen nur jeweils über der ersten Takthälfte gesetzt. Der Herausgeber hat bei begründeter Analogie im ersten Satz mehrere Triller, in den übrigen einige Bögen ergänzt. Im Gegenzug wurden in den Singstimmen die nur der Verdeutlichung von Melismen dienenden Bögen unterdrückt.

Die Kantate wurde erstmals 1876 durch Alfred Dörffel in Band 24 der Ausgabe der Bach-Gesellschaft im Druck vorgelegt, im Rahmen der Neuen Bach-Ausgabe ist sie, herausgegeben von Reinmar Emans, 1988 erschienen.⁴ Für die Revision der vorliegenden Ausgabe wurden die Originalquellen erneut herangezogen.

Leipzig, im Juli 2001

Ulrich Leisinger

¹ Die Handschrift umfaßt drei Bogen im Format 34,5 x 21 cm; das Wasserzeichen Posthorn am Band mit Gegenmarke GV (= NBA IX/1, Nr. 89) ist bei Bach sonst nur in wenigen Autographen, die alle den Jahren 1729 bis 1731 entstammen, belegt. Für ein Faksimile der Handschrift siehe Johann Sebastian Bach: *Cantata Autographs in American Collections. A Facsimile Edition*, hrsg. von Robert L. Marshall, New York und London 1985, S. 91–104.

² Heute im Bach-Archiv Leipzig. Der im Zuge der Erteilung 1750 angefertigte Umschlag hat die Aufschrift: *Dominica Misericordias etc. / Der Herr ist mein getreuer Hirt / à 4. Voc: / 2. Corni. / 2. Hautbois. / 2. Violini. / Viola / e / Continuo / di Sigl. J. S. Bach.*, nennt also anders als die Partitur auch die Bestimmung im Kirchenjahr. Den 13 erhaltenen Originalstimmen wurden nach Bachs Tod, wahrscheinlich in der Ära seines unmittelbaren Amtsnachfolgers Gottlob Harter, drei neue Stimmen für Violine I, Violine II und Basso per *Fundamento* beigegeben, offenbar als Ersatz für die ursprünglichen Dubletten der Streicherstimmen, die an Wilhelm Friedemann Bach gelangt sein dürften, heute aber nicht mehr der Partitur beiliegen.

³ *Texte / Zur / Leipziger / Kirchen-MUSIC, / Auf das / Heil. Oster=Fest, / Und / Die beyden / nachfolgenden Sonntage, / Anno 1731, S. 14–15: Am Sonntage Misericor-/ dias. / In der Kirche zu S. Nicolai.* Einziges bekanntes Exemplar: Bach-Archiv Leipzig. Faksimileausgabe in: *Texthefte zur Kirchenmusik aus Bachs Leipziger Zeit*. Die 7 erhaltenen Drucke aus den Jahren 1724–1749. Eingeführt und herausgegeben von Martin Petzold, Stuttgart, Carus 2000 (CV 24.400).

⁴ BG 24 (1876), S. 29–48, Kritischer Bericht auf Seite XVIIIf. NBA I/11.1, S. 179–219; der Kritische Bericht ist 1989 erschienen.

Foreword

Johann Sebastian Bach's cantata *Der Herr ist mein getreuer Hirt* (My faithful shepherd is the Lord) BWV 112 was composed in 1731 and was evidently intended to supplement the annual cycle of chorale cantatas which Bach abandoned incomplete around Easter 1725 (after the death of his librettist?). The work was therefore clearly meant to replace the cantata *Ich bin ein guter Hirte* BWV 85 which had first been performed on 15 April 1725. The new composition was based on a rewritten version of Psalm 23 that is attributed to Wolfgang Meuslin and was disseminated from around 1530. The relationship between this psalm and the gospel reading for Misericordia Sunday from the Gospel of John, chapter 10 – concerning Jesus as the good shepherd – is self-evident.

Johann Sebastian Bach adopted the five-verse poem without alterations. The principal emphasis lies on the opening chorus in which the chorale is sung line-by-line in long note values by the soprano, accompanied by the remaining vocal parts in openwork imitation. The ritornellos are played by the orchestra which is scored for two horns which are soloistically deployed, in addition to the usual strings and two oboes. Furthermore, the first horn takes over the cantus firmus in the choral section, reinforcing the soprano. Even though the chorale was frequently sung on a melody by Johann Walter, Bach – as he had already done in his cantatas for Misericordia Sunday from the years 1724 and 1725 – used the chorale *Allein Gott in der Höh sei Ehr* as cantus firmus; its metrical structure matches that of Meuslin's poetry.

Bach's original score has survived; via Wilhelm Friedemann Bach and several intermediary owners, it finally reached the Pierpont Morgan Library in New York in 1967.¹ The autograph title of the manuscript reads: *Der Herr ist mein getreuer Hirt etc. à 4 Voci. 2 Corni: 2 Hautb: [later addition: d'Amour] 2 Violini / Viola e Cont. di JSBach*. Due to damage of the page, only the second letter of the formula *J.J.* [= *Jesu juva*], which Bach regularly wrote at the beginning of his cantata scores, has remained. It is remarkable that the first movement displays characteristics of a fair copy, so that it could be surmised that Bach fell back on an older movement of his own here – perhaps even with a different text, which would also explain his choice of chorale melody. The remaining movements were certainly composed new in 1731, possibly with exception of the final chorale: for lack of space, this was notated on only three staves and appears to be a mixture of draft and fair copy.

Bach allocated the second verse of the chorale to the contralto; the continuo is joined only by a solo oboe d'amore. The construction of the third movement is certainly the most idiosyncratic of the whole work: it is a bass recitative in two sections, of which the first section portrays the psalm text "Und ob ich wandert im finstern Tal, fürcht ich doch kein Ungelücke" (And when I walk through the valley dark, I fear no death nor evil) almost verbatim as an arioso. For the emotionally powerful words "in Verfolgung, Leiden, Trübsal" (persecution, suffering, sorrow), Bach switches to a recitative accompanied by strings; this is also harmonically very remote from the cantata's home key of G major, which is only rein-

stated with the words "auf dein Wort ich mich [ver]lasse" (in your word I am trusting). The fourth movement involves the two soloists heretofore omitted; soprano and tenor. In spite of the unmistakable dance character (*Bourée*), this is a movement of extraordinary profundity: to a large extent, the vocal parts sing in canon and the thematic material is evidently derived from the first line of the cantus firmus.

The final chorale is extant in several manuscript collections of Bach chorales from the 18th century which, significantly, all forego the obbligato 2nd horn part. It is thus conceivable that Bach took the simple four-part setting from his own collection of chorales and expanded it *ad hoc* by the horn part.

Preparing the music text fortunately posed only few problems since not only the original score and the original set of parts² have survived, but in addition even the original printed text from 1731³. The parts, which reached St. Thomas's School in Leipzig via Anna Magdalena Bach in 1750, were substantially copied by Samuel Gottlieb Heder and Johann Ludwig Dietl, both students at St. Thomas's. Johann Sebastian Bach himself added the final chorale in most of the parts, as well as those performance indications, phrasing, and bass figuring that his copyists would not have found in the score (which, as usual, was only sparsely annotated). The only essential difficulty was posed by the phrasing marks which are neither entirely consistent nor entirely unequivocal. In the second movement – particularly in the oboe part – the phrasing marks sometimes extend over a whole measure, sometimes over only half a measure, with no discernible pattern. In the third movement, the phrasing in the bass part of the figures from m. 9 onwards is unclear: whereas the score contains predominantly slurs over every four notes, one of the two handwritten continuo parts of the original set of parts consistently shows slurs over only the first half of the measure. Where it was justified by analogy, the editor added several trills in the first movement and some phrasing marks in the other movements. On the other hand, those phrasing marks in the vocal parts that served only to clarify melismas have been omitted.

The first edition of this cantata was presented in 1876 by Alfred Dörffel as part of the Bach-Gesellschaft's complete edition (BG 24); in 1988, Reinmar Emans was responsible for the edition of the cantata within the framework of the *Neue Bach-Ausgabe*.⁴ For the revision of the present edition, the original sources were once more consulted.

Leipzig, July 2001

Ulrich Leisinger

Translation: David Kosviner

¹ The manuscript consists of three folios in the format 34,5 x 21 cm; the watermark posthorn on a ribbon with countermark GV (= NBA IX/1, no. 89) is documented in only a few of Bach's autographs, all of which date from 1729 to 1731. For a facsimile of the autograph see Johann Sebastian Bach: *Cantata Autographs in American Collections. A facsimile Edition*, ed. by Robert L. Marshall, New York and London, 1985, pp. 91–104.

² Now kept in the Bach-Archiv Leipzig. The cover which was made in the course of the division of Bach's estate in 1750 reads: *Dominica Misericordias etc. / Der Herr ist mein getreuer Hirt / à 4. Voc. / 2. Corni. / 2. Hautbois. / 2. Violini. / Viola / e / Continuo / di Sigl. J. S. Bach*. Unlike the score, it thus also defines the allocation for the church year. The 13 surviving original parts were expanded by three new parts for Violin I, Violin II and *Basso per Fundamento* after Bach's death – probably during the time of his immediate successor Gottlob Harrer. These evidently served to replace the original duplicate string parts which were probably given to Wilhelm Friedemann Bach and are no longer appended to the score today.

³ *Texte / Zur / Leipziger / Kirchen-MUSIC, / Auf das / Heil. Oster=Fest, / Und / Die beyden / nachfolgenden Sonntage. / Anno 1731*, pp. 14–15: *Am Sonntage Misericor-/ dias. / In der Kirche zu S. Nicolai*. Only known copy: Bach-Archiv Leipzig. Facsimile print in: *Texthefte zur Kirchenmusik aus Bachs Leipziger Zeit. Die 7 erhaltenen Drucke aus den Jahren 1724–1749*. Introduced and edited by Martin Petzold, Stuttgart: Carus, 2000 (CV 24.400).

⁴ BG 24 (1876), pp. 29–48; Critical Report pp. XVII ff. NBA I/11.1, pp. 179–219; the Critical Report was published in 1989.

Der Herr ist mein getreuer Hirt

My faithful shepherd is the Lord

BWV 112

Johann Sebastian Bach

1685–1750

Versus I (Coro)

Corno I

Corno II

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

6

7/5

Aufführungsdauer/Duration: ca. 15 min.

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Urtext
edited by Reinhold Kubik
Generalbassbearbeitung: Paul Horn
English version by
Vernon and Jutta Wicker

First system of musical notation, measures 1-3. It consists of two staves in G major. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, measures 4-6. The upper staff continues the melodic line with some chromaticism, and the lower staff continues the accompaniment. A fermata is placed over the final note of the upper staff in measure 6.

Third system of musical notation, measures 7-9. The upper staff features a more complex melodic line with sixteenth-note runs. The lower staff continues the accompaniment. A fermata is placed over the final note of the upper staff in measure 9.

Four empty musical staves for measures 10-12, indicating a section where the instrument is silent or the music is not written on this page.

Fourth system of musical notation, measures 13-15. The upper staff features a melodic line with chords and eighth notes. The lower staff continues the accompaniment. Fingerings are indicated by numbers 4, 3, 6, 5, 6, 7, 4, 3, 6 below the notes.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long slur over the first two measures and a more active eighth-note pattern in the third measure. The lower staff is in treble clef and provides a harmonic accompaniment with quarter notes and rests.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff continues the accompaniment with quarter notes and rests.

The third system consists of two staves. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff continues the accompaniment with quarter notes and rests.

This section contains three systems of empty musical staves, each with a treble clef and a key signature of one sharp (F#). These staves are completely blank, indicating a section where the music is not written on this page.

The fourth system consists of two staves. The upper staff is in treble clef and contains a melodic line with chords and eighth notes. The lower staff is in bass clef and contains a bass line with quarter notes. Below the bass line, there are fingerings: 6 5, 6 4, 6, 6, 5, 7, 7, 6.

5 4 6 6 7 7 6

Der _____ Herr ist mein ge -

My _____ faith - ful shep - herd

Der Herr ist mein ge - treu -

My faith - ful shep - herd is _____

Der_ Herr ist mein, _____ ist mein

My_ faith - ful shep - - - - herd, my

Der Herr ist

My faith - ful

6 6 6

5 5 5

treu - er Hirt,
is the Lord,

- er Hirt,
the Lord,

ge - treu - er Hirt,
shep - herd, the Lord,

mein ge - treu - er Hirt,
shep - herd is the Lord,

9 3 6 5 6 7 5

hält mich in
keeps me in

hält mich in
keeps me in

hält mich in sei - ner
keeps me in his pro -

4 3 6 5 6 5 4 4 4

First system of musical notation, consisting of a vocal line and a piano accompaniment line.

Second system of musical notation, consisting of a vocal line and a piano accompaniment line.

Third system of musical notation, consisting of a vocal line and a piano accompaniment line. A trill (tr) is marked on the piano line.

Fourth system of musical notation, consisting of a vocal line and a piano accompaniment line.

sei - - - - - ner Hu - - - - - te,
his pro - - - - - tec - - - - - tion;

Fifth system of musical notation, consisting of a vocal line and a piano accompaniment line.

hält mich in sei - - - - - ner Hu - - - - - te,
keeps me in his pro - - - - - tec - - - - - tion;

Sixth system of musical notation, consisting of a vocal line and a piano accompaniment line.

8 sei - - - - - ner Hu - - - - - te,
his pro - - - - - tec - - - - - tion;

Seventh system of musical notation, consisting of a vocal line and a piano accompaniment line.

Hu - - - - - te, hält mich in sei - - - - - ner Hu - - - - - te,
tec - - - - - tion, keeps me in his pro - - - - - tec - - - - - tion;

Eighth system of musical notation, featuring a piano accompaniment line with fingerings indicated below the notes.

5 6 6 6 5 — 6 5 6 7 5

The first system of music consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes slurs. The lower staff provides a harmonic accompaniment with quarter and eighth notes, including rests.

The second system continues the piece. The upper staff has a more active melodic line with sixteenth-note passages. The lower staff continues with a steady accompaniment. A fermata is placed over the final note of the upper staff in the third measure.

The third system shows further development of the melodic and accompaniment parts. The upper staff includes a fermata over the final note. The lower staff maintains its accompaniment role.

A section of the score consisting of five empty musical staves, all with a key signature of one sharp (F#).

The final system of music on the page. The upper staff features a melodic line with slurs and a fermata over the final note. The lower staff includes fingerings (4, 3, 6, 5, 6, 7, 4, 3, 6) and a fermata over the final note.

6 5 6 4 6 6 5 7 7 6

First system of musical notation, measures 1-3. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a trill (tr) in the third measure. The bottom staff is in treble clef and provides a harmonic accompaniment.

Second system of musical notation, measures 4-6. The top staff continues the melodic line with trills (tr) in measures 5 and 6. The bottom staff continues the accompaniment.

Third system of musical notation, measures 7-9. The top staff continues the melodic line with trills (tr) in measures 8 and 9. The bottom staff continues the accompaniment.

Four empty musical staves, likely for additional instruments or a different arrangement.

Fourth system of musical notation, measures 10-12. The top staff is in treble clef and contains block chords. The bottom staff is in bass clef and contains a melodic line. Fingering numbers (6, 5, 4, 2, 6, 5, 6, 7, 7, 6) are written below the bottom staff.

dar - - - in mir gar nichts
a - - - bun - dant care he

dar - in mir gar nichts man -
a - bun - dant care he does

8 dar - in mir gar nichts, gar
a - bun - dant care he af-

dar - in mir
a - bun - dant

6 6 6
5 5 5

ir - gend an
he grants me

ir - gend an
he grants me

ir - gend an ei - nem
he grants me his - pro -

4 3 6 5 6 7 5 4 4 2 2 2

ei - - nem Gu - - - te.
his pro - vi - - sion.

ir - gend an ei - nem Gu - - - te.
he grants me his pro - vi - - sion.

ei - - nem Gu - - - te.
his pro - vi - - sion.

Gu - te, ir-gend an ei - nem Gu - - an - te.
vi - sion, he, grants me his pro - vi - - sion.

5 6 6 6 5 — 6 5 6 5 7

Er wei - det mich ohn Un - ter -
 He lets me lie in pas - tures

9 7 6 5 6 5 7 # 9 8 6 7 #

tr

mich ohn Un - ter - laß,
 lie in pas - tures green,

mich ohn Un - - ter - laß,
 lie in pas - - tures green,

laß, er wei - det_ mich ohn Un - ter - laß,
 green, he lets me_ lie in pas - tures green,

Er wei - det mich ohn Un - ter - laß,
 He lets me lie_ in_ pas - tures green,

6 6 6 # 5 3 5 7 6 7

49

dar - - -
such

dar - auf wächst
such lov - ing

4 3 6 7 6 4 3 6

auf wächst das wohl - schmek - kend
lov - ing care was nev - er

dar - auf wächst das wohl - schmek - - - - - kend
such lov - ing care was nev - - - - - er

8
dar - auf wächst das wohl - schmek - kend
such lov - ing care was nev - er

das wohl-schmek - kend Gras, das wohl - - - - schmek - - - - kend
care was nev - er seen, such care nev - er

6 6 6 6 7 6 4 5 6 6
2 4 2 5 3 2

Gras
seen;

Gras
seen;

Gras
seen;

Gras
seen;

5
#

6
4

9
7
6

8
7
5
#

6

5

6
4

sei - nes heil - his word is sei - nes heil - his word is sei - nes heil - sa - men Wor - his word is my sal - va -

sa - men Wor - - - tes.
my sal - - - va - - - tion.

sa - - - men Wor - - - tes.
my sal - va - - - tion.

tes, sei - nes heil - sa - men Wor - - - tes.
tion, his word is my sal - va - - - tion.

sei - nes heil - sa - men Wor - - - tes.
his word is my sal - va - - - tion.

6 6 5 5 6 5 6 7 5

First system of musical notation, measures 64-66. It consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, measures 67-69. The upper staff continues the melodic line with some chromatic movement and slurs. The lower staff continues the accompaniment.

Third system of musical notation, measures 70-72. The upper staff has a more active melodic line with sixteenth-note passages. The lower staff continues the accompaniment.

Four empty musical staves, likely representing measures 73-75, where the music is silent or the notation is obscured.

Fourth system of musical notation, measures 76-78. The upper staff shows chords and moving lines. The lower staff includes a bass line with fingerings: 4, 3, 6, 5, 6, 7, 4, 3, 6.

First system of musical notation, measures 67-69. It consists of two staves in G major. The upper staff features a melodic line with a slur over measures 67 and 68, and a more active eighth-note pattern in measure 69. The lower staff provides a simple harmonic accompaniment with quarter notes and rests.

Second system of musical notation, measures 70-72. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the harmonic accompaniment.

Third system of musical notation, measures 73-75. Similar to the previous systems, it shows the continuation of the melodic and harmonic parts.

Three systems of empty musical staves, measures 76-78. Each system contains four staves (two treble and two bass clefs) with no notes or rests written on them.

Fourth system of musical notation, measures 79-81. The upper staff shows a melodic line with chords. The lower staff shows a bass line with chords. Below the staves, there are fingerings: 6 5 6 4 6 for the first measure, 6 5 7 for the second, and 7 6 for the third.

First system of musical notation, measures 70-73. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with a long melodic line spanning measures 70 and 71, followed by a trill in measure 72. The lower staff has a treble clef and a key signature of one sharp, providing a harmonic accompaniment with various rhythmic patterns.

Second system of musical notation, measures 74-77. It consists of two staves. The upper staff continues the melodic line with a trill in measure 76. The lower staff continues the accompaniment.

Third system of musical notation, measures 78-81. It consists of two staves. The upper staff features a complex melodic passage with a trill in measure 80. The lower staff continues the accompaniment.

Fourth system of musical notation, measures 82-85. It consists of four staves, all of which are empty, indicating a section of rest or a placeholder for another instrument.

Fifth system of musical notation, measures 86-89. It consists of two staves. The upper staff contains block chords. The lower staff contains a bass line with fingerings indicated by numbers 5, 4, 5, 6, 7, 7, 6.

Versus II (Aria)

Oboe d'amore

Alto

Basso continuo

6 6# 5 3 6 5 # 6 6 6

4

6 6 6 6

7

7 6 6 4+ 4+ 6 6 4 3 4+ 6 6 6 6 6 5# 4 5

10

Zum
To

p

6 5 # 7 6 8 5 6# 4+ 2 6 5 # #

13

p *f*

rei - nen Was - ser er — mich weist,
qui - et wa - ters I — am led,

f

6 6 # 5 6 # 6 7 6 6 7 4 6 5

16

p

zum rei - nen Was - ser er — mich weist, das
to qui - et wa - ters I — am led, where

p

6 7 # — 6 5 2 6 7 7 6 # 6

mich er - quik - ken, er quik - ken tu - e, das mich er - quik - ken, er -
 he re - fresh - es, my heart re - fresh - es, where he re - fresh - es, my

6 5 6 5

quik - ken tu - e, das mich er - quik - ken, er-quik - ken tu - e.
 heart re - fresh - es, where he re - fresh - es, my heart re - fresh - es;

7 6 6 7 6 7 5 # 6

Das ist sein fron - hei -
 it is the Spir - it

6 6 5 4 5 # 5 6 4 5 2

li - ger Geist, das ist sein fron -
of my God, it is the Spir -

7 6 # 6 6 6 6 6 5 6

- - hei - li - ger Geist, der macht mich
- it of my God, who here re -

7 6 5 6 7 7 5 6 6

wohl - ge - mu - te, der macht mich wohl -
stores and strengthens, who here re - stores and strength -

7 6 9 8 4 7 6 6 6 6 6 5 3

37

te.
ens.

6 6 6 6 6
6 4 5
3

40

7 7 7 7 6 6
5 5 5 # 6 6

43

5 6 6 4# 3 4 6 6 4 3 4# 6 6 6 6 7 9
2 3 4 2 5 # 7

46

Er füh - ret mich auf rech - ter Straß sei -
 He leads me in the right - eous way, in

p

6 5
4 #

5 6 6 7 7 7
2 4 3 5# # 5

49

- ner Ge - bo - ten ohn Ab - laß, er füh - - ret
 his com - mand - ments I will stay, he leads - - me

7 6 7 6 6 6 6 6 6
3 4 4 # 5 # 7 5

52

mich auf rech - ter Straß sei - ner Ge - bo - - ten
 in the right - eous way, in his com - mand - - ments

8 7 6 6 7 6 6 7 6 7 6
3 4 5 5# # 5

ohn Ab - laß, er füh - ret mich auf rech - ter Straß sei -
I will stay, he leads me in the right - eous way, in

6 5 # # # 6 6# 6 5# 7 5

- - ner Ge - bo - - - - - ten ohn -
his com - mand - - - - - ments I

7 6 7 6 9 4 6 6 7 7 6 5 5 6

- Ab - laß, ohn Ab - laß von we - gen sei - nes Na -
will stay, I will stay and glo - ri - fy his name.

6 5# 6 5 # 6 7 5# 6 6 5

65

- mens wil - len, von we - gen sei - nes Na -
 — for - ev - er, and glo - ri - fy his name —

6 5 7 6 ̂ 6♯ 4 6 5 6♯ ̂ 5♯ 5

68

- - - - - mens wil - len.
 — — — — — for - ev - er.

7 5 7 5 6 5 4 2 6 5 7 5 4 # — 6

71

tr

6 6 # 5 6 5 # 6 5 6 ̂

74

77

80

Versus III. Recitativo

Arioso

Violino I

Violino II

Viola

Basso

Basso continuo

4
2

5 \sharp

9
7

8
6

7

6
4
3

3

Und ob ich wan - dert im fin - stern Tal, im fin - stern Tal, fürcht
 And when I walk through the val - ley - dark, the val - ley dark, I

6

7

7 \sharp

7 \flat

6
4

6 \sharp
5 \sharp

5

ich kein Un - ge - lük - - ke, und ob ich wan - dert im fin - stern
 fear no death nor e - - vil, and when I walk through the val - ley -

6

6
5 \flat
4

7

6

6

6
5

7

Tal, im fin- stern Tal, _____ fürcht ich kein Un- ge - lük - ke, und ob ich
 dark, the val - ley dark, _____ I fear no death nor e - vil, and when I

6 5 7 6 6 6 7 b 4+ 5 6 7 6
 4+ 2 # 2

10

wan - dert im fin - stern Tal, im fin - stern Tal, _____ fürcht ich doch kein Un -
 walk through the val - ley dark, the val - ley _____ dark, _____ I fear no death nei -

7 7 b 6b b 6 6 6 # 6 6b 4
 # 4 4

Recitativo
Adagio

12

- ge - lük - ke in Ver - folgung, Lei - den, Trüb - sal und die - ser Wel - te
 - ther e - vil, per - se - cu - tion, suff'r - ing, sor - row in this dark world of

6b 6 6b 5 6b 6 6 6 6
 4 4 # 4 4 5b 3b

Tük-ke: denn du bist bei mir ste - tig - lich, dein Stab und Stek-ken trö - sten
 trou-ble; for you are with me ev - er - more, your rod and staff give com-fort

6 4 2 3 6 4 2 6 6 6

mich, auf dein Wort, auf dein Wort, auf dein Wort ich mich las - se.
 sure, in your word, in your word, in your word I am trust-ing.

6 7 6 6 6 6 7

Versus IV (Duetto)

Violino I

Violino II

Viola

Soprano

Tenore

Basso continuo

6 7 6 7 6 5 — 6 —

5

6 7 6 7 6 5 # 6 5

9

13

17

tr

p 3 3

sempre p

8

Du be-rei-test für mir ei-nen Tisch vor mein Feinden al-lent-be-fore all my ad-ver-

You pre-pare a ta-ble for me there be-fore all my ad-ver-

p

6 5 6 6 7 6 6 7 6 5

22

3 3

p

Du be-rei-test für mir ei-nen Tisch vor mein Fein-den al-lent-hal-sar- ben, al-lent-hal-sar- ies, ad-ver-sar-

You pre-pare a ta-ble for me there be-fore all my ad-ver-

6 6 7 6 7 6 5

hal - - - - - ben, du be - rei - test für mir
 sar - - - - - ies, — you pre - pare a ta - ble

- ben, du be - rei - test für mich ei - nen Tisch vor - mei - nen Fein -
 - ies, you pre - pare a ta - ble for me there be - fore, be - fore —

Figured Bass: # 4 2 2 ̂ 7 # 6 5 7 # 6

ei - nen Tisch vor mei - nen Fein - den al - lent - hal - ben, al - lent - hal -
 for me there be - fore my ad - ver - sar - ies, all my ad - ver - sar -

-
 -
 -
 -

Figured Bass: 7 — 6 6 6 6 ̂ 7 # 6 6 6 7 7 5 6 5

34

Musical score for measures 34-38. The piano part (top three staves) features a melody in the right hand and accompaniment in the left hand, marked with a forte *f* dynamic. The vocal staves (middle two) show the lyrics "ben, ies." for both parts.

ben,
ies.

8
ben,
ies.

Musical score for measures 39-43, featuring piano accompaniment. The right hand plays chords and the left hand plays a bass line. Fingerings are indicated as 6 7, 6 7, 6 5, and — 6 —.

39

Musical score for measures 44-48. The piano part (top three staves) continues with piano accompaniment. The vocal staves (middle two) are empty.

Empty vocal staves for measures 44-48.

Musical score for measures 49-53, featuring piano accompaniment. The right hand plays chords and the left hand plays a bass line. Fingerings are indicated as 6 7, 6 7, 6 5, and # — 6 6.

46

43

First system of musical notation (measures 43-46). It consists of three staves: a treble clef staff with a melodic line, a middle treble clef staff with a sustained accompaniment, and a bass clef staff with a melodic line. The key signature has two sharps (F# and C#).

Second system of musical notation (measures 43-46). It consists of two empty staves: a treble clef staff and a bass clef staff, both with a sharp sign on the first line, indicating a key signature of two sharps.

Third system of musical notation (measures 43-46). It consists of two staves: a treble clef staff with chords and a bass clef staff with a melodic line. Fingering numbers are present below the bass staff: 7₄ and 4₂ are shown under measures 44 and 45 respectively.

47

First system of musical notation (measures 47-50). It consists of three staves: a treble clef staff with a melodic line featuring triplets, a middle treble clef staff with a sustained accompaniment, and a bass clef staff with a melodic line. The key signature has two sharps.

Second system of musical notation (measures 47-50). It consists of two empty staves: a treble clef staff and a bass clef staff, both with a sharp sign on the first line, indicating a key signature of two sharps.

Third system of musical notation (measures 47-50). It consists of two staves: a treble clef staff with chords and a bass clef staff with a melodic line. Fingering numbers are present below the bass staff: 6₅ and 6₅ are shown under measures 47 and 48, and 6, 6, 6, 5, 7, 6, 5 are shown under measures 49 and 50.

51

machst mein Her - ze un - ver - zagt und frisch, mein
 Lord, you make my heart free from de - spair, the

55

Haupt tust du mir sal -
 peace you give I — cher -

machst mein Her - ze un - ver - zagt und frisch, mein
 Lord, you make my heart free from de - spair, the

- - - ben, machst mein Her-ze un - ver - zagt und frisch, mein
 - - - ish, Lord, you make my heart free from de - spair, the
 Haupt tust du mir sal - - - ben, machst mein
 peace you give I - - - cher - - - ish, Lord, you

6 5 # 4 2 7 # 6 7 6 5

Haupt tust du mir sal - - -
 peace you give I - - - cher - - -
 Her-ze un - ver - zagt und frisch, mein Haupt tust du mir sal - ben, tust
 make my heart free from de - spair, the peace you give I cher-ish, your

7 5 6 6 6 7 # 6 6 7 5 #

- - - ben
 - - - ish.
 du__ mir sal - ben
 peace_ I cher - ish.

7 6 5 — 5 5# 5 — 5# 6 5

mit
 You

6 5 6 7 6 5 6 5

Musical notation for measures 75-78. The system includes a vocal line and a piano accompaniment. The piano part features triplets and a dynamic marking of *p* (piano) at the end of measure 78.

dei - nem Geist,
grant — to — me

der Freu -
all joy -

mit
You

Piano accompaniment for measures 75-78. Fingering numbers are provided below the notes: #, 6, 7, 4, 2, 6, 5, #, 6, 6, 5.

Musical notation for measures 79-82. The system includes a vocal line with trills (*tr*) and triplets, and a piano accompaniment with triplets.

- - den — Öl, mit dei - nem Geist, der Freu - - den Öl, mit
- - ful - ness, you grant to me all joy - - ful - ness, you

dei - nem Geist,
grant — to — me

der Freu -
all joy -

Piano accompaniment for measures 79-82. Fingering numbers are provided below the notes: 4, 2, 6, 7, 4, 2, 7, 5, 6, 5, 7, #, 7, 5, 6, 5, 5, 5⁺.

dei - - - nem Geist, der Freu - - -
 grant - - - to - me all joy - - -

- - den - - Öl, mit dei - nem Geist, der Freu - - - den Öl, mit
 - - ful - ness, you grant to me all joy - - - ful - ness, you

4 7 4 7 6 7 7 6 5
 2 2 # 5 # 5 5

- - den - - Öl, mit dei - nem Geist, der Freu - - - den Öl,
 - - ful - ness, you grant to me all joy - - - ful - ness,

dei - - nem Geist, der Freu - - -
 grant - - - to - me all joy - - -

4 6 7 7 6 7 7 6 5
 2 2 5 5 5 5 5

und schen-kest voll ein mei-ner Seel dei - ner geist - li - chen
 that with your Spir - it I am blessed and with your oil a -

8 - - den — Öl,
 - - ful - ness,

4 6 7 $\frac{1}{2}$ 6 6 7 $\frac{1}{2}$ 6 6 7 $\frac{1}{2}$ 6 5 $\frac{1}{2}$

Freu -
 noint -

und schen-kest voll ein mei - ner Seel dei - ner geist - li - chen
 that with your Spir - it I am blessed and with your oil a -

— 6 — 6 7 6 7 6 5

- den und schenkest voll ein, schen-kest voll ein mei-ner Seel
 - ed, that with your Spir - it, with your Spir-it I am blessed,

Freu - - - - den, und schenkest voll ein, schenkest
 noint - - - - - ed, that with your Spir - it, with your

4 2 7 6 7 6 5

— dei-ner geist - - - - li-chen Freu - - - -
 — with your oil — am a - noint - - - -

voll ein, und schenkest voll ein — meiner Seel dei-ner geist-li-chen Freu -
 Spir - it that with your Spir - it — I am blessed, and with your oil a - noint -

7 5 — 5 6 5 7 6 6 6 7 6 5

First system of musical notation (measures 107-111). It features a vocal line in the upper staff with a forte (*f*) dynamic marking. Below it are two empty vocal staves labeled "den. ed." and "8 den. ed.". The piano accompaniment is in the lower staff, also marked *f*. The key signature has two sharps (F# and C#).

Second system of musical notation (measures 107-111). It shows the piano accompaniment with fingering numbers: 6 7, 6 7, 6 5, and 6. The piano part is marked *f*. The key signature remains two sharps.

First system of musical notation (measures 112-116). It features a vocal line in the upper staff. Below it are two empty vocal staves labeled "den. ed." and "8 den. ed.". The piano accompaniment is in the lower staff. The key signature has two sharps.

Second system of musical notation (measures 112-116). It shows the piano accompaniment with fingering numbers: 6 7, 6 7, 5, # 6 6, and 6. The piano part is marked *f*. The key signature remains two sharps.

117

Musical score for measures 117-120. The score is in G major (one sharp) and 3/4 time. It consists of three systems of staves. The first system has three staves: a treble clef staff with eighth-note patterns and triplets, a middle staff with a melodic line, and a bass clef staff with a bass line. The second system has two empty staves. The third system has a grand staff (treble and bass clefs) with chords and a bass line. Fingerings are indicated by numbers 1-5. Measure numbers 74, 4, 2, 74, 4, 2, and 6, 5 are written below the grand staff.

121

Musical score for measures 121-124. The score is in G major (one sharp) and 3/4 time. It consists of three systems of staves. The first system has three staves: a treble clef staff with eighth-note patterns and triplets, a middle staff with a melodic line, and a bass clef staff with a bass line. The second system has two empty staves. The third system has a grand staff (treble and bass clefs) with chords and a bass line. Fingerings are indicated by numbers 1-5. Measure numbers 6, 5, 6, 6, 6, 5, 7, 6, 5, 6, 5 are written below the grand staff. A trill (tr) is marked above the final note of the first staff in measure 124.

Versus [V et] ultimus. Choral

Corno I

Corno II

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Gu - tes und die Barm - her - zig - keit fol - gen mir nach im
Your good-ness and your mer - cy, Lord, through all my days will

Gu - tes und die Barm - her - zig - keit fol - gen mir nach im
Your good-ness and your mer - cy, Lord, through all my days will

Gu - tes und die Barm - her - zig - keit fol - gen mir nach im
Your good-ness and your mer - cy, Lord, through all my days will

Gu - tes und die Barm - her - zig - keit fol - gen mir nach im
Your good-ness and your mer - cy, Lord, through all my days will

6 5 6 6 4 3 6 5 6 6 6 4 2

4

Le - - - ben, und ich werd blei - ben al - le - zeit im Haus des Her - ren
 fol - - - low, and I shall dwell for - ev - er - more in hea - ven with - out

Le - - - ben, und ich werd blei - ben al - le - zeit im Haus des Her - ren
 fol - - - low, and I shall dwell for - ev - er - more in hea - ven with - out

Le - - - ben, und ich werd blei - ben al - le - zeit im Haus des Her - ren
 fol - - - low, and I shall dwell for - ev - er - more in hea - ven with - out

Le - - - ben, und ich werd blei - ben al - le - zeit im Haus des Her - ren
 fol - - - low, and I shall dwell for - ev - er - more in hea - ven with - out

— 6
 5
 6 5 6 6 4 3 6 5 6 6 6 4 2

8

e - ben: auf Erd in christ - li - cher Ge - mein, und nach dem Tod da
 sor - row. *Your Church is here my fel - low - ship, and a - fter death I*

e - ben: auf Erd in christ - li - cher Ge - mein, und nach dem Tod da
 sor - row. *Your Church is here my fel - low - ship, and a - fter death I*

e - ben: auf Erd in christ - li - cher Ge - mein, und nach dem Tod da
 sor - row. *Your Church is here my fel - low - ship, and a - fter death I*

e - ben: auf Erd in christ - li - cher Ge - mein, und nach dem Tod da
 sor - row. *Your Church is here my fel - low - ship, and a - fter death I*

- 6 5 6 4 2 6 4+ 6 5 6 5 # 6 6h 6 5 5 5

werd ich sein bei Chri - sto, mei - nem Her - - - ren.
will be with my Je - sus, Lord and Sav- - - iour.

werd ich sein bei Chri - sto, mei - nem Her - - - ren.
will be with my Je - sus, Lord and Sav- - - iour.

werd ich sein bei Chri - sto, mei - nem Her - - - ren.
will be with my Je - sus, Lord and Sav- - - iour.

werd ich sein bei Chri - sto, mei - nem Her - - - ren.
will be with my Je - sus, Lord and Sav- - - iour.

6
5 4 3 #

5 6 6 5 7 6 6
3 5 5 5

6 6
5 5