

Johann Sebastian  
**BACH**

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**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



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Carus 31.112

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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 erklingen 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.<sup>1</sup> 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,<sup>2</sup> zusätzlich sogar der originale Textdruck aus dem Jahre 1731<sup>3</sup> 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.<sup>4</sup> Für die Revision der vorliegenden Ausgabe wurden die Originalquellen erneut herangezogen.

Leipzig, im Juli 2001

Ulrich Leisinger

<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> *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).

<sup>4</sup> 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.<sup>1</sup> 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 parts<sup>2</sup> have survived, but in addition even the original printed text from 1731<sup>3</sup>. 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*.<sup>4</sup> For the revision of the present edition, the original sources were once more consulted.

Leipzig, July 2001

Ulrich Leisinger

Translation: David Kosviner

<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> *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).

<sup>4</sup> 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)

Musical score for Versus I (Coro) featuring the following instruments and voices:

- Corno I
- Corno II
- Oboe d'amore I
- Oboe d'amore II
- Violino I
- Violino II
- Viola
- Soprano
- Alto
- Tenore
- Basso

The score is presented in a multi-staff format with a large diagonal watermark reading "PROBEPARTITUR".

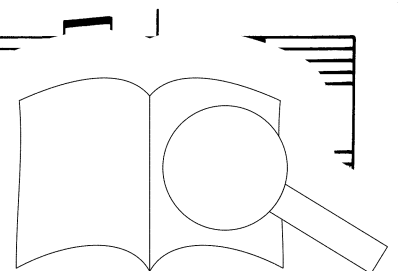
Aufführungsdauer/Duration: ca. 15 min.

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by Rem...  
Generalbassbearbeitung: Paul Horn  
English version by  
Vernon and Jutta Wicker



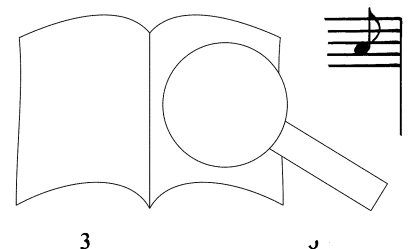
First system of musical notation, measures 1-2. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music features eighth and sixteenth notes with various articulations.

Second system of musical notation, measures 3-4. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music continues with eighth and sixteenth notes.

Third system of musical notation, measures 5-6. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music continues with eighth and sixteenth notes.

Fourth system of musical notation, measures 7-8. It consists of two staves, both of which are empty, indicating a section where the music is not present in this version.

Fifth system of musical notation, measures 9-10. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music continues with eighth and sixteenth notes.

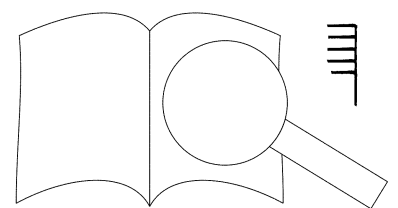


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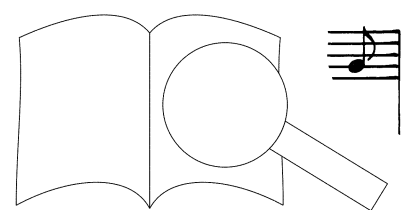
Musical notation for the first system, measures 9-11. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. A trill (tr) is marked above the final note of the upper staff in measure 11.

Musical notation for the second system, measures 12-14. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music continues with a melodic line and a supporting bass line. Trills (tr) are marked above the final notes of both staves in measure 14.

Musical notation for the third system, measures 15-17. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music continues with a melodic line and a supporting bass line. Trills (tr) are marked above the final notes of both staves in measure 17.

Four empty musical staves for the fourth system, arranged in two pairs. Each staff has a treble clef and a key signature of one sharp (F#). The staves are currently blank.

Musical notation for the fifth system, measures 18-21. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music continues with a melodic line and a supporting bass line. Trills (tr) are marked above the final notes of both staves in measure 21.



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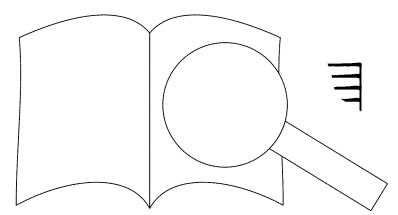
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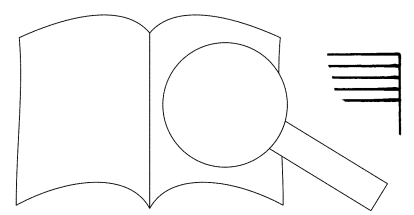
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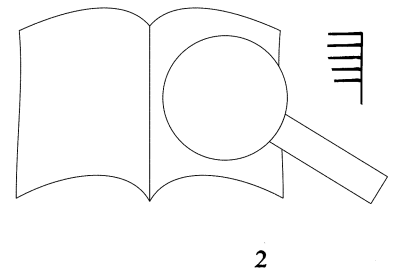
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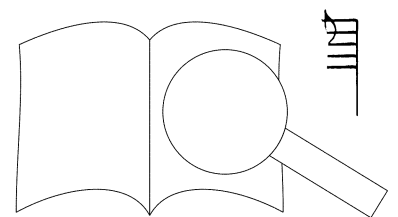
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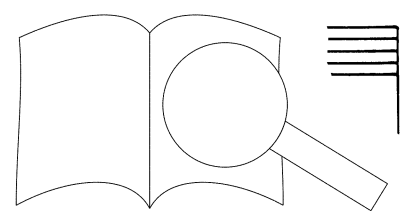
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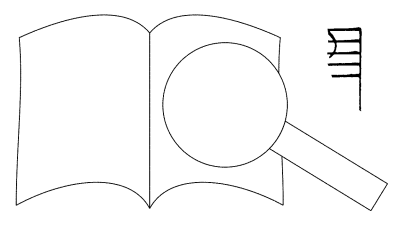
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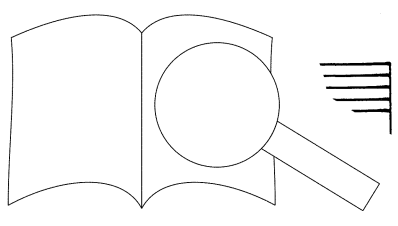


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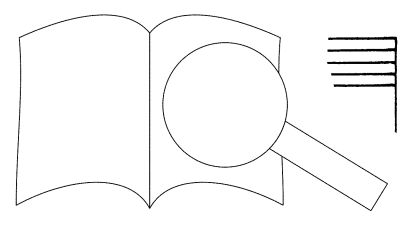
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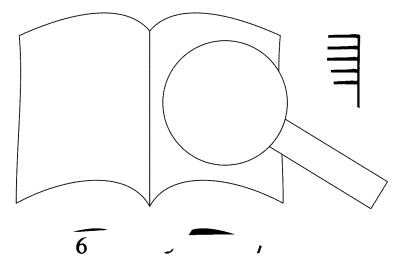
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ir he - gend grants an me

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



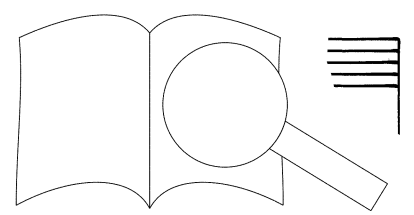
F.

wei - det  
lets me

Er wei - det  
He lets me

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

9 6 6 7 9 8



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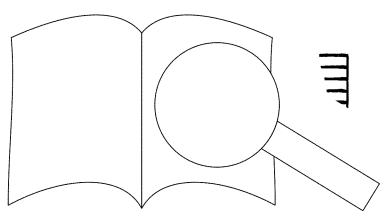
mich ohn Un laß,  
 lie in pas green,

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

laß, er v Un - ter - laß,  
 green, he lo. in pas - tures green,

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

6 6 5 3 6 7  
 ♯ ♯ ♯ ♯ ♯ ♯

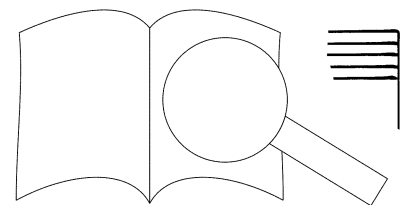


7  
 ♯

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dar -  
such

dar - auf wächst  
such lov - ing



4 3 6 7 6 4 3 0

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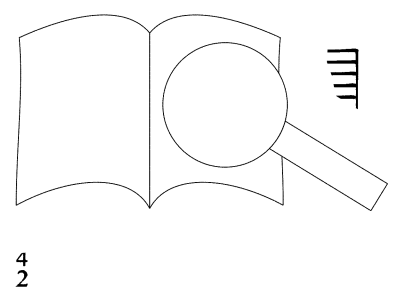
auf - wächst das  
lov - ing care

dar - auf wächst  
such lov - ing

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

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

6 6 6/4 6 7 6 4 5  
2



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Gras  
seen;

Gras  
seen;

Gras  
seen;

Gras

5  
#

6  
4

9  
7  
6

8  
#  
5  
#

5  
#

6  
4

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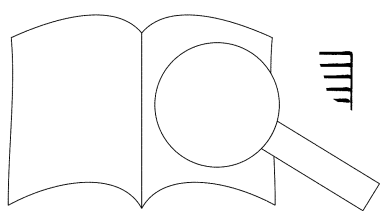
sei  
h.

nes  
word

heil -  
is

sei - nes heil -  
his word is

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

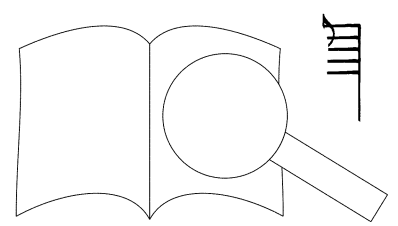


6 5 # 7 5 6 #

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4 3 6 5 6 7 4



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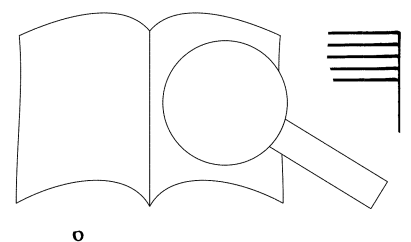
Musical notation for the first system, measures 67-70. It consists of two staves in G major. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

Musical notation for the second system, measures 71-74. The upper staff continues the melodic line with eighth notes and rests, while the lower staff continues the accompaniment with quarter notes.

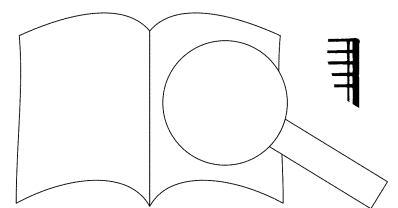
Musical notation for the third system, measures 75-78. The upper staff shows a melodic line with eighth notes and rests, and the lower staff continues the accompaniment with quarter notes.

Four empty musical staves for the fourth system, indicating a section where the music is not present in this version of the score.

Musical notation for the fifth system, measures 79-82. The upper staff contains a melodic line with eighth notes and rests, and the lower staff contains a bass line with quarter notes. Below the staves are the numbers 6, 5, 4, 6, 6, 5, 7, which likely correspond to fingerings or chord numbers.



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# Versus II (Aria)

Oboe d'amore

Alto

Basso continuo

4

7

10

Zum  
To

*p*

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

13

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

*p*

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

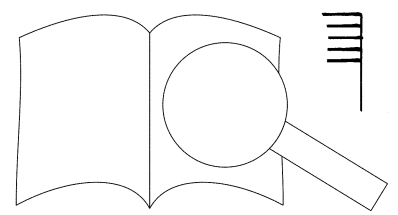
16

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

*p*

6 7 # 6 5 6 7 7 6

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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 6 5

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

7 5 # 6

Das ist sein fron - hei -  
 it is. it it

p

6 6 5 4 3 5 #

4 2 5 #

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

7 6 # 6 6 6 6 6 6

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

7 6 5 7 7 6 6

der macht mich wohl -  
 ens, who here re - stores - ge - mu -

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

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37

te.  
ens.

6      6 4 3      6 4 5      6

40

7 5      7 5      7 #      6 8

43

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

34

Carus 31.112

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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  
2 4 3 5# #

49

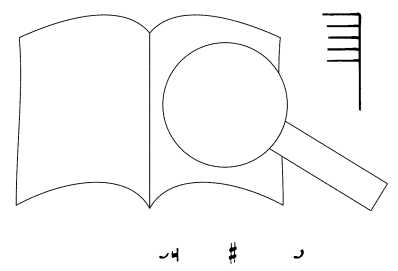
- ner Ge - bo - ten ohn Ab - laß, - ret  
 his com - mand - ments I will stay, me

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

52

mi - ter Straß sei - ner Ge - bo - - ten  
 eous way, in his com - mand - - ments

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



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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 # # # 6 6# 6 5#

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

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

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

6 5# 6 5 5 5# 4 5



65

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

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

Piano accompaniment for measures 65-67, showing both treble and bass staves with chords and moving lines.

6 5 7 6 6 6 6 5 6 5 6 5

68

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

7 7 6 5 7 5 4 # 6

71

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

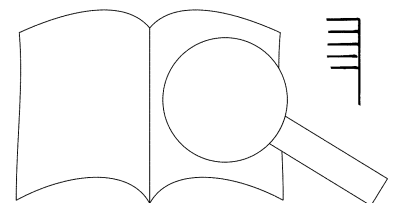
Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

6 6 5 6 # 6 5



6

74

77

80

# Versus III. Recitativo

Arioso

Violino I

Violino II

Viola

Basso

Basso continuo

4 2      5 4      9 7      4 3

3

Und ob ich wan - dert im fin - ster  
 And when I walk through the val - le,

1

4 Tal, fürcht  
 - y dark, I

6      7 $\flat$       6 4      6 5 $\sharp$

5

ich - - ke, und ob ich wan - dert im fin - stern  
*f* - - vil, and when I walk through the val - ley

6      6 5 $\flat$  4      7      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  
 walk through the val- ley dark, the val- ley \_\_\_\_\_ dark, \_\_\_\_\_ I

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

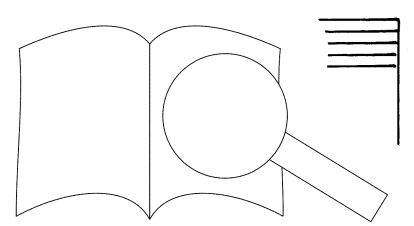
12

**Recitativo**  
**Adagio**

*p*

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

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

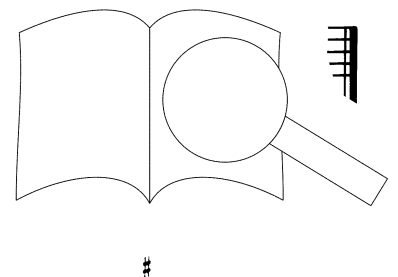


Tük-ke: denn du bist bei mir ste - tig - lich, dein Stab und Stek-ken\*  
 trou-ble; for you are with me ev - er - more, your rod and staff giv

6 4 2 3

mich „ auf dein Wort, auf dein Wort ich mich las - se.  
 su' rd, in your word, in your word I am trust-ing.

6 7 6 6 6 6  
 # 5



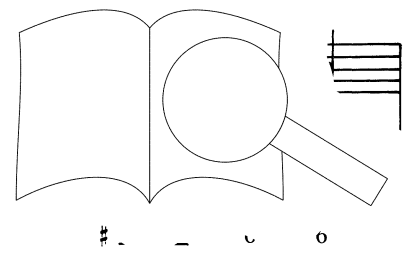
# Versus IV (Duetto)

Violino I  
Violino II  
Viola  
Soprano  
Tenore  
Basso continuo

6 7 6 6

5

6 7 6 7 6 5



9

Musical notation for measures 9-12. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

8

Empty musical staves for measures 8-11, consisting of two treble clef staves and two bass clef staves.

Musical notation for measures 12-15. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

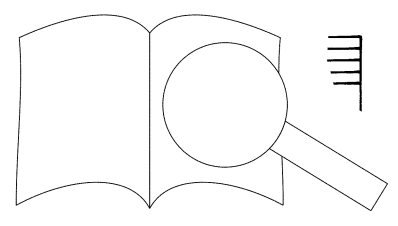
13

Musical notation for measures 13-16. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The vocal line features triplets of eighth notes. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

8

Empty musical staves for measures 17-20, consisting of two treble clef staves and two bass clef staves.

Musical notation for measures 21-24. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



*tr*

*p* 3 3

*sempre p*

8

Du be-rei-test für mir ei-nen Tisch vor mein Fe: ent-  
 You prepare a ta - ble for me there be - fore .

*p*

5 6 6 7 5

*p*

3

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ta - ble for me there vor mein Fein-den al - lent -  
 be - fore all my ad - ver -

- ben, - al - lent - hal -  
 - ies, - ad - ver - sar -

6 6 7 6 # 5



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

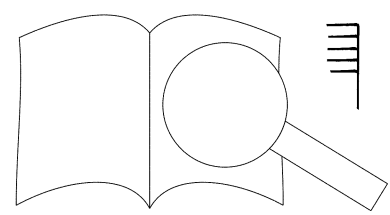
- ben, du be - rei - test für mich ei - nen Tisch vor - mei -  
 - ies, you pre - pare a ta - ble for me there be - fore,

4 2 6 7 6 5

ei - nen Tisch - den al - lent - hal - ben, al - lent - hal -  
 for me the - ver - sar - ies, all my ad - ver - sar -

- den al - lent - hal -  
 my ad - ver - sar -

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



Musical score for measures 34-38. The system includes a vocal line and a piano accompaniment. Dynamics include *f* (forte) and *f* (piano). The piano part features a rhythmic pattern of eighth notes.

ben,  
ies.

8  
ben,  
ies.

Musical score for measures 39-43. The system includes a vocal line and a piano accompaniment. Dynamics include *f* (forte). The piano part features a rhythmic pattern of eighth notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

6 7

6

6

Musical score for measures 39-43. The system includes a vocal line and a piano accompaniment. Dynamics include *f* (forte). The piano part features a rhythmic pattern of eighth notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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Musical score for measures 44-45. The system includes a vocal line and a piano accompaniment. Dynamics include *f* (forte). The piano part features a rhythmic pattern of eighth notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for measures 46-50. The system includes a vocal line and a piano accompaniment. Dynamics include *f* (forte). The piano part features a rhythmic pattern of eighth notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

6

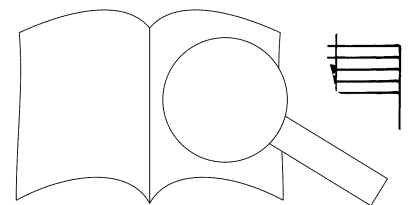
7

6

7

6

5



Musical notation for measures 43-46. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

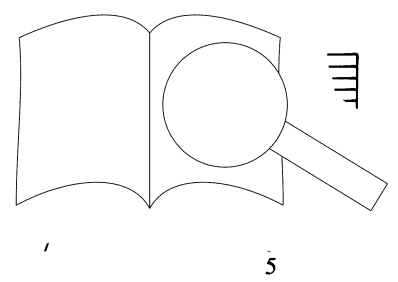
Empty musical staves for measures 43-46, corresponding to the vocal and piano parts above.

Musical notation for measures 43-46, focusing on the piano accompaniment. It shows chords and arpeggiated patterns in both the treble and bass staves. Fingerings are indicated with numbers 1-5.

Musical notation for measures 47-50. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The vocal line features triplet patterns. The piano accompaniment continues with eighth-note accompaniment.

Empty musical staves for measures 47-50, corresponding to the vocal and piano parts above.

Musical notation for measures 47-50, focusing on the piano accompaniment. It shows chords and arpeggiated patterns in both the treble and bass staves. Fingerings are indicated with numbers 1-5.



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51

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

6 5

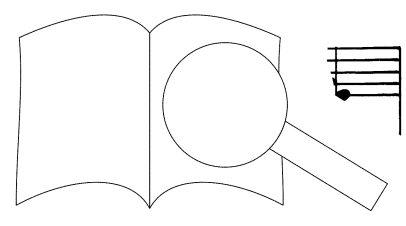
6 7

55

Haupt tr  
 peace

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

6 6 6



59

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 -  
 peace you give I - cher -

6 5 # 4 2 6 7 # 6 5

63

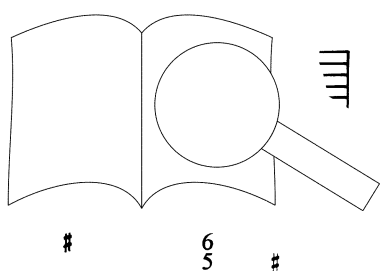
Haupt tust  
 peace y

sal -  
 cher -

- zagt und frisch, mein Haupt tust du mir sal - ben, tust  
 ee from de - spair, the peace you give I cher -

7 5 6 6 6 7 # 6 5 #

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tr *f* 3 3 3

- - - ben  
- - - ish.

du mir sal - ben  
peace I cher - ish.

7 6 5  
5 # 5

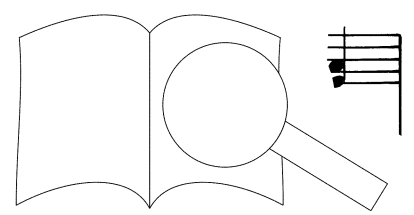
6  
5

3 4 *p* 3 *p*

mit  
You

6 6 6 7 6 6 #

5 5 5 #



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Musical notation for measures 75-78. The vocal line features a melodic phrase with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

Musical notation for measures 79-82. The vocal line continues with a melodic phrase. The piano accompaniment features a triplet of eighth notes in the right hand.

Piano accompaniment for measures 75-82. The right hand plays chords and moving lines, while the left hand provides a bass line. Fingering numbers (1-5) are indicated below the notes.

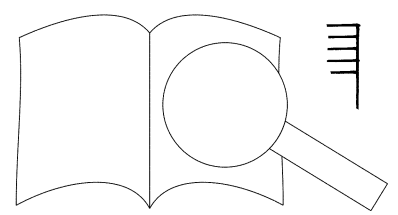
Musical notation for measures 83-86. The vocal line includes a trill (tr) and a triplet. The piano accompaniment continues with eighth-note patterns.

- den - den Öl, mit  
 to me all joy - ful - ness, you

Musical notation for measures 87-90. The vocal line features a trill and a triplet. The piano accompaniment includes a triplet of eighth notes in the right hand.

Musical notation for measures 91-94. The vocal line continues with a melodic phrase. The piano accompaniment features a triplet of eighth notes in the right hand.

der Freu -  
 all joy -



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

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

4 7 4 7 6 5 2 # 2

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

- - - Geist, der Freu - - -  
 - - - me all joy - - -

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

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

Freu- - - - - den, und schenkest voll  
 noint- - - - - ed, that with your S'

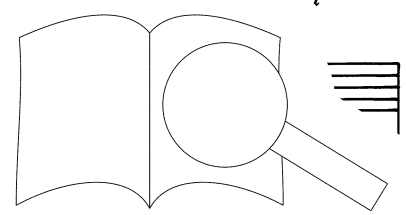
4 2 6 7 6 6 5

- li-chen Freu- - - - -  
 am a - noint - - - - -

schenkest voll ein mei-ner Seel dei-ner geist-li-chen Freu-  
 at with your Spir - it I am blessed, o'

7 5 5 6 6 7 6 6 5

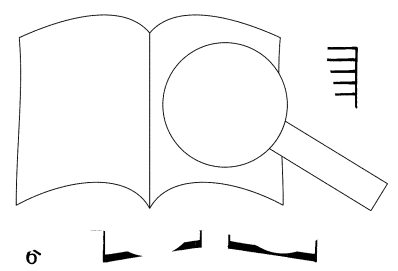
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Musical score for measures 107-111. The piano part (bottom) features a melodic line with dynamic markings 'f' and 'f'. The violin part (top) has a similar melodic line. The middle section shows two staves for a double bass or cello, both marked 'den. ed.'.

Musical score for measures 112-116. The piano part (bottom) continues with a melodic line, marked 'f'. The violin part (top) has a melodic line. The middle section shows two staves for a double bass or cello, both marked 'den. ed.'. Fingerings '6 7' are indicated in the piano part.

Musical score for measures 117-121. The piano part (bottom) continues with a melodic line, marked 'f'. The violin part (top) has a melodic line. The middle section shows two staves for a double bass or cello, both marked 'den. ed.'. Fingerings '6 7' are indicated in the piano part.



117

121

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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

B.

Gu - tes und die Ba. rol - gen mir nach im  
 Your good-ness an' d, through all my days will

Gu - ter und Barm - her - zig - keit fol - gen mir nach im  
 Your mer - cy, Lord, through all my days will

Barm - her - zig - keit fol - gen mir nach im  
 and your mer - cy, Lord, through all my days will

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

6 5 6 6 4 3

3 4 4

4

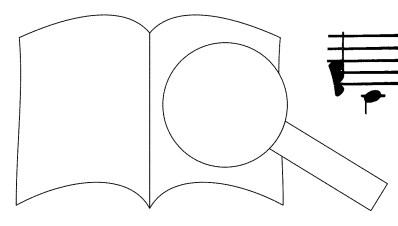
Le - - - ben, und ich werd <sup>1</sup> ... im Haus des Her - ren  
 fol - - - low, and I shall ... more in hea - ven with - out

Le - - - ben, und ich ... al - le - zeit im Haus des Her - ren  
 fol - - - low, an' I ... - ev - er - more in hea - ven with - out

Le - - - blei - ben al - le - zeit im Haus des Her - ren  
 fol - - - all dwell for - ev - er - more in hea - ven with - out

... d ich werd blei - ben al - le - zeit im Haus des Her - ren  
 and I shall dwell for - ev - er - more in hea - ven with - out

— 5 6 5 6 6 4 3



6 5 6 4 2

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8

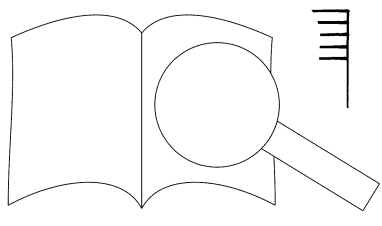
e - ben: auf Erd in christ-li - nach dem Tod da  
 sor - row. Your Church is here my ad a - fter death I

e - ben: auf Erd in ch. e - mein, und nach dem Tod da  
 sor - row. Your Chr is hr low - ship, and a - fter death I

e - ber cher Ge - mein, und nach dem Tod da  
 sor - n my fel - low - ship, and a - fter death I

e s- d in christ-li - cher Ge - mein, und nach dem Tod da  
 s- Church is here my fel - low - ship, and a - fter death I

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



8 5

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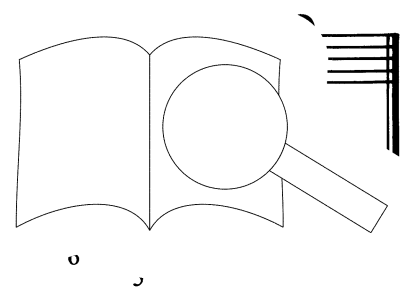
werd ich sein bei Chri - st Her - - - ren.  
will be with my Je - Sav- - - iour.

werd ich sein bei - nem Her - - - ren.  
will be with m' Lord and Sav- - - iour.

werd ich - sto, mei - nem Her - - - ren.  
will be - sus, Lord and Sav- - - iour.

bei Chri - sto, mei - nem Her - - - ren.  
my Je - sus, Lord and Sav- - - iour.

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



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