

J.S. Bach - Church Cantatas BWV 112

treu - - - er Hirt,
- - - - - er Hirt,
ge - treu - - - er Hirt,
mein ge - treu - er Hirt,

hält mich in sei - - - ner hält mich in
hält mich in sei - - - - - ner
hält mich in sei - - - - - ner Hu - te, hält mich in

Hu - - - - - te,
sei - ner Hu - - - - - te,
Hu - - - - - te,
sei - ner Hu - - - - - te,

The first system of the piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 7/4 time signature. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

The second system continues the piano accompaniment with similar rhythmic complexity in the right hand and a consistent bass line in the left hand.

A

da - - - rin mir gar nichts
da - rin mir gar nichts man -
da - rin mir gar nichts, gar
da - rin mir

The third system includes vocal staves and piano accompaniment. The vocal parts enter with the lyrics "da - - - rin mir gar nichts". The piano accompaniment continues with its characteristic rhythmic patterns.

man - - - geln wird
- - - - geln wird
nichts man - - - geln wird
gar nichts man - geln wird

The fourth system continues the vocal and piano accompaniment. The vocal parts enter with the lyrics "man - - - geln wird". The piano accompaniment concludes with a final flourish in the right hand.

ir - gend an ei - nem
ir - gend an
ir - gend an ei - nem
ir - gend an ei - nem Gu - te, irgend an

Gu - te. Er
ei - nem Gu - te.
Gu - te. Er wei - det
ei - nem Gu - te.

wei - det mich ohn' Un - ter - lass,
Er wei - det mich ohn' Un - ter - lass,
mich ohn' Un - ter - lass, er wei - det mich ohn' Un - ter - lass,
Er wei - det mich ohn' Un - ter - lass,

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sei - - - nes heil - - sa - - men Wor - - -
sei nes heil - sa - - - men Wor - - -
sei nes heil - sa - men Wor - - tes, sei nes heil - sa - men Wor - -
sei nes heil - sa - men Wor - -

The first system of the score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "sei - - - nes heil - - sa - - men Wor - - -", "sei nes heil - sa - - - men Wor - - -", "sei nes heil - sa - men Wor - - tes, sei nes heil - sa - men Wor - -", and "sei nes heil - sa - men Wor - -". The keyboard part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line.

tes.
tes.
tes.
tes.

The second system of the score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "tes.", "tes.", "tes.", and "tes.". The keyboard part continues with a complex texture, featuring sixteenth-note patterns in the right hand and a more rhythmic bass line.

The third system of the score consists of a keyboard accompaniment. The right hand features a complex texture with sixteenth-note patterns, and the left hand features a more rhythmic bass line.

The fourth system of the score consists of a keyboard accompaniment. The right hand features a complex texture with sixteenth-note patterns, and the left hand features a more rhythmic bass line.

Vers 2. Aria.

(Andante con moto ♩ = 50.)

mf

Alto.

Zum

rei - nen Was - ser er - mich weist,

p mf

zum rei - nen Was - ser er - mich weist, das

mich er - quicken, er - quik - ken thu - e, das mich er - quicken, er -

quik - ken thu - e, das mich er - quicken, er - quik - ken thu - e.

Das ist - sein fron - hei -

li - ger Geist, das ist sein fron -

hei - li - ger Geist, der macht mich

wohl - ge - mu - the, der macht mich wohl - ge - mu -

the.

First system of the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of flowing sixteenth-note patterns in both hands.

Second system of the piano introduction, continuing the sixteenth-note texture with some chordal textures in the right hand.

First system of the vocal entry and piano accompaniment. The vocal line begins with a rest followed by the lyrics: "Er füh - ret mich auf rech - ter Strass' sei -". The piano accompaniment continues with a steady sixteenth-note accompaniment.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "- ner Ge - bo - ten ohn' Ab - lass, er füh - - - - ret". The piano accompaniment provides harmonic support with sixteenth-note figures.

Third system of the vocal entry and piano accompaniment. The vocal line concludes with the lyrics: "mich auf rech - ter Strass' sei - - - - - ner Ge - bo - - - - - ten". The piano accompaniment continues with sixteenth-note accompaniment.

ohn' Ab - lass, er füh - ret mich auf

rech - ter Stass' sei - ner Ge - bo -

- ten ohn' Ab - lass, ohn' Ab - lass von

we - gen sei - nes Na - menswil - len, von we - gen

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sei - nes Na -

mens wil - len.

Vers 3. Recitativo.

Arioso. (♩ = 72.)

Basso.

Und ob ich

mf *p*

wandert' im fin- stern Thal, im finstern Thal, fürcht' ich kein Un-ge- lük ,

mf *tr*

ke, und ob ich wandert' im fin - stern Thal, im fin- stern Thal,

mf

- fürcht' ich kein Un - ge - lük - - ke, und ob ich

wandert' im fin - stern Thal, im fin - stern Thal, fürcht' ich doch kein Un -

Adagio.
Recit.

- ge - lük - ke in Ver - folgung, Leiden, Trübsal und die - ser Wel - te

Tücke: denn du bist bei mir ste - tig - lich, dein Stab und Stecken trö - sten

mich, auf - dein Wort, auf dein Wort, auf dein Wort ich mich las - se.

Vers 4. Duetto.
(Allegretto $\text{♩} = 72$.)

The first system of the Duetto consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*mf*) dynamic marking. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with two staves. The upper staff features a more active melodic line with frequent sixteenth-note patterns. The lower staff continues with a steady accompaniment, including some chordal textures.

The third system of the Duetto shows the continuation of the two-staff texture. A triplet of eighth notes is clearly marked in the upper staff. The lower staff maintains its accompaniment role with various rhythmic patterns.

The fourth system concludes the instrumental Duetto. It features another triplet in the upper staff. The piece ends with a final cadence in both staves.

Soprano.

The Soprano part consists of a single staff with a whole rest, indicating that the soprano is silent for this section.

Tenore.

The Tenor part consists of a single staff with the following lyrics: "Du be-reitest für mir ei-nen Tisch vor mein'n Feinden al-lent-." The melody is simple and follows the natural inflection of the text.

The piano accompaniment for the vocal section consists of two staves. The upper staff has a piano (*p*) dynamic marking. The music features a melodic line with triplets and a steady accompaniment in the lower staff.

Du bereitest für mir einen Tisch vor mein Feinden allent hal - - -

hal - - - ben, allent hal - - - ben, du be - reitest für mir einen Tisch vor

reitest für mir einen Tisch vor mei - nen - Fein - - -

meinen Fein - - den allent hal - - ben, al - lent hal - - ben,
- - - den al - lent hal - - ben,

First system of piano accompaniment for the first vocal entry. It consists of a treble and bass clef staff with a key signature of two sharps (D major) and a 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Second system of piano accompaniment. The right hand continues with eighth and sixteenth note patterns, while the left hand provides harmonic support. A triplet of eighth notes is marked with a '3' above it in the final measure.

Third system of piano accompaniment. Similar to the previous systems, it features a rhythmic eighth-note pattern in the right hand. A triplet of eighth notes is marked with a '3' above it in the first measure.

Soprano.

Vocal line for the Soprano part. The lyrics are: "machst mein Her-ze un - - ver - zagt und frisch, mein Haupt thust du - mir". The piano accompaniment below features a treble and bass clef staff with a dynamic marking of *p* (piano) and triplet markings in the right hand.

sal -

Tenore.

Vocal line for the Tenor part. The lyrics are: "machst mein Herze un - - ver - zagt und frisch, mein Haupt thust du mir". The piano accompaniment below features a treble and bass clef staff with triplet markings in the right hand.

ben, machst mein Herze un - - - ver - zagt und frisch. mein Haupt thust du
sal - - - - - ben, machst mein Herze un - - ver -

mir sal -
zagt und frisch, mein Haupt thust du mir sal - ben, thust du mir sal -

ben
ben

mf

Soprano.

mit dei - - - nem

p

Geist, der Freu - - - - - den - - - - -
Tenore.
mit dei - - - - - nem

Öl, mit dei - nem , Geist, der Freu - - - - - den Öl, mit
Geist, der Freu - - - - -

dei - - - - - nem Geist, der Freu - - - - -
- - - - - den - - - - - Öl, mit dei - nem Geist, der Freu - - - - -

den Öl, mit deinem Geist, der Freu

den Öl, mit deinem Geist, der Freu

den Öl, und schenkest voll ein meiner Seel' dei

den Öl.

ner geistlichen Freu

und schenkest voll ein meiner Seel' dei

-den, und schenkest voll ein, schenkest voll ein meiner
ner geistlichen Freu - - - - - den, und schenkest

Seel' - - - - - dei - ner geist - - - - - li - chen
voll ein, schenkest voll ein, und schenkest voll ein -

Freu - - - - - den.
meiner Seel' deiner geistlichen Freu - den.

mf **Dal Segno.**

Vers 5. Choral. (Mel: „Allein Gott in der Höh' sei Ehr.“)

Soprano.
 Gu - tes und die Barm - her - zig - keit fol - gen mir nach im Le - - ben,
 und ich werd' bleiben al - le - zeit im Haus des Her - ren e - - ben:}

Alto.
 Gu - tes und die Barm - her - zig - keit fol - gen mir nach im Le - - ben,
 und ich werd' blei - ben al - le - zeit im Haus des Her - ren e - - ben:}

Tenore.
 Gu - tes und die Barm - her - zig - keit fol - gen mir nach im Le - - ben,
 und ich werd' bleiben al - le - zeit im Haus des Her - ren e - - ben:}

Basso.
 Gu - tes und die Barm - her - zig - keit fol - gen mir nach im Le - - ben,
 und ich werd' bleiben al - le - zeit im Haus des Her - ren e - - ben:}

auf Erd' in christ - li - cher Gemein', und nach dem Tod da

auf Erd' in christ - li - cher Ge - mein', und nach dem Tod da

auf Erd' in christ - li - cher Ge - mein', und nach dem Tod da

auf Erd' in christ - li - cher Ge - mein', und nach dem Tod da

werd' ich sein bei Chri - sto, - mei - nem Her - - - ren.

werd' ich sein bei Chri - sto, - mei - - nem Her - - - ren.

werd' ich sein bei Chri - sto, - mei - nem Her - - - ren.

werd' ich sein bei Chri - sto, - mei - nem Her - - - ren.