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NBA I/11; BC A67

Misericordias Domini: 2. S. after Easter (BWV 104, 85, 112)

*1 Peter 2:21–25 (Christ as example; you have returned to the shepherd of your souls)

*John 10:11–16 (Jesus declares himself to be the Good Shepherd.)

Librettist: Chorale (Wolfgang Meuslin): Paraphrase of Psalm 23 (1531).

FP: 8 April 1731 (Leipzig: St. Nicholas)

Bach retrospectively reallocated

BWV 112 to his chorale-cantata

cycle, replacing the non-chorale-

based BWV 85. He similarly

replaced BWV 176 (for Trinity)

with BWV 129.

Instrumentation:

Corno I, II

Oboe d'amore I, II

Vln I, II

Vla

SATB

Continuo

Der Herr ist mein getreuer Hirt

J.S. Bach
Cantata No. 112

The underlying chorale melody is different from one that was often used at the time (see note). Allusions to the underlying chorale melody appear in all three inner movements. For another setting of this chorale tune, see BWV 128.

(Chorale Verse1) (Perhaps from an earlier work—the movement survives as a fair copy, suggesting that it was copied from an existing score.)

•Shepherd's Psalm: paraphrase of Psalm 23:1–2 (112/1).

Vers 1. (Coro.)

(Moderato $\text{♩} = 92$)

Ob d'am I/Vln I

Chorale head motive.

Ritornello *mf*

Corno I

Corno II

+Obs d'am/Str

G major (for significance, see note).

Concerto-like exchange between horns and strings (which are doubled by oboes d'amore). For Alfred Dürr's comments, see side note.

4.

G major

B minor

D7

G major

8.

Figura corta (see note).

G major

For biblical background, see note.

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

12. Soprano. Line 1.

(Corno I doubles the cantus firmus here; Corno II continues with 3-note figures like hunting calls.)

Der Herr ist mein ge -

Der Herr ist mein ge - treu -

Der Herr ist mein, ist mein

Der Herr ist

G major

G major

G major

G major

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15.

treu - - - er Hirt,

- - - - - er Hirt,

ge - treu - - - er Hirt,

mein ge - treu - er Hirt,

The lower voices do not repeat the words as in other chorale fantasias.

18. Line 2. +Corno I G major

hält mich in sei - - - ner

hält mich in

hält mich in sei - - - - - ner

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

Imitative counterpoint based on the chorale's first phrase.

21. G major G7 A minor G major

Hu - - - - - te,

sei - ner Hu - - - - - te,

Hu - - - - - te,

sei - ner Hu - - - - - te,

= m. 2b. = m. 3.

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24.

= m. 4. = m. 5. = m. 6. = m. 7.

G major B minor D7 G major

28.

= m. 8. = m. 9. = m. 10.

G major

31.

+Corno I
Line 3.

A

da - - - rin mir gar nichts

Stollen 2 (music repeats).

da - rin mir gar nichts man -

da - rin mir gar nichts, gar

= m. 11. = m. 12. = m. 13. = m. 14.

A

da - rin mir

G major G major

35.

man - - - geln wird

- - - - geln wird

nichts man - - - geln wird

gar nichts man - geln wird

= m. 15. = m. 16. = m. 17.

G major

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38. Line 4. +Corno I (starts the line embellished)

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

= m. 18. = m. 19. = m. 20.

G major G7 G major A minor

41.

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

= m. 21. = m. 22a.

B Line 5. Abgesang of chorale's bar form.

B7 E minor

45. +Corno I

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,

Imitative counterpoint related to the chorale's first phrase.

E major A minor A minor

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49. Line 6.

da - - - - -

da - - - - - rauf wächst

Imitative counterpoint related to the chorale's first phrase.

52. +Corno I

rauf wächst das wohl - - - - - schmek - - - - - kend'

da - rauf wächst das wohl - schmek - - - - - kend'

da - rauf wächst das wohl - schmek.kend'

das wohl-schmeckend' Gras, das wohl - - - - - schmek - - - - - kend'

55.

Gras

Gras

Gras

Gras

Alto and tenor cut out, allowing an early return to E minor.

B major E minor E minor

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59. Line 7. +Corno I

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 -

Imitative counterpoint related to the chorale's first phrase.

E minor E7 A minor G major

63.

tes.

tes.

tes.

tes.

= m. 2b. = m. 3. = m. 4. = m. 5.

G major G major B minor

67.

= m. 6. = m. 7. = m. 8.

D7 G major

70.

= m. 9. = m. 10. = m. 11. = m. 12a.

G major G major

Vers 2. Aria. (Chorale Verse 2) • Shepherd's Psalm: paraphrase of Psalm 23:2–3 (112/2).

112/2. (Andante con moto $\text{♩} = 50$.)

The oboe d'amore suggests a shepherd scene, the flowing 16th notes presumably representing the "fresh waters" mentioned in the text.

Form (Rhyme ABABCCD;
Reprise: musical form.

Ritornello (mm. 1-18) DM

Stollen 1: Lines 1-2 (19-34) DM-AM

Rit (34-52) AM-DM

Stollen 2: Lines 3-4 (53-68) DM-AM

Rit (68-74) AM

Abgesang: Line 5 (75-92) EM-GM

Reprise: Lines 6-7 (92-107) GM-DM

Ritornello derived
from vocal line.

Continuo E minor
alone...

"Fresh water" is metaphorically interpreted as the Holy Spirit (Jesus' "living water"). See more below.

4.

D major G major

7.

B7 E minor F#7 B minor

Stollen 1 of chorale's
bar form.

10. **Alto.**

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement. Here the lilting meter and timbre of the oboe d'amore suggest the pastoral scene of a shepherd leading his flock (down) to the water, as referenced in the text.

Line 1.

Zum

For biblical
background,
see note.

B minor

(B7)

E minor

B minor

F#7

B(7)

13.

Text painting: Descending line "down" to fresh waters.



rei - nen Was - ser er - mich weist,

E minor

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16. Line 2.

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

E minor E minor E minor

19. Word painting: *Figura corta* for "erquicken" ("refresh").

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

Figura corta (see note).

E minor D major

22. Veiled allusion to the chorale tune? hemiola

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

G major A# dim.7 F# major B minor

25. Line 3.

Das ist - sein fron - hei -

Stollen 2.

B minor B minor



28.

B minor

31. Word painting: 15th-note, scalar melismas for "Geist" ("Spirit"). Line 4.

A7 D major G major

34.

G major

37.

G major G major

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40.

B7

43.

E minor (G7) C major D7 G major A7 D major

46.

Abgesang of chorale's bar form.

Line 5.

Line 6.

Er füh - ret mich auf rech - ter Strass' sei -

D major D major

49.

- ner Ge - bo - ten ohn' Ab - lass, er füh - - - - ret

B7 E minor F# major B minor E7

52.

mich auf rech - ter Strass' sei - - - - ner Ge - bo - - - - ten

A minor D7 G major D# dim.7 B7

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55.

ohn' Ab - lass, er füh - ret mich auf

E minor E minor E major A minor

58.

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

Stass' Coloratura stresses "Geboten" ("commandments").

G7 A minor D# dim.7 B7 E minor D7

61.

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

without ceasing,

G major E7 A minor F#7 B7

Ascending chromatic fourth (for significance, see note).

Text painting: Pulsing bass notes for "[He leads me on the right road of his commandments] without ceasing ("ohn Ablass").

64.

we - gen sei - nes Na - mens wil - len, von we - gen

hemiola

Bach adds the word "willen" ("sake") to the chorale stanza, making the wording closer to the Biblical psalm.

E minor E minor E7 A minor

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67. hemiola

sei - - nes Na -

Coloratura stresses "Namen" ("[for the sake of his] name").

D# dim.7 B7 E minor

70. mens wil - len.

tr mf = m. 1. = m. 2.

E minor E minor

73. = m. 3. = m. 4. = m. 5.

E minor D major

76. = m. 6. = m. 7. = m. 8.

G major E minor N6

79. = m. 9. = m. 10. = m. 11. = m. 12a.

G7 D# dim.7 B7 E minor A minor (deceptive) E7 A minor B7 E minor E minor

Vers 3. Recitativo.

112/3. **Arioso.** (♩ = 72.) (Chorale Verse 3) • Shepherd's Psalm: paraphrase of Psalm 23:4 (112/3).

1. Basso.

This is a highly original movement, characterized by great harmonic instability and modulation to remote keys. To depict "wandering in the dark valley," an ostinato bass in the lowest continuo register treads downward in C major, while the singer wanders around imperviously, repeating the text as if to reassure himself.

The arioso section is an almost verbatim rendering of the Psalm text.

Bach adds the word "und" ("and") to the chorale stanza, making the wording closer to the Biblical psalm.

Stollen 1 of chorale's bar form.

C Line 1.

Und ob ich
And though I

mf Continuo alone...

C major (for significance, see note).

Descending line is an 8va lower (see full score).
Text painting: The wandering sheep descends one 8va (from C to C) down into the dark valley.

For biblical background, see note.

4. wandert' im fin- stern Thal, im finstern Thal,
wander in-the dark valley,
Chromatic inflection for "dark valley."

Line 2. fürcht' ich kein Un-ge- lük
fear I no calamity

Singer and continuo tug in different harmonic directions...

D7 G major C major C7 (F major) G7 C major C7 G7

The text is stated 3 times (with internal repetitions) as if the speaker is reassuring himself. The continuo's low register reinforces the threat of the dark valley.

6.

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

Chromatic inflection for "finstern" (dark").

C major

C major

(C minor)

G7

8.

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

Chromatic inflection for "calamity."

C major

D7

G minor

(D major)

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Whole tone descent for "finstern Thal."

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

dark valley

D7 G minor G minor

Adagio.

Chromatic saturation in the vocal part in the equivalent of 6 mm.

Recit.

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

in persecution, suffering, tribulation and this world's

Line 3. G A-flat B-flat D-flat F E Line 4. C

Stollen 2.

p "Halo" of strings begins to symbolize God's presence in the midst of trials as referenced in the text.

G minor E-flat 7 E dim. 7 F minor

Abgesang of chorale's bar form.

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

treachery; for thou art with me constantly, thy staff and rod comfort

Line 5. D B Line 6. A

Vln II

Veiled allusion to the chorale tune. Christi's presence (symbolized by the strings) is recognized.

F minor D minor E major E7 A minor

Phrygian cadence, often used for questions.

The last line recalls biblical passages such as Psalm 119:42, 43, 49, 81, and 114.

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

me, on thy Word, I - rely. "lasse" ("rely on" or "entrust").

Line 7. F#

Descending strings for "lasse" ("rely on" or "entrust").

A minor D7 G major G major

The tonality returns to G major.

The "free declamation" returns at the close to the metrically fixed form of arioso, though here the writing remains unthematic throughout." See note by Dürr above.

J.S. Bach - Church Cantatas BWV 112

Form (Rhyme ABABCCD)
Ritornello (mm. 1-18) DM
A. Stollen 1: Lines 1-2 (19-34)
DM-AM
Rit (35-52 = 1-18) AM-DM
A. Stollen 2: Lines 3-4 (53-68=19-34)
DM-AM
Rit (69-74) AM
B. Abgesang: Line 5 (75-92),
EM-GM
A': Lines 6-7 (92-107=19-34)
GM-DM
Rit (1-18) DM

Vers 4. Duetto. (Chorale Verse 4) • Shepherd's Psalm: paraphrase of Psalm 23:5 (112/4).

(Allegretto $\text{♩} = 72$) Violins in 2-part canon...

Streams of 8th notes are later associated with "geistlich Freuden" ("spiritual joys")—see m. 95ff.

112/4. Vln I 1.

Strings

Figura corta (see above).

Vla

Ritornello related to vocal theme (allusion to the chorale tune).

D major

For biblical background, see note.

Bourée-like, with galant elements that include Lombard rhythm, syncopation, and internal repetition.

5.

A major E7 A major A major

10.

A7 D major D7 G major A7

The triplets develop out of the Lombard rhythm. In the Abgesang of the stanza, the triplets are associated with "Freuden Öl" ("oil of joy"). See m. 74ff.

14.

D major A7 D major

18. Soprano.

Martin Petzoldt suggests that the syncopation in the first Stollen signifies opposition against the enemies referenced in the text; in the second Stollen it reflects jubilation. See *Bach-Kommentar* 2:808.

Singers in 2-part canon... Syllable stress is determined by musical rhythm rather than normal declamation.

Tenore. Line 1.

Line 2.

Stollen 1 of chorale's bar form.

Du be-reitest für mir ei-nen Tisch vor mein'n Feinden al-lent.

Allusion to the chorale tune.

+Vla

Vln II & Vla double voices...

p sempre

D major

D major

D major

22. +Vln II Texture changes to 5-part counterpoint. NBA: für

piu piano

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

hal - - - ben, al - lent - hal - - - ben, du be -

Vln II Vln I

A major A major A major E7 A major

27.

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

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

E7 A major

31. Tritone for "Feinden" ("enemies").

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

Chromatic/dissonant harmonies for "Feinde" ("enemies"). - den al - lent hal - - ben, Violins in 2-part canon...

Vln I

mf Ritornello

D# dim.7 E7 A major A7

35.

= m. 1. Vla *f* = m. 2. = m. 3. = m. 4. *f* = m. 5.

D major A major E7

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40. = m. 6. = m. 7. = m. 8. = m. 9.

A major E7 A major A major

44. = m. 10. = m. 11. = m. 12. = m. 13.

A7 D major D7 G major A7

48. = m. 14. = m. 15. = m. 16. = m. 17.

D major A7 D major

52. **Soprano.** Line 3. Line 4.

Stollen 2 (the music for Stollen 1 repeats **but with lines switched**).

machst mein Her-ze un - - ver - zagt und frisch, mein Haupt thust du - mir

Singers in 2-part canon... = m. 18 (lines switched). = m. 19 = m. 20. = m. 21.

Vln II *p* Vln I *p*

D major D major D major

56. sal -

Tenore.

machst mein Her-ze un - - ver - zagt und frisch, mein Haupt thust du - mir

= m. 22. = m. 23. = m. 24. = m. 25.

Vla

A major A major A major E7 A major

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60.

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

sal - - - ben, machst mein Herze un - - ver -

= m. 26. = m. 27. = m. 28. = m. 29.

E7 A major

64.

mir sal - - - Tritone

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

= m. 30. = m. 31. = m. 32. = m. 33.

D# dim.7 E7 A major

68.

ben (= m. 34)

ben

Vln II, Vla Vln I

f

Ritornello

f

A major A7 D major E7 (A major) E7

72. **Soprano.**

mit dei - - - nem

Abgesang of chorale's bar form.

Line 5.

Singers in 2-part canon (with doublings)...

Vln II doubling alto...

pp

A major A major A major

Word painting: Coloraturas of triplets for "Freuden Öl" ("oil of joy").

76.

Geist, der Freu - - - - - den -

Tenore.

mit dei - - - - - nem

Vla doubling tenor...

B minor D major (B minor) B minor B minor A7 B7

80.

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

Geist, der Freu - - - - -

Harmonic wandering...

E minor C# dim.7 E major

83.

dei - - - - - nem Geist, der Freu - - - - -

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

(E7) A major A7 (D major) E7

86.

den Öl, mit deinem Geist, der Freu...

den Öl, mit deinem Geist, der Freu...

Harmonic wandering...

A major A7 D major D7 (G major) D major

90.

Line 6. Reprise in subdominant with lines switched.

Line 7.

den Öl, und schenkest voll ein meiner Seel' dei...

den Öl. cf. m. 19. cf. m. 20.

D major D7 G major

94.

ner geistlichen Freu -
Word painting: Streams of 8th notes depict "geistlich Freuden" ("spiritual joys")—compare the ritornello's Fortspinnung.

und schenkest voll ein meiner Seel' dei...

cf. m. 21. cf. m. 22. cf. m. 23. cf. m. 24.

G major D major D major D major A7

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98.

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

cf. m. 25, cf. m. 26. cf. m. 27. cf. m. 28.

D major A7

102.

Seel' deiner geistlichen
voll ein, schenkest voll ein, und schenkest voll ein

cf. m. 29. cf. m. 30. cf. m. 31.

D major G# dim.7

105.

Freu den.
meiner Seel' deiner geistlichen Freu den.

cf. m. 32. cf. m. 33. cf. m. 34.

Vln I Violins in 2-part canon... mf

A7 D major D major D major

Dal Segno.

The final stanza serves as a catechismal response.

112/5. Vers 5. Choral. (Mel: „Allein Gott in der Höh' sei Ehr.“)

Soprano. 1/5.

Martin Petzoldt argues that the cadential patterns here resemble the rhythms of the head motive in movement 1 and tie the two movements together.

+Vln I

+Vln II

+Vla

For biblical background, see note.



Corno I & II
Oboe d'am I & II

Bach may have added the Hn II part to a setting taken from his own collection of chorales (see note).

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:

G major G major G major G major



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

G7 C major E7 A minor A minor D7 G major E7 A minor

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

E minor B major E minor G major D# dim.7 E minor D major G major