

# Aria "Er Weidet Seine Herde"

*Aus der Messias (HWV 56, Pt. 1: No. 20)*

Bass Clarinet & Piano / Organ

Arr.: Bertrand Moren

**Georg Friedrich Händel**

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# Aria “Er Weidet Seine Herde”

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*Georg Friedrich Händel (Arr.: Jean-François Michel)*

## **Français:**

L’aria “Er Weidet Seine Herde” fait partie du célèbre oratorio Messias de Georg Friedrich Händel, composé en 1741. Cette pièce exprime avec douceur et profondeur l’image d’un berger qui veille sur son troupeau, symbole de protection et de sérénité. Händel, maître du baroque, y déploie une ligne mélodique claire et émotive, soutenue par un accompagnement harmonique élégant et raffiné. L’aria se distingue par son expressivité délicate, alternant passages lyriques et moments plus contemplatifs. Chaque phrase musicale reflète la sollicitude et la tendresse du thème, invitant l’auditeur à une méditation intérieure. L’arrangement de Jean-François Michel offre une nouvelle interprétation, respectant l’esprit originel tout en apportant fraîcheur et fluidité à l’œuvre. Le dialogue subtil entre les différentes lignes musicales renforce l’impression de calme et de recueillement. La pièce illustre parfaitement la capacité de Händel à unir beauté vocale et profondeur expressive. “Er Weidet Seine Herde” demeure un moment de grâce et d’intimité, marquant l’imaginaire de ceux qui l’écourent. Cette interprétation met en lumière la finesse et la clarté de la mélodie, ainsi que l’élégance intemporelle du style baroque.

## **English:**

The aria “Er Weidet Seine Herde” is part of the famous oratorio Messiah by Georg Friedrich Händel, composed in 1741. This piece expresses with gentle depth the image of a shepherd watching over his flock, a symbol of care and serenity. Händel, a master of the Baroque, unfolds a clear and expressive melodic line, supported by elegant and refined harmonic textures. The aria is distinguished by its delicate expressiveness, alternating lyrical passages with more contemplative moments. Each musical phrase reflects the tenderness and attentiveness of the theme, inviting the listener to inward reflection. The arrangement by Jean-François Michel offers a fresh interpretation while respecting the original spirit of the work. The subtle interplay between the musical lines enhances the sense of calm and meditation. The piece perfectly illustrates Händel’s ability to combine vocal beauty with expressive depth. “Er Weidet Seine Herde” remains a moment of grace and intimacy, leaving a lasting impression on its audience. This interpretation highlights the clarity of the melody and the timeless elegance of the Baroque style.

## **Deutsch:**

Die Arie „Er Weidet Seine Herde“ gehört zum berühmten Oratorium Messias von Georg Friedrich Händel, komponiert 1741. Das Werk vermittelt auf einfühlsame Weise das Bild eines Hirten, der seine Herde behütet, ein Symbol für Fürsorge und Ruhe. Händel, Meister des Barock, entfaltet eine klare und ausdrucksstarke Melodielinie, getragen von eleganten und raffinierten harmonischen Strukturen. Die Arie zeichnet sich durch ihre zarte Expressivität aus, in der lyrische Passagen mit kontemplativen Momenten wechseln. Jede musikalische Phrase spiegelt die Zärtlichkeit und Aufmerksamkeit des Themas wider und lädt den Zuhörer zu innerer Einkehr ein. Die Bearbeitung von Jean-François Michel bietet eine frische Interpretation, die den ursprünglichen Geist des Werkes bewahrt. Das subtile Zusammenspiel der musikalischen Linien verstärkt das Gefühl von Ruhe und Besinnlichkeit. Das Stück zeigt Händels Fähigkeit, vokale Schönheit mit expressiver Tiefe zu verbinden. „Er Weidet Seine Herde“ bleibt ein Moment der Anmut und Intimität, der beim Publikum einen nachhaltigen Eindruck hinterlässt. Diese Interpretation betont die Klarheit der Melodie und die zeitlose Eleganz des barocken Stils.



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# Aria "Er Weidet Seine Herde"

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Georg Friedrich Händel

Arr.: Bertrand Moren

Larghetto e dolce ♩ = ca. 54

B♭ Bass Clarinet

Piano /  
Organ



The musical score is written for Bass Clarinet and Piano/Organ. It begins with a treble clef, a key signature of two flats (B♭ and E♭), and a time signature of 12/8. The tempo is marked 'Larghetto e dolce' with a quarter note equal to approximately 54 beats per minute. The score is divided into three systems. The first system (measures 1-3) shows the Bass Clarinet part with a whole rest and the Piano/Organ part with a melody in the right hand and a bass line in the left hand. The second system (measures 4-7) is marked with a box 'A' and a 'mf' dynamic. The third system (measures 8-10) continues the piece. The fourth system (measures 11-13) is marked with a box 'B' and a 'mf' dynamic. The score concludes with a final cadence in the Piano/Organ part.

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15

Musical score for measures 15-18. The system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a melodic phrase in measure 15, followed by a rest in measure 16, and continues with a melodic line in measures 17 and 18. A dynamic marking of *p* (piano) is placed at the end of measure 18. The piano accompaniment is in a bass clef and features a complex texture with chords and moving lines in both hands. A crescendo hairpin is visible in the right hand of the piano part between measures 16 and 18.

19

Musical score for measures 19-22. The system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and begins with a melodic phrase in measure 19, followed by a melodic line in measures 20, 21, and 22. A dynamic marking of *cresc.* (crescendo) is placed under the vocal line in measure 20. The piano accompaniment is in a bass clef and features a complex texture with chords and moving lines in both hands. A dynamic marking of *p* (piano) is placed at the beginning of measure 19, and a *cresc.* (crescendo) marking is placed under the piano part in measure 20.

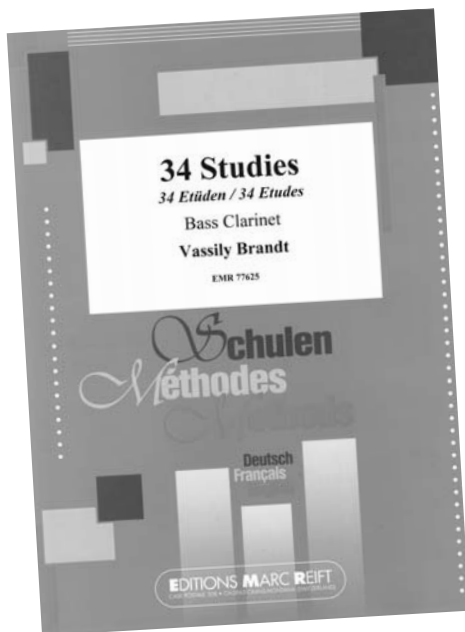
23

Musical score for measures 23-26. The system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and begins with a melodic phrase in measure 23, followed by a rest in measure 24, and continues with a melodic line in measures 25 and 26. A dynamic marking of *f* (forte) is placed at the beginning of measure 23, and a *p* (piano) marking is placed at the end of measure 26. The piano accompaniment is in a bass clef and features a complex texture with chords and moving lines in both hands. A dynamic marking of *f* (forte) is placed at the beginning of measure 23, and a *p* (piano) marking is placed at the end of measure 26. A square box containing the letter 'C' is located above the vocal line in measure 25.

27

Musical score for measures 27-30. The system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and begins with a melodic phrase in measure 27, followed by a melodic line in measures 28, 29, and 30. The piano accompaniment is in a bass clef and features a complex texture with chords and moving lines in both hands.

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