

Song Title: Jehova Es Mi Pastor

Text: Salmo 23

Musical Conduit: Karalee S. Johnson

Summary: This psalm of David praises God for being his (and our) shepherd and describes some of the wondrous work He does for us on our behalf as the Good Shepherd.

History: I was reading in my daily devotional about shepherds and their jobs. They are responsible for leading their sheep to a protective fold every night and calling their own sheep out of the fold every morning to lead them out to pasture. The shepherd is responsible to find sufficient food and water while protecting sheep from predators, rescuing any who have wandered, and caring for any weak or sick sheep. The shepherd lives with their flock 24/7 and sleeps across the door of the fold at night to protect the flock from and to fend off wolves. It is a humble and exhausting life. The Savior referred to himself as the Good Shepherd (John 10:11, John 10:14) as he does all of this and more for us, often without our realizing it and certainly often without our thanking Him for it. I thought, "I wish I could write a song about that," but I didn't know any scriptures that described the job of a shepherd like this. Then Psalm 23 came to mind which describes some of the things about shepherd as explained in the devotional. Then the song came.

♩ = 130-140 *Performance Time approx 4 minutes*

♩ = 130-140

Pedal throughout

7

Je - ho - va es mi pas - tor; na - da me fal - tar - a. En lu - gar - es de de -

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13

li - ca - dos pas - tos me ha - ra des - can - sar; jun - to a - guas de re - po - so me pas -

The musical score for measures 13-17 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and features a melodic line with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

18

to - re - a - ra. Con - for - tar - a mi al - ma; me gui - a - ra por sen -

The musical score for measures 18-23 continues the vocal and piano parts. The vocal line has a long note in measure 19 that spans into measure 20. The piano accompaniment features a prominent chordal texture in the right hand and a more active bass line.

24

das de jus - ti - cia por a - mor de su nom -

The musical score for measures 24-28 concludes the vocal and piano parts. The vocal line ends with a long note in measure 25. The piano accompaniment provides a final harmonic setting for the passage.

30

bre.

37

Aun - que an - de en val - le de som -

rit. a tempo

43

bra de muer - te, no te - me - re mal al - gu - no, por - que tu es - tar - as con -

49

mi - go; tu va - ra y tu cay - a - do me in - fun - di - ran a - lien - to.

55

A der - e - zas me - sa de - lan - te de

61

mi en pre - sen - cia de mis an - gus - tia - dor - es; un - ges

67

mi ca - be - za con a - cie - te; mi co - pa es - ta' a re - bo - san -

73

do. Cier - ta - men - te' el bien y la mi - ser - i - cor - dia me se - guir - an to - dos

79

los dias de mi vi - da, y en la ca-sa de Je - ho-va mo-ra -

This system contains measures 79 through 84. It features a vocal line and a piano accompaniment. The piano part includes a key signature change from one flat to two flats (B-flat and E-flat) between measures 80 and 81. The lyrics are: "los dias de mi vi - da, y en la ca-sa de Je - ho-va mo-ra -".

85

re por lar - gos di - as. Je ho - va es mi

This system contains measures 85 through 88. The time signature changes to 6/4 at the beginning of measure 85. The lyrics are: "re por lar - gos di - as. Je ho - va es mi".

89

pas - - - tor.

rit. rall.

8va
inverted arpeggiated chord - top down

This system contains measures 89 through 92. The time signature changes from 6/4 to 4/4 at the start of measure 89. The lyrics are: "pas - - - tor.". The piano part includes a piano dynamic marking (*p*) at the beginning, a *rit.* (ritardando) marking in measure 90, and a *rall.* (rallentando) marking in measure 91. In measure 92, there is an 8va (octave up) marking and a specific instruction: "inverted arpeggiated chord - top down".