

J.S. Bach
Cantata No. 100
Was Gott tut, das ist wohlgetan

Vers 1 (Coro)
Vivace

The image displays a musical score for the first verse of J.S. Bach's Cantata No. 100, 'Was Gott tut, das ist wohlgetan'. The score is written for a grand piano and is divided into five systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Vivace'. The first system begins with a treble clef and a key signature of one sharp. The second system starts with a measure number '4'. The third system starts with a measure number '7'. The fourth system starts with a measure number '10'. The fifth system starts with a measure number '13' and includes a trill ornament (tr) over a note in the treble staff. The music features a complex texture with many chords and moving lines in both hands.

16



18



20 **A** (NB. Der Cantus firmus: „Was Gott tut, das ist wohlgetan“ im Sopran.)

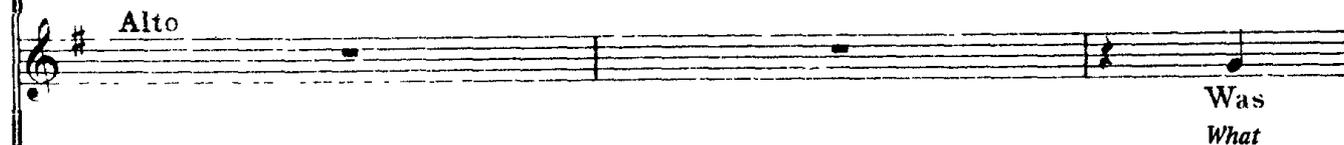
Soprano

Was Gott tut, das
What God does is



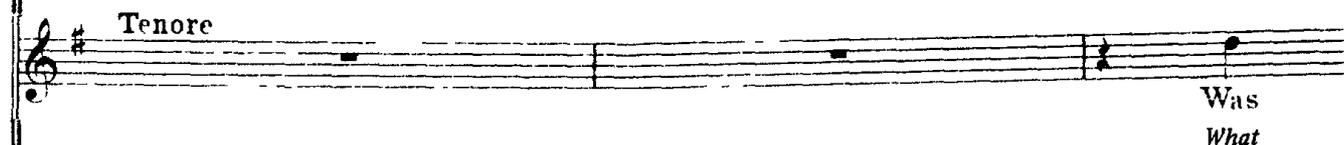
Alto

Was
What



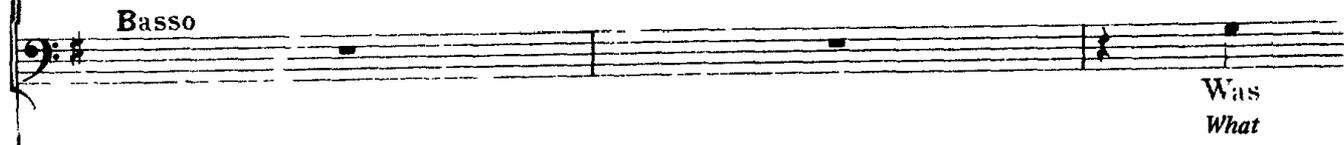
Tenore

Was
What



Basso

Was
What



A



J.S. Bach - Church Cantatas BWV 100

2211

ist wohl - - - ge - - tan,
with rea - - - son done,

Gott tut, das ist wohl - - ge - tan,
God does is with rea - - son done,

Gott tut, das ist wohl - - ge - tan,
God does is with rea - - son done,

Gott tut, das ist wohl - ge - tan,
God does is with rea - son done,

25

28

31

B

es bleibt ge -
of this be

es bleibt ge -
of this be

es bleibt ge -
of this be

es bleibt ge - recht sein
of this be ne'er for -

34

recht sein Wil - le;
ne'er for - get - ful,

recht sein Wil - le;
ne'er for - get - ful,

recht sein Wil - le;
ne'er for - get - ful,

Wil - le, es bleibt ge - recht sein Wil - le;
get - ful, of this be ne'er for - get - ful,

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37

Musical score for measures 37-39. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with many sixteenth notes and chords. Measure 37 starts with a treble staff flourish. Measure 39 ends with a fermata over a chord.

40

Musical score for measures 40-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with intricate sixteenth-note patterns and chords. Measure 42 ends with a sharp sign on the bass staff.

43

Musical score for measures 43-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a mix of sixteenth notes and chords. Measure 45 ends with a fermata over a chord.

46

Musical score for measures 46-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with sixteenth-note patterns and chords. Measure 48 ends with a fermata over a chord.

49

Musical score for measures 49-51. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 49 has a *f* dynamic marking and a wavy line above the treble staff. Measure 51 has a *p* dynamic marking. Measure 51 ends with a fermata over a chord.

52

Musical score for measures 52-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with many sixteenth notes and chords. Measure 54 ends with a fermata over a chord.

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60

7

p

f

Detailed description: This system contains measures 60, 61, and 62 of the cantata. It features a treble and bass clef with a key signature of one sharp (F#). The music is primarily instrumental, with a complex texture of sixteenth and thirty-second notes in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in measure 61, and *f* (forte) appears in measure 62. A fermata is placed over the final note of measure 62.

63

Detailed description: This system contains measures 63, 64, and 65. The musical texture continues with intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand. The key signature remains one sharp.

66

D

will and ich life ihm is

will and ich life ihm is

will and ich life ihm is

will and ich ihm hal - ten
and life is hard and

D

Detailed description: This system contains measures 66 through 70, which include vocal entries. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts enter with the lyrics: "will and ich life ihm is". The keyboard accompaniment provides a rhythmic and harmonic foundation. A dynamic marking of *D* (Dolce) is present above the keyboard part in measure 66 and again in measure 70. The lyrics for the lower parts are: "will and ich ihm hal - ten" and "and life is hard and".

69

hal - - - ten stil - - - - - le.
hard and fret - - - - - ful.

hal - - - - - ten stil - - - - - le.
hard and fret - - - - - ful.

hal - - - ten stil - - - - - le.
hard and fret - - - - - ful.

stil - - - le. ihm hal - - - ten stil - - - le.
fret - - - ful, is hard and fret - - - ful.

The musical score for measures 69-71 features a vocal line with lyrics and a piano accompaniment. The vocal line consists of three staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "hal - - - ten stil - - - - - le. hard and fret - - - - - ful." The piano accompaniment consists of two staves, a grand staff with treble and bass clefs and a key signature of one sharp. It features a complex texture with many sixteenth and thirty-second notes, and a dynamic marking of *p* (piano) at the end of the section.

72

The piano accompaniment for measures 72-73 continues the complex texture from the previous section. It features a grand staff with treble and bass clefs and a key signature of one sharp. The music is characterized by rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand.

74

The piano accompaniment for measures 74-75 continues the complex texture. It features a grand staff with treble and bass clefs and a key signature of one sharp. The music is characterized by rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand.

76

E

Er ist mein Gott,
He is our Guide,

Er, er ist mein Gott,
He, He is our Guide,

Er, er ist mein Gott,
He, He is our Guide,

E Er, er ist mein Gott,
He, He is our Guide,

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a complex, rhythmic pattern of eighth and sixteenth notes, often in beamed groups. The bass staff provides a steady accompaniment with quarter and eighth notes. A dynamic marking of *p* (piano) is present at the end of the section.

79

der in der Not
what - e'er be - tide,

der, der in der Not
what, what - e'er be - tide,

der, der in der Not
what, what - e'er be - tide,

der, der in der Not
what, what - e'er be - tide,

The piano accompaniment continues with a treble and bass clef staff. The treble staff has a more active melodic line with many sixteenth notes. The bass staff continues with a steady accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the section, and a *p* (piano) marking is at the end.

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82

mich wohl weiß zu er - - -
Who - ev - er will up - - -

mich wohl weiß zu er - hal - - -
Who - ev - er will up - hold - - -

mich wohl weiß zu er - hal - - -
Who - ev - er will up - hold - - -

mich wohl weiß zu er - hal - - -
Who - ev - er will up - hold - - -

f

85

hal - - - ten:
hold - - - us,

- - - ten:
us,

- - - ten:
us,

- - - ten:
us,

p

88

Musical score for measures 88-90, piano accompaniment. The score is in G major and 3/4 time. It features a treble and bass clef. The right hand (R.H.) plays a complex rhythmic pattern with eighth and sixteenth notes, while the left hand (L.H.) provides a steady bass line. A dynamic marking of *p* is present. A fermata is placed over the final measure of this system.

91

Musical score for measures 91-93, piano accompaniment. The score continues from the previous system. It features a treble and bass clef. The right hand (R.H.) plays a complex rhythmic pattern with eighth and sixteenth notes, while the left hand (L.H.) provides a steady bass line. A dynamic marking of *p* is present. A fermata is placed over the final measure of this system.

94

F

drum and laß ich ihn nur
and in His im - age

drum and laß ich ihn nur wal -
and in His im - age mould

drum and laß ich ihn nur wal -
and in His im - age mould

F

drum and laß ich ihn nur wal -
and in His im - age mould

Musical score for measures 94-96, vocal and piano accompaniment. The score is in G major and 3/4 time. It features a treble and bass clef. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. A dynamic marking of *F* is present. The lyrics are: "drum and laß ich ihn nur wal - / and in His im - age mould".

97

wal - ten.
mould us.

ten.
us.

ten.
us.

ten.
us.

Grand staff with treble and bass clefs, showing piano accompaniment.

100

p

103

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105||

L.H. L.H.

This system contains measures 105, 106, and 107. Measure 105 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. Measure 106 continues this pattern. Measure 107 features a wavy line above the staff, indicating a trill or tremolo, with the label 'L.H.' below the staff.

108

L.H.

This system contains measures 108, 109, and 110. Measure 108 starts with a wavy line above the staff. The right hand continues with intricate rhythmic figures, and the left hand maintains a consistent accompaniment. Measure 109 shows a continuation of the right-hand pattern. Measure 110 concludes the system with a final chord in the right hand and a sustained note in the left hand, labeled 'L.H.'.

111

This system contains measures 111, 112, and 113. Measure 111 begins with a treble clef and a common time signature. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 112 continues the melodic and bass lines. Measure 113 shows a continuation of the right-hand melody and a more active left-hand accompaniment.

114

This system contains measures 114, 115, and 116. Measure 114 starts with a treble clef and a common time signature. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 115 continues the melodic and bass lines. Measure 116 concludes the system with a final chord in the right hand and a sustained note in the left hand.

Vers 2 Duetto

Alto

Tenore

Was Gott
What God

5

Was Gott tut, das ist wohl - ge - tan, ist wohl - ge - tan, wohl - ge -
What God does - is with pa - tience done, with pa - tience done, pa - tience -

tut, das ist wohl - ge - tan, das - ist wohl - ge - tan, wohl - ge -
does - is with pa - tience done, is - with pa - tience done, pa - tience -

9

tan, was Gott - tut, das ist wohl - ge - tan, ist wohl - ge -
done, what God - does is with pa - tience - done, with pa - tience -

tan, was Gott - tut, das ist wohl - ge - tan, ist wohl -
done, what God - does is with pa - tience - done, with pa -

12

tan, er wird mich nicht be - trü - gen, nicht be - trü -
 done, He nev - er will de - ceive us, not de - ceive

- ge - tan, er wird mich nicht be - trü -
 - tience done, He nev - er will de - ceive

15

- gen, nicht be - trü - gen.
 us, - not de - ceive us,

- gen, nicht be - trü - gen,
 us, not de - ceive us,

18

er, er wird mich nicht be - trü - gen:
 He, He nev - er will de - ceive us,

er, er wird mich nicht be - trü - gen:
 He, He nev - er will de - ceive us,

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21

21 (A)

er füh - - - ret mich auf rechter Bahn, _____
 all e - - - vil paths He bids us shun, _____

er füh - - - ret mich auf rechter Bahn, _____
 all e - - - vil paths He bids us shun, _____

p

27

er füh - ret mich auf rech - - - ter Bahn, _____
 all e - vil paths He bids us shun, _____

auf rechter Bahn, _____
 He bids us shun, _____

2911

er füh-ret mich auf rechter Bahn, auf rech-ter-
all e-vil paths He bids us shun, He bids us

er füh-ret mich auf rechter Bahn, auf rech-ter-
all e-vil paths He bids us shun, He bids us

32

(B)

Bahn, so, so. — so. so-laß' ich mich be-gnü-
shun, so of, — so of-wor-ry will re-lieve

Bahn, so, so. — so, so-laß' ich mich be-gnü-
shun, so of, — so of-wor-ry will re-lieve

35

- gen, mich be-gnü- gen, so laß' ich mich be-gnü- gen.
us, — will re-lieve — us, of wor-ry will re-lieve — us,

- gen, so laß' ich mich be-gnü- gen, mich be-
us, of wor-ry will re-lieve us, — will re-

38

laß' ich mich be - gnü - gen, so laß' ich
 wor - ry will re - lieve us, of wor - ry

gnü - gen, mich be - gnü - gen, so
 lieve us, will re - lieve us, of

41

mich be - gnü - gen an sei - ner Huld und hab' Ge - duld, und
 will re - lieve us, His sav - ing grace must we em - brace, must

laß' ich mich be - gnü - gen an sei - ner Huld und hab' Ge - duld,
 wor - ry will re - lieve us, His sav - ing grace must we em - brace,

44

hab' Ge - duld, Ge - duld, Ge - duld, Ge - duld, und hab' Ge -
 we em - brace, em - brace, em - brace, em - brace, must we em -

Ge - duld,
 em - brace, em - brace, em - brace, em - brace, em - brace,

47 (C)

duld, und hab Ge - duld. Er wird mein Unglück wen - den, mein
brace, must we em - brace, mis - for - tune will He ban - ish, mis -

und hab Ge - duld. Er wird mein Unglück wen - den, mein Un - glück
must we em - brace, mis - for - tune will He ban - ish, mis - for - tune

50

Un - glück wird er wen - den, es steht in sei - nen Hän -
for - tune will He ban - ish, hard tasks in His hands van -

wird er wen - den, es steht in sei - nen Hän - den,
will He ban - ish, hard tasks in His hands van - ish,

53

den, es steht in seinen Hän - den, es steht in seinen
ish, hard tasks in His hands van - ish, hard tasks in His hands

es steht in seinen Hän - den, es steht in seinen
hard tasks in His hands van - ish, hard tasks in His hands

56

Hän - den, es steht in sei - nen Hän - den, es steht in
van - ish, hard tasks in His hands van - ish, hard tasks in

Hän - den, es steht in sei - nen Hän - den, es steht in
van - ish, hard tasks in His hands van - ish, hard tasks in

59

sei - nen Hän - den.
His hands van - ish.

seinen Händen.
His hands van - ish.

Vers 3 (Aria)

(71)
piano
sempre

4 (74)

Musical score for measures 4-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff features a complex melodic line with many sixteenth notes and some slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the final note of the treble staff in the second measure.

6 (76)

Musical score for measures 6-76. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff continues the melodic line with sixteenth notes and slurs. The bass staff continues the accompaniment. A fermata is placed over the final note of the treble staff in the second measure.

8 (78)

Musical score for measures 8-78. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff continues the melodic line with sixteenth notes and slurs. The bass staff continues the accompaniment. A fermata is placed over the final note of the treble staff in the second measure.

10 (80)

Musical score for measures 10-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff continues the melodic line with sixteenth notes and slurs. The bass staff continues the accompaniment. A fermata is placed over the final note of the treble staff in the second measure.

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12 (82)

Soprano (A)

Was Gott tut, das ist wohl-ge-tan, was
What God does, He with skill will do, what

(Fine)

15

Gott tut, das ist wohl-ge-tan, ist wohl-
God does, He with skill will do, with skill

18

wohl-ge-tan, was Gott tut,
skill will do, what God does,

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20

das ist wohl - ge - tan, was Gott tut,
He with skill will do, what God does,

This system contains the musical notation for measures 20 and 21. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal line.

22

(B)

das ist wohl - ge - tan, was Gott tut, das ist wohl - ge - tan, was
He with skill will do, what God does, He with skill will do, what

This system contains the musical notation for measures 22, 23, and 24. It features a vocal line on a single staff and a piano accompaniment on a grand staff. A section marker '(B)' is placed above the vocal line at the beginning of measure 22. The lyrics are written below the vocal line.

25

Gott tut, das ist wohl - ge - tan, er
God does, He with skill will do, this

This system contains the musical notation for measures 25 and 26. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are written below the vocal line.

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27

Wird mich wohl bedenken: er,
truth I'm ever sensing, Phy-

The musical score for measures 27-28 features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line consists of a single melodic line with lyrics underneath. The piano accompaniment includes a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady eighth-note bass line.

29

als mein Arzt und Wundermann, er,
sician wise, no evil brew, Phy-

The musical score for measures 29-30 continues the vocal line and piano accompaniment. The vocal line has lyrics underneath. The piano accompaniment maintains the same texture as the previous measures, with a right-hand part of sixteenth notes and a left-hand part of eighth notes.

31

als mein Arzt und Wundermann, wird mir nicht Gift ein-
sician wise, no evil brew as medicine dis-

The musical score for measures 31-32 continues the vocal line and piano accompaniment. The vocal line has lyrics underneath. The piano accompaniment maintains the same texture as the previous measures, with a right-hand part of sixteenth notes and a left-hand part of eighth notes.

34 (C)

schen - ken für Ar - ze - nei, nicht
pens - ing, no e - vil brew to

36

Gift me, für Ar - ze - nei, nicht
me, no e - vil brew to

38

Gift, er, als mein Arzt und Wundermann, wird
me, Phy - si - cian wise, no e - vil brew as

41

mir nicht Gift ein-schen-ken für Ar-ze-nei:
med-i-cine dis-spens-ing, no e-vil brew:

44

47

(D)

Gott ist ge-treu,
For God is true,

50

Gott ist ge-treu, ge-treu,
for God is true, is true,

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53

ge - - treu, — ge - - treu, — drum —
is true, — is true, — to —

55

will ich auf ihn bau - - en, Gott —
Him will I be take me, for —

57

— ist ge-treu, ge - - treu, — drum —
— God is true, is true, — to —

59

— will ich auf ihn bau - - en und sei - ner Gna - de
— Him will I be - take me, and He — will not — for -

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62 *tr* (E)

trau - - en, drum will ich auf
 sake - - me, to Him will I

64

ihn bau - en und sei - - ner Gna - - de
 be - take me, and He will not for -

66

trau -
 sake -

68

- en, und sei - ner Gna - de trau - en.
 me, and He will not for - sake me.

tr

7 { Dal Segno

Vers 4 (Aria)

(146)

6 (151)

11 (156)

16 (161)

Basso. (A)

Was Gott tut, — das ist — wohl - ge - tan, was Gott tut,
What God does — is with — jus - tice — done, what God — does,

(Fine)

22

was Gott tut, was Gott tut, das ist wohl - ge -
 what God does, what God does, is with jus - tice -

28

than, er ist mein Licht, mein Le - ben, er ist mein Licht, mein
 done, my Light, my sure De - fend - er, my Light, my sure De -

34

Le fend - er, ben, er
 - er, my

39

ist mein Licht, mein Le - ben, er, er ist mein Le -
 Light, my sure De fend - er, He is my De - fend -

45 (B)

- ben, er ist mein Licht, mein Le - ben,
 - er, my Light, my — sure De - fend - er,

51

der mir nichts Bö - ses — gön - nen kann, nicht -
 to me of — e - vil — sends me — none, of

57

Bö - ses, nichts Bö - ses, der mir nichts Bö - ses —
 e - vil, of e - vil, to me of — e - vil —

63 (C)

gön - nen kann, ich will mich — ihm er - - ge - - ben, — ich will —
 sends me — none, to Him my — life I — ren - - der, — to Him —

69

_mich ihm er - ge - ben, ich
- my life I ren - der, - to

75

will mich ihm er - ge - ben, ich will mich ihm er - ge -
Him - my life I ren - der, to Him my life I ren -

81

(D)

- ben, ich will mich ihm er - ge - ben
- der, to Him my life I ren - der,

87

in Freud' und Leid! ich
in joy and grief: to

93

will mich ihm er - ge - - - ben in Freud, in
Him - my life I ren - - - der, in joy, in

99

(E)

Freud' und Leid! joy and grief; Es Ah,
f *p*

105

kommt die Zeit, es kommt die Zeit, what re - lief, ah, what re - lief,
f *p* *f* *p*

111

es kommt die Zeit, da öf - - fentlich er - schei - net, wie ah, what re - lief when He ap - pears be - fore me, nor
f *p*

117

treu -
will -

123

- lich, wie treu - lich er - es mei - - net, es -
- He, - nor will - He then - ig - nore - me, ah, -

129

kommt die - Zeit, - - da öffent - lich er - - schei -
what - re - lief - - when He ap - pears - be - - fore -

135

- net, wie treu - lich er - - es
- me, nor will - He then - ig -

140

mei - net, wie treu - lich er es - mei - net.
nore - me, nor will He then ig - nore - me.

Dal Segno

Vers 5 (Aria)
Un poc' allegro

Ob. dam
Continuo
(Org., Vl.,
Violone)

4

7 Alto (A)

Was Gott tut, das ist
What God does is with

10

wohl-ge-tan,
wis-dom done,

13

Was Gott tut, das ist
What God does is with

16

wohl-ge-tan, Muß ich den Kelch, den Kelch gleich schmecken, muß
wis-dom done, His plans are all, are all far-sight-ed, His

19

ich den Kelch, den Kelch gleich schmecken, der bit-ter ist nach
plans are all, are all far-sight-ed; His bit-ter cup

22

mei - - nem Wahn, - - - der bit - - - ter ist - - - nach mei -
 must - - - not shun, - - - His bit - - - - ter cup - - - I must -

24^{II}

- - nem Wahn, laß' ich mich doch nicht, doch nicht schrek - - - ken, laß'
 not shun nor at it ev - er, be af - fright - - - ed, nor

27

ich mich doch nicht schrek - - - ken. mich doch nicht schrek - ken,
 at it be - - af - fright - - - ed, nor be - - af - fright - ed,

29^{II}

32 (B)

weil doch zu-letzt ich werd' er-götzt mit sü-Bem Trost, mit
a sin - gle nod from might-y God our hope and strength, our

35

sü-Bem Trost im Her - zen, weil doch zu-letzt ich werd' er-götzt mit sü - Bem
hope and strength re - dou - bles, a sin - gle nod from might-y God our hope and

38

Trost, mit sü - Bem Trost, mit sü - Bem Trost im Her - zen;
strength, our hope and strength, our hope and strength re - dou - bles,

41 (C)

da wei - chen al - le Schmer -
and drives a - way our trou -

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43^{II}

zen, da
bles, and

46

weichen al - le Schmerzen, al - le Schmer - zen, da
drives a - way - our trou - bles, all - our trou - bles, and

49

wei - chen, da wei - chen, da wei - chen al - le
drives - out, and drives - out, and drives - a - way - our

51^{II}

Schmer - zen, da weichen al - le Schmer - zen,
trou - bles, and drives a - way - our trou - bles,

54 (D)

al - le Schmerzen. —
all - our trou - bles. —

57

60

Vers 6 Choral

J.S. Bach - Church Cantatas BWV 100

3^{II} (13^{II})

Soprano
Was
es
What
al

Alto
Was
es
What
al

Tenore
Was
es
What
al

Basso
Was
es
What
al

6 (16)

Gott tut, das ist wohl - - ge - tan,
mag mich auf die rau - - he Bahn
God does is com - plete - - ly done,
though His will by thorn - - y paths

Gott tut, das ist wohl - - ge - tan,
mag mich auf die rau - - he Bahn
God does is com - plete - - ly done,
though His will by thorn - - y paths

Gott tut, das ist wohl - - ge - tan,
mag mich auf die rau - - he Bahn
God does is com - plete - - ly done,
though His will by thorn - - y paths

Gott tut, das ist wohl - - ge - tan,
mag mich auf die rau - - he Bahn
God does is com - plete - - ly done,
though His will by thorn - - y paths

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8 (18)

da - bei will ich ver -
 Not, Tod und E - lend
this truth will not for -
through toil and trou - ble

da - bei will ich ver -
 Not, Tod und E - lend
this truth will not for -
through toil and trou - ble

da - bei will ich ver -
 Not, Tod und E - lend
this truth will nor for -
through toil and trou - ble

da - bei will ich ver -
 Not, Tod und E - lend
this truth will not for -
through toil and trou - ble

10^{II} (20^{II})

1. 2.
 blei - ben; ben.
 trei - me, me.
sake take

blei - ben;
 trei - ben,
sake me, me.
take

blei - ben;
 trei - ben,
sake me, me.
take

*) blei - ben;
 trei - ben,
sake me, me.
take

22 (A)

24

so wird Gott mich ganz vä - ter - lich in sei - nen
My Fa - ther, He will care for me, se - cure will

so wird Gott mich ganz vä - ter - lich in sei - nen
My Fa - ther, He will care for me, se - cure will

so wird Gott mich ganz vä - ter - lich in sei - nen
My Fa - ther, He will care for me, se - cure will

J.S. Bach - Church Cantatas BWV 100

27

Ar - - men hal - - ten:
He pro - tect me,

Ar - - men hal - - ten:
He pro - tect me,

Ar - - men hal - - ten:
He pro - tect me,

Ar - - men hal - - ten:
He pro - tect me,

The musical score for measures 27-28 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard. The lyrics are: "Ar - - men hal - - ten: He pro - tect me,". The music is in G major and 4/4 time. The vocal parts are simple, with the lyrics written below the notes. The keyboard part features a rhythmic pattern of eighth and sixteenth notes.

29

drum laß' ich
Him would I

The musical score for measures 29-30 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard. The lyrics are: "drum laß' ich Him would I". The music is in G major and 4/4 time. The vocal parts are simple, with the lyrics written below the notes. The keyboard part features a rhythmic pattern of eighth and sixteenth notes, with a trill (tr) in the right hand in measure 29.

31

(B)

ihm nur wal - ten.
have di - rect - - - - me.

ihm nur wal - ten.
have di - rect - - - - me.

ihm nur wal - ten.
have di - rect - - - - me.

ihm nur wal - ten.
have di - rect - - - - me. M. Samuel Rodigast

The score for measures 31-32 features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "ihm nur wal - ten. have di - rect - - - - me." The piano accompaniment consists of a treble and bass clef staff. The bass line has a trill (tr) in measure 32.

33

The piano accompaniment for measures 33-34 continues from the previous system. It features a treble and bass clef staff. The right hand has a complex rhythmic pattern with many sixteenth notes, while the left hand has a simpler bass line.

35

The piano accompaniment for measures 35-36 continues. The right hand features a prominent sixteenth-note pattern, and the left hand provides a steady bass line.

37

The piano accompaniment for measures 37-38 continues. The right hand has a sixteenth-note pattern, and the left hand has a bass line. The piece concludes with a final cadence in measure 38.