

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

Vers 1 (Coro)
Vivace

4

7

10

13

tr

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

Measures 37-39 of the Church Cantata BWV 100. The system consists of two staves: a treble staff and a bass staff. The treble staff features a complex, rhythmic melody with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

40

Measures 40-42 of the Church Cantata BWV 100. The treble staff continues with the intricate melodic line, while the bass staff maintains the accompaniment pattern.

43

Measures 43-45 of the Church Cantata BWV 100. The treble staff shows a continuation of the fast-moving melody, and the bass staff provides harmonic support.

46

Measures 46-48 of the Church Cantata BWV 100. The treble staff continues with the melodic line, and the bass staff provides accompaniment.

49

Measures 49-51 of the Church Cantata BWV 100. The treble staff begins with a *f* dynamic marking and a wavy line indicating a tremolo effect. The bass staff continues with the accompaniment. A *p* dynamic marking is visible in the final measure of this system.

52

Measures 52-54 of the Church Cantata BWV 100. The treble staff continues with the complex melodic line, and the bass staff provides accompaniment.

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55

C

Wie er fängt mei-
al - - - - - though at times
wie
al -
wie
al -
wie
al -

The musical score for measures 55-56 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics written below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).

57II

ne Sa - - - - - chen an,
our joys are none,
er fängt mei - ne Sa - - - - - chen an,
though at times our joys — are none,
er fängt mei - ne Sa - - - - - chen an,
though at times our joys are none,
er fängt mei - ne Sa - - - - - chen an,
though at times — our — joys are none,

The musical score for measures 57-60 continues with the same four vocal staves and piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment remains consistent with the previous measures, providing a steady harmonic and rhythmic foundation for the vocal lines. The key signature and time signature are maintained.

60

7

p

f

Detailed description: This system contains measures 60, 61, and 62. It features a treble and bass clef with a key signature of one sharp (F#). The music is primarily composed of sixteenth-note patterns in the treble and eighth-note patterns in the bass. A dynamic marking of *p* (piano) is present in measure 61, and *f* (forte) is present 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. It continues the musical texture from the previous system, with similar rhythmic patterns in both staves. 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. It is a vocal setting with four staves. The top three staves are for different vocal parts (Soprano, Alto, Tenor), and the bottom staff is for the Bass. The lyrics are: "will and ich life ihm is" (repeated three times) and "will and ich ihm hal - ten and life is hard and". A large letter "D" is placed above the first measure of the vocal parts, and another "D" is placed above the first measure of the piano accompaniment in measure 69. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp. The music features a mix of eighth and sixteenth notes.

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 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 intricate sixteenth and thirty-second note patterns in both hands, with a dynamic marking of *p* (piano) at the end of the section.

74

The piano accompaniment for measures 74-75 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 intricate sixteenth and thirty-second note patterns in both hands, with a dynamic marking of *p* (piano) at the end of the section.

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 sixteenth and thirty-second notes, while the bass staff provides a steady harmonic foundation with eighth and quarter 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 similar rhythmic texture to the previous section, featuring a treble and bass clef staff. A dynamic marking of *f* (forte) is present at the beginning of the section, and a *p* (piano) marking appears at the end.

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82

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

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

85

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

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 upper treble clef, and the piano accompaniment is in the lower treble and bass clefs. 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.

musical notation for vocal parts and grand staff

100

p

musical notation for grand staff

103

musical notation for grand staff

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105||

L.H. L.H.

This system contains measures 105, 106, and 107. Measure 105 begins with a treble clef and a key signature of one sharp (F#). 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 hairpin-like symbol above the staff, indicating a tremolo or rapid oscillation, with the label 'L.H.' appearing twice below the staff.

108

L.H.

This system contains measures 108, 109, and 110. Measure 108 starts with a wavy hairpin-like symbol above the staff. The right hand continues with intricate rhythmic figures, and the left hand maintains its 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, with the label 'L.H.' below the staff.

111

This system contains measures 111, 112, and 113. Measure 111 begins with a treble clef and a key signature of one sharp. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. Measure 112 continues the melodic development. Measure 113 concludes the system with a final chord in the right hand and a sustained note in the left hand.

114

This system contains measures 114, 115, and 116. Measure 114 begins with a treble clef and a key signature of one sharp. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. Measure 115 continues the melodic development. 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, _____

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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, Ge - duld, Ge - duld, Ge - duld, 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 Händen.
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, rapid melodic line with many sixteenth notes and some grace notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of this system.

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 rapid melodic line from the previous system. The bass staff continues the accompaniment. A fermata is placed over the final measure of this system.

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 rapid melodic line. The bass staff continues the accompaniment. A fermata is placed over the final measure of this system.

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 rapid melodic line. The bass staff continues the accompaniment. A fermata is placed over the final measure of this system.

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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,

Musical score for measures 20-21, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part consists of a treble and bass clef with various chords and melodic lines.

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

Musical score for measures 22-24, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part consists of a treble and bass clef with various chords and melodic lines.

25

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

Musical score for measures 25-26, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part consists of a treble and bass clef with various chords and melodic lines.

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27

wird mich wohl be - den - ken: er,
truth I'm ev - er sens - ing, Phy -

29

— als mein Arzt und Wun - dermann, er,
— si - cian wise, no e - vil brew, Phy -

31

— als mein Arzt und Wun - dermann, wird mir nicht Gift ein -
— si - cian wise, no e - vil brew as med - i - ine dis -

34 (C)

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

36

Gift me, für Ar - ze - nei, nicht
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 - pens - 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)

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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, Le-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 poe' allegro

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

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

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

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

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

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

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

blei - ben;
 trei - me,
 sake take

blei - ben;
 trei - me,
 sake take

blei - ben;
 trei - me,
 sake take

blei - ben;
 trei - me,
 sake 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

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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

drum laß' ich
Him would I

drum laß' ich
Him would I

drum laß' ich
Him would I

The musical score for measures 29-30 consists of four vocal staves 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 30.

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 with a 7-measure rest at the beginning of each measure.

33

The piano accompaniment for measures 33-34 continues with a treble and bass clef staff. The melody in the treble clef features a trill (tr) in measure 33. The bass clef provides a steady accompaniment.

35

The piano accompaniment for measures 35-36 continues with a treble and bass clef staff. The treble clef features a complex rhythmic pattern of eighth and sixteenth notes. The bass clef provides a steady accompaniment.

37

The piano accompaniment for measures 37-38 continues with a treble and bass clef staff. The treble clef features a complex rhythmic pattern of eighth and sixteenth notes. The bass clef provides a steady accompaniment.