

Johann Sebastian  
**BACH**

---

**Was Gott tut, das ist wohlgetan**

What God does, that is done most well

BWV 100

Kantate zur Trauung  
für Soli (SATB), Chor (SATB)  
Flöte, Oboe d'amore, 2 Hörner, Pauken  
2 Violinen, Viola und Basso continuo  
herausgegeben von Reinhold Kubik

Cantata for a wedding  
for soli (SATB), choir (SATB)  
flute, oboe d'amore, 2 horns, timpani  
2 violins, viola and basso continuo  
edited by Reinhold Kubik  
English version by Vernon and Jutta Wicker

Stuttgarter Bach-Ausgaben · Urtext  
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



---

Carus 31.100

# Inhalt

Vorwort / Foreword	3
1. Versus 1 (Coro) Was Gott tut, das ist wohlgetan <i>What God does, that is done most well</i>	4
2. Versus 2 (Duetto. Alto, Tenore) Was Gott tut ..., er wird mich nicht betrügen <i>What God does ..., and he does not betray me</i>	42
3. Versus 3 (Aria. Soprano) Was Gott tut ..., er wird mich wohl bedenken <i>What God does ..., he will of me be mindful</i>	49
4. Versus 4 (Aria. Basso) Was Gott tut ..., er ist mein Licht, mein Leben <i>What God does ..., he is my light, my living</i>	58
5. Versus 5 (Aria. Alto) Was Gott tut ..., muß ich den Kelch gleich schmecken <i>What God does ..., must I this cup be tasting</i>	72
6. Versus ultimus (Choral. Coro) Was Gott tut ..., dabei will ich verbleiben <i>What God does ..., therein I will be resting</i>	83

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.100), Studienpartitur (Carus 31.100/07),  
Klavierauszug (Carus 31.100/03),  
Chorpartitur (Carus 31.100/05),  
komplettes Orchestermaterial (Carus 31.100/19).

The following performance material is available for this work:  
full score (Carus 31.100), study score (Carus 31.100/07),  
vocal score (Carus 31.100/03),  
choral score (Carus 31.100/05),  
complete orchestral material (Carus 31.100/19).

## Vorwort

Die Kantate *Was Gott tut, das ist wohlgetan* BWV 100 zählt als Werk der Zeit um 1732/35 bereits zu den späten Zeugnissen des Bachschen Kantatenschaffens. Die Datierung ergibt sich aus den Schrift- und Papiermerkmalen der Partitur Bachs (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur *Mus. ms. Bach P 159*) und wird bekräftigt durch entsprechende Befunde bei den ungewöhnlich zahlreich überlieferten originalen Stimmen (ebenda, Signatur *Mus. ms. Bach St 97*). Der 28 Stimmen umfassende Bestand dokumentiert nicht weniger als drei Aufführungen. Die älteste Stimmengruppe, vielleicht aus dem Jahr 1734 oder etwas früher, besteht in der überlieferten Form aus einem Instrumentalstimmensatz von der Hand eines Kopisten Bachs, teilweise mit Eintragungen des Thomaskantors. Hinzu tritt ein vollständiger, auch die Singstimmen umfassender Stimmensatz, im Wesentlichen geschrieben von Bach selbst, nur ergänzt durch Kopistenstimmen bei den Dubletten der beiden Violinen und der Orgelstimme. Gerade durch die Beteiligung der Kopisten ist das Material mit einiger Sicherheit auf etwa 1734/35 datierbar. Eine zusätzlich vorhandene Orgelstimme von Kopistenhand, aber ebenfalls mit Eintragungen Bachs, bezeugt eine weitere Aufführung in Bachs Leipziger Jahren.

Die erste Aufführung scheint von besonderen äußeren Umständen bestimmt gewesen zu sein: Die Orgel schwieg in den Sätzen 2, 3 und 5; und anscheinend wurde der Schlusssatz nicht in der von der Partitur vorgesehenen Form musiziert (jedenfalls fehlt er in den Stimmen der Flöte, Violine I und Viola), sondern vielleicht durch einen schlichten Schlusschoral (BWV 250?) ersetzt.

Typologisch ist das Werk am ehesten dem Choralkantatenjahrgang aus Bachs zweitem Leipziger Amtsjahr zuzuordnen. Textgrundlage ist das sechsstrophige Kirchenlied „Was Gott tut, das ist wohlgetan“ (EG 372) von Samuel Rodigast (1649–1708) mit der gängigen Melodie von Severus Gastorius (1646–1682). Angaben über die liturgische Bestimmung der Kantate fehlen; daher ist vielleicht an einen außerhalb des Kirchenjahres liegenden Entstehungsanlass – etwa eine Trauung – zu denken. Auf eine äußere Veranlassung der Komposition könnte deuten, dass Bach für die Rahmensätze auf bereits Vorhandenes zurückgriff: für den ersten Satz auf den Eingangschor der zum 15. Sonntag nach Trinitatis 1724 entstandenen Kantate gleichen Namens BWV 99, für den letzten Satz auf den Beschluss beider Teile seiner Kantate zum 1. Sonntag nach Trinitatis 1723, *Die Elenden sollen essen* BWV 75.

Göttingen, Sommer 2002      Klaus Hofmann (Herbipol.)

## Foreword

As a work of the period 1732/35, the cantata *Was Gott tut, das ist wohlgetan* (What God does, that is done most well) BWV 100 is counted as one of Bach's later cantatas. It has been possible to date it as a result of the handwriting and the characteristics of the manuscript paper used for Bach's score (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, shelf no. *Mus. ms. Bach P 159*). This dating has been reinforced through corresponding discoveries in the unusually large number of original parts (preserved in the same location, shelf no. *Mus. ms. Bach St 97*). The 28 parts contain references to no fewer than three performances. The earliest groups of parts, possibly dating from 1734 or a little earlier, have survived in the form of a set of instrumental parts written by one of Bach's copyists, in which some entries were made by the Thomaskantor. There is also a complete set of parts, including voice parts, largely written by Bach himself; the only parts in a copyist's hand are the duplicates of the two violin and organ parts. The fact that this copyist was involved makes the dating 1734/35 fairly certain. An additional organ part in a copyist's hand, also with entries by Bach, bears witness to a further performance during Bach's years in Leipzig.

The first performance seems to have been influenced by particular external circumstances: the organ was not used in movements 2, 3 and 5 and apparently the last movement was not performed in the form indicated in the score (it is omitted in the flute, violin I and viola parts): possibly it was replaced by a simpler final chorale (BWV 250?).

Typologically, this work is closest to the annual cycle of chorale cantatas written during Bach's second year at Leipzig. Its words are based on the six-verse hymn "Was Gott tut, das ist wohlgetan" by Samuel Rodigast (1649–1708), sung at that time to the tune by Severus Gastorius (1646–1682). We have no information concerning the liturgical function of this cantata; it may have been written for an occasion outside the church year – possibly a wedding. An external reason for its composition could be suggested by the fact that Bach drew upon music already in existence for the first and last movements: for the first movement he used the opening chorus from his cantata of the same name BWV 99 written for the 15th Sunday after Trinity in 1724 and for the last movement he used the ending to both parts of his cantata for the 1st Sunday after Trinity in 1723, *Die Elenden sollen essen* (All the starving shall be nourished) BWV 75.

Göttingen, summer 2002      Klaus Hofmann (Herbipol.)  
Translation: John Coombs

# Was Gott tut, das ist wohlgetan

*What God does, that is done most well*

BWV 100

Johann Sebastian Bach  
1685–1750

## 1. Versus 1 (Coro)

**Vivace**

Corno I

Corno II

Timpani

Flauto traverso

Oboe d'amore

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

**PROBEPARTITUR**

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

**PROBEPARTITUR**

7 5 7 8  
4 3 4 3  
2 2 2 3

Aufführungsdauer/Duration: ca. 23 min.

© 1986/2006 by Carus-Verlag, Stuttgart – CV 31.100

Vervielfältigungen jeglicher Art sind gesetzlich verboten./Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / 2017 / Printed in Germany / www.carus-verlag.com

...ted by ...

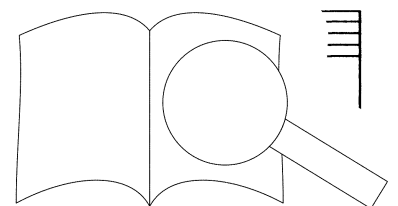
Generalbassaussetzung: Paul Horn

English version by

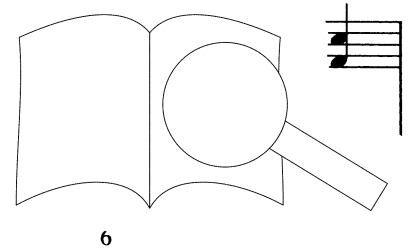
Vernon and Jutta Wicker

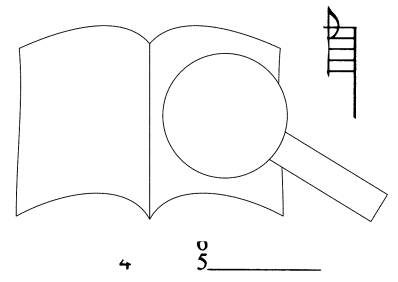
4

6 7 6 6 6 6 4 2

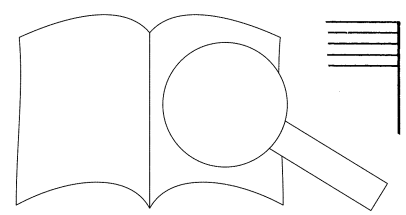


8





PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

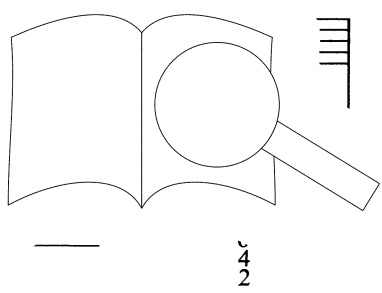


PROBE-PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Gott tut,  
God does,

PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



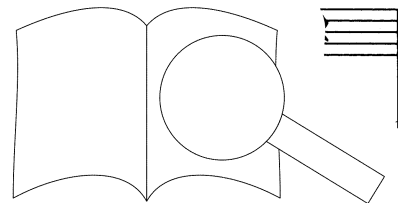
das ist wohl  
that is well

Was Gott wohl - ge - tan,  
What God done most well,

Was ist wohl - ge - tan,  
What that is done most well,

tut, das ist wohl - ge - tan,  
does, that is done most well,

PROBE PART FÜR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



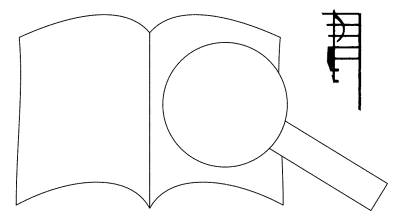
Musical notation for the first system, measures 25-27. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a bass clef staff with a key signature of one sharp (F#), and a middle staff with a key signature of one sharp (F#). The music features eighth and sixteenth notes with various rests.

Musical notation for the second system, measures 28-30. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a bass clef staff with a key signature of one sharp (F#), and a middle staff with a key signature of one sharp (F#). The music features eighth and sixteenth notes with various rests.

Musical notation for the third system, measures 31-33. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a bass clef staff with a key signature of one sharp (F#), and a middle staff with a key signature of one sharp (F#). The music features eighth and sixteenth notes with various rests. Dynamic markings *f* and *p* are present.

Four empty musical staves for the fourth system, each with a key signature of one sharp (F#). The staves are arranged in a grand staff format (treble, middle, bass, and another treble clef).

Musical notation for the fifth system, measures 34-36. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The music features eighth notes and rests. Fingering numbers 5, 6, and 7 are indicated below the notes.



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

28

6  
4  
2

5

6  
4  
2

5

6  
4  
2

5  
3

6  
4  
3

4

5

3

PROBE-PARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

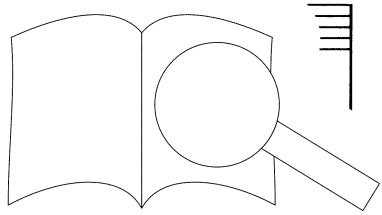
6 5 5 6 4 6 5 7

bleibt ge -  
will is -

es bleibt ge -  
his will is

es bleibt ge -  
his will is

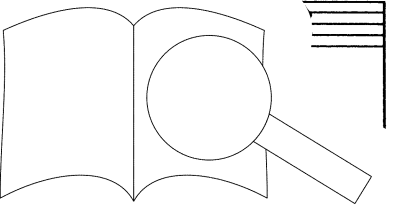
es bleibt ge - recht sein  
his will is just for -



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

recht sein Wil - - - le;  
 just for - - - er.  
 recht Wil - - - le;  
 just ev - - - er.  
 recht il - - - le;  
 just ev - - - er.  
 ge - recht sein Wil - - - le;  
 is just for - ev - - - er.

PROBEPARTITUR  
 Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



6  
4  
2

5

6  
4  
2

6  
5

4  
2

5  
3

Musical notation for the first system, measures 37-39. It consists of three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical notation for the second system, measures 40-42. It consists of two treble clef staves. The notation features sixteenth-note runs and rests.

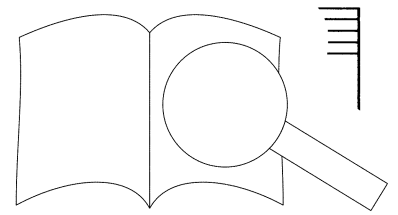
Musical notation for the third system, measures 43-45. It consists of three staves: two treble clefs and one bass clef. The notation includes sixteenth-note runs and rests.

Musical notation for the fourth system, measures 46-48. It consists of two treble clef staves. The notation is mostly rests.

Musical notation for the fifth system, measures 49-51. It consists of two treble clef staves. The notation is mostly rests.

Musical notation for the sixth system, measures 52-54. It consists of two treble clef staves. The notation is mostly rests.

Musical notation for the seventh system, measures 55-57. It consists of two staves: one treble clef and one bass clef. The notation includes eighth notes and rests.



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical notation for the first system, including treble and bass staves with notes and rests.

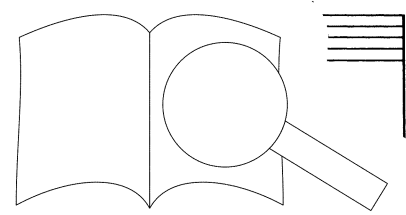
Empty musical staves for the second system.

Musical notation for the third system, including treble and bass staves with notes and rests.

Empty musical staves for the fourth system.

Empty musical staves for the fifth system.

Musical notation for the sixth system, including treble and bass staves with notes and rests.

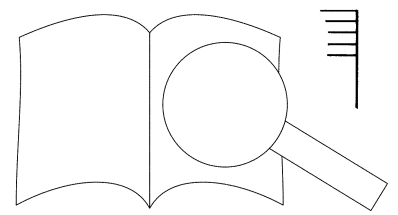


5 6 6 6 6 6  
 2 4 2

PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

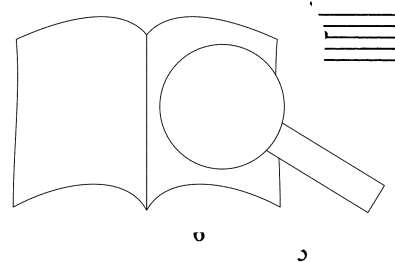


43



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

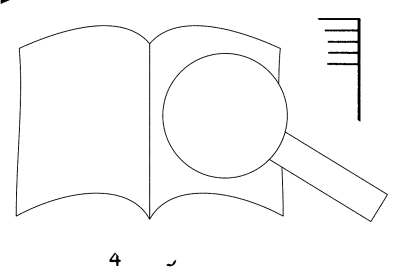
6 5 6 6 5 6 4 2 5 6 4 2



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

49

6 8 7 7 6 6 -



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical staff system 1, consisting of three staves (Treble, Alto, and Bass clefs) with a key signature of one sharp (F#). The staves are currently empty.

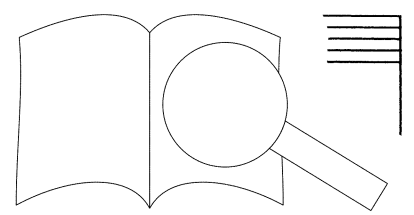
Musical staff system 2, consisting of two staves (Treble and Alto clefs) with a key signature of one sharp (F#). The top staff contains a complex melodic line with many sixteenth notes and slurs.

Musical staff system 3, consisting of three staves (Treble, Alto, and Bass clefs) with a key signature of one sharp (F#). The top staff contains a melodic line with slurs, while the other two staves are empty.

Musical staff system 4, consisting of two staves (Treble and Alto clefs) with a key signature of one sharp (F#). Both staves are empty.

Musical staff system 5, consisting of two staves (Treble and Bass clefs) with a key signature of one sharp (F#). Both staves are empty.

Musical staff system 6, consisting of two staves (Treble and Bass clefs) with a key signature of one sharp (F#). The top staff contains a series of chords, and the bottom staff contains a rhythmic accompaniment with eighth notes.



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Sa - - - - - chen - - - - - an.  
 my - - - - - de - - - - -

mei - ne Sa - chen  
 cides is my -

mei - ne  
 cides is

chen an,  
 de - light,

6 8 7 7 8  
 4 5  
 2 3

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical notation for the first system, measures 61-63. It consists of three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The music features eighth and sixteenth notes with various rests.

Musical notation for the second system, measures 64-66. It consists of three staves. The music continues with eighth and sixteenth notes, including some beamed sixteenth notes in the upper staves.

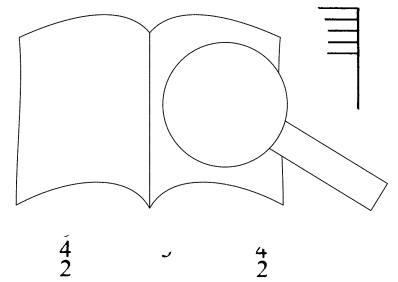
Musical notation for the third system, measures 67-69. It consists of three staves. Dynamic markings 'p' (piano) and 'f' (forte) are present. The music includes sixteenth-note patterns.

Musical notation for the fourth system, measures 70-72. It consists of three staves, mostly containing rests.

Musical notation for the fifth system, measures 73-75. It consists of three staves, mostly containing rests.

Musical notation for the sixth system, measures 76-78. It consists of three staves, mostly containing rests.

Musical notation for the seventh system, measures 79-81. It consists of three staves. The bottom staff has fingerings 5, 6, and 7 indicated below the notes.



5  
3

6  
4

7  
5

4  
2

4  
2

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

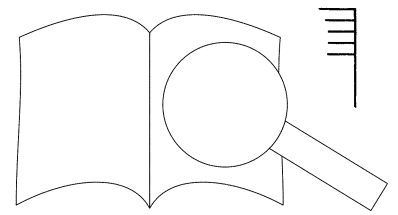


will in ich him

will in ihm hal - will

ich him ihm hal - ten be

all ich ihm hal - ten stil le, ihm  
in him I will be rest - ing, I



6 5 7 6 5 7 6 5 0 4 2 6 4 2

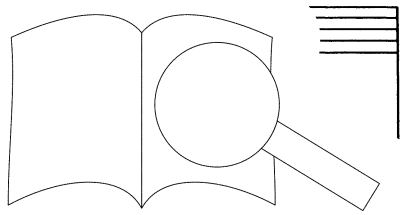
PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

stil - - - le  
 rest - - -

- ten stil -  
 be rest

8  
 stil - le.  
 rest - ing.

- le.  
 - ing.



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Three systems of musical staves. The first system consists of three staves (treble, treble, bass) which are mostly empty. The second system also consists of three staves, with the top two containing musical notation and the bottom one being empty.

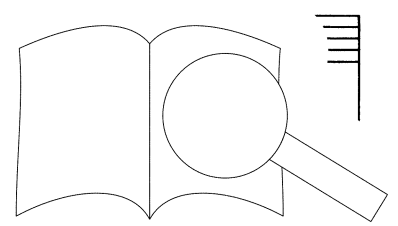
Two systems of musical staves. The first system has two staves with active musical notation. The second system has two staves with active musical notation.

Two systems of musical staves. The first system has two staves with active musical notation. The second system has two staves with active musical notation.

Two systems of musical staves. The first system has two staves with active musical notation. The second system has two staves which are mostly empty.

Two systems of musical staves. The first system has two staves which are mostly empty. The second system has two staves which are mostly empty.

Two systems of musical staves. The first system has two staves with active musical notation. The second system has two staves with active musical notation.



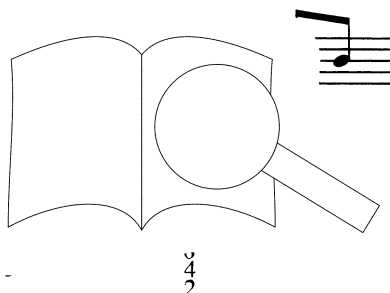
PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Er God ist w. Gott, -deed

ist will mein Gott, in - deed

er God ist will mein Gott, in - deed

Er, God, er God ist will mein Gott, in - deed



PROBEE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

der help

der in

der help in der

help me in

der help in der

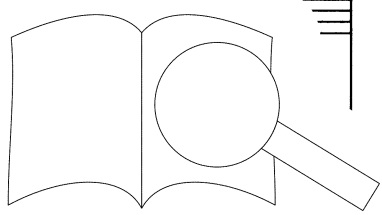
help me in

der, help, der help in der

help me in

5

6



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Not  
need,

wohl  
knows      weiß  
well

Not  
need,

mich    wohl    weiß    zu    er -  
he    knows    well    to    sus -

Not  
need,

mich    wohl    weiß    zu    er -  
he    knows    well    to    sus -

Not

mich    wohl    weiß    zu    er -  
he    knows    well    to    sus -

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

5  
4h

3

7  
4h  
2

5  
3

6  
5h

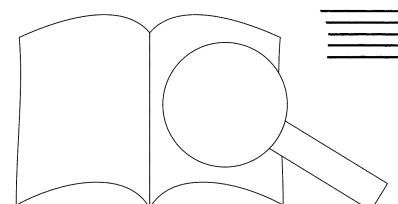
5

9

8  
3

7  
9

5



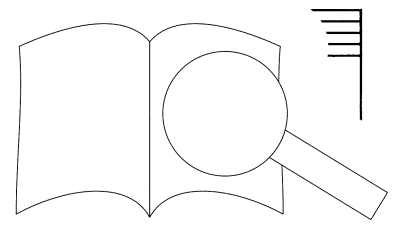
zu er - hal - ten;  
to sus - tain me;

hal - - - - - ten;  
tain - - - - - me;

hal - - - - - ten;  
tain - - - - - me;

hal - - - - - ten;  
tain - - - - - me;

6 5 6 5 # - 7 3  
2 2 2 2



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

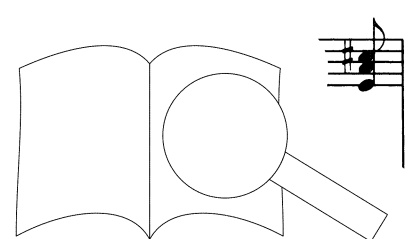
Musical notation for the first system, measures 87-89. It consists of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical notation for the second system, measures 90-92. It consists of three staves. The music continues with similar rhythmic patterns and includes some slurs and accents.

Musical notation for the third system, measures 93-95. It consists of three staves. Dynamic markings *f* (forte) and *p* (piano) are present. The music includes slurs and accents.

Musical notation for the fourth system, measures 96-99. It consists of three staves. The music is mostly rests, indicating a section where the instruments are silent.

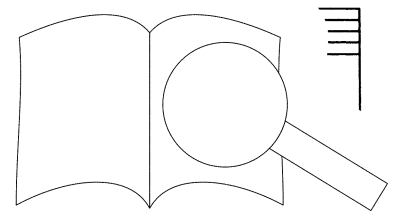
Musical notation for the fifth system, measures 100-103. It consists of two staves. The music includes chords and single notes. Below the staves, there are numbers: 6, #, 6, 7, which likely refer to fingering or chord numbers.



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



4 2    5 3    6 4    5    6 2    5 3    6 4    5    4 2    4 3



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

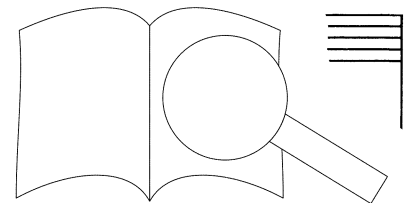
laß ich  
reign I

drum laß ich ihn nur  
the reign I give him

drum laß ich ihn nur  
the reign I give him

drum laß ich ihn nur  
the reign I give him

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



7 6 6 5 4 3 7 9 8 6 7 6

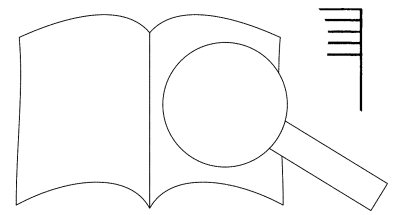
ihn nur wal -  
 give him glad -  
 - ten.  
 - ly.

wal -  
 glad -  
 - ten.  
 - ly.

wal -  
 glad -  
 - ten.  
 - ly.

w  
 - - - - ten.  
 - - - - ly.

6 6 7 5 6 7h 5h / h



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical notation for the first system, measures 99-101. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line.

Musical notation for the second system, measures 102-104. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line.

Musical notation for the third system, measures 105-107. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line.

Musical notation for the fourth system, measures 108-110. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line.

Musical notation for the fifth system, measures 111-113. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line.

Musical notation for the sixth system, measures 114-116. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. Below the staves are the following fingering numbers: 7 5, 6 5, 7 5, 9 5.

Diagram of a hand holding a book. Below the hand are the following fingering numbers: 7 4 2, 5 3.

PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

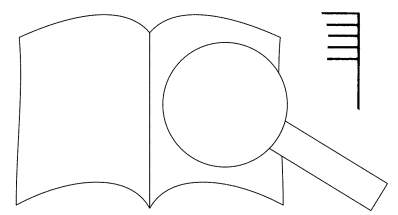
First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The music features eighth and sixteenth notes with stems.

Second system of musical notation, consisting of two staves (treble and alto clefs). The music features sixteenth-note runs and eighth notes.

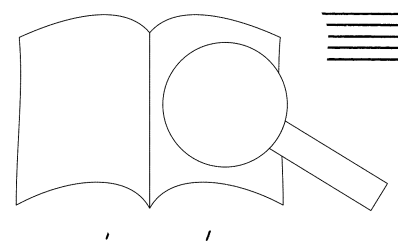
Third system of musical notation, consisting of three staves (treble, alto, and bass clefs). A dynamic marking of *f* (forte) is present in the first measure of the top staff.

Fourth system of musical notation, consisting of three empty staves (treble, alto, and bass clefs).

Fifth system of musical notation, consisting of two staves (treble and bass clefs). The music features chords and eighth notes. Measure numbers 6 and 7 are indicated below the staves.

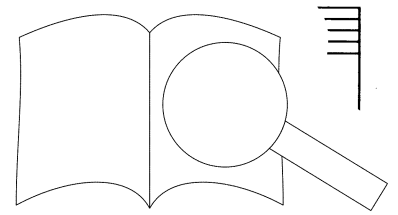


PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

7 7 7 7 7 6 0  
 3 4 5 2 3



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, measures 1-3. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a middle treble clef staff, and a bass clef staff. The music features eighth and sixteenth notes with various rests and phrasing slurs.

Second system of musical notation, measures 4-6. It consists of three staves. The music continues with similar rhythmic patterns and phrasing as the first system.

Third system of musical notation, measures 7-9. It consists of three staves. The music continues with similar rhythmic patterns and phrasing as the first system.

Empty musical staff for the fourth system, consisting of three staves.

Empty musical staff for the fifth system, consisting of three staves.

Empty musical staff for the sixth system, consisting of three staves.

Empty musical staff for the seventh system, consisting of three staves.

Eighth system of musical notation, measures 10-12. It consists of two staves. The music continues with similar rhythmic patterns and phrasing as the first system.

Fingerings diagram for the eighth system, showing a hand position with a magnifying glass over the notes. The notes are on staves 5, 6, and 5.

6 5 6 6 5 6  
4 4 4 4 4 4  
3 2 2 2 2 2

PROBE-PARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



*tr* ~~~~~

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with various notes and rests.

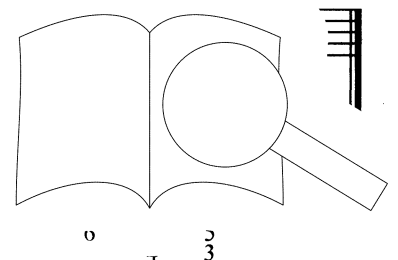
Second system of musical notation, consisting of three staves with various notes and rests.

Third system of musical notation, consisting of three staves with various notes and rests.

Fourth system of musical notation, consisting of three staves with various notes and rests.

Fifth system of musical notation, consisting of three staves with various notes and rests.

Sixth system of musical notation, consisting of two staves with notes and rests. Below the staves are the numbers: 6, 5, 7, 5, 6, 4, 5, -.



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

## 2. Versus 2 (Duetto)

Alto

Tenore

Basso continuo  
(Organo,  
Violoncello,  
Violone,  
Contrabbasso)

4

Was Gott tut, das ist wohl - ge -  
What God does, that is done -

Was Gott tut, das ist wohl - ge -  
What God does, that is done -

ist wohl - ge -  
is done - most

ist wohl - ge -  
is done - most

6 5 6 5 4 6 9 3 6 6 6 6

8

tan, wohl  
well, don

was Gott tut, das ist wohl - ge -  
what God does, that is done most

tan, wohl  
well, don

was Gott tut, das ist  
what God does, that is

6 6 5 6 # 6 6 5

11

tan, ist wohl - ge - tan, er wird mich nicht be - trü - gen, nicht be -  
*well, is done most well, and he does not be - tray me, not be -*

wohl - ge - tan, ist wohl - ge - tan, er wird mich nicht be - trü -  
*done most well, is done most well, and he does not be - tray*

6 6 6̂ 6 4 5 6 5 # 6 6 # 6 5  
 2

14

trü - tray -  
*tray -*

- gen, nicht be -  
*me, not be -*

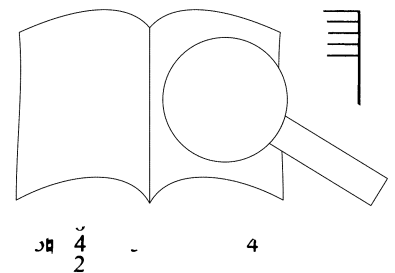
5 4 3 7 7 7 6 6̂ - 6 7 9 8 7 9 7 6 6 5 # 4# 6  
 4 5 5 6 7

17

trü trü er, er wird mich nicht be - trü -  
*tray tray he, and he does not be - tray*

er, er wird mich nicht be - trü -  
*he, and he does not be - tray*

5 6 # 6 9 6 9 5 6  
 5



20

-gen;  
me.

- gen;  
me.

*f*

6 5 # 6 5 4 6 9 6 5 9 3 6 6 6 6 6 6

24

er füh - ret mich auf rechter Bahn,  
He leads me on the righteous way,

er füh - ret mich auf rechter Bahn,  
He leads me on the righteous way,

*p*

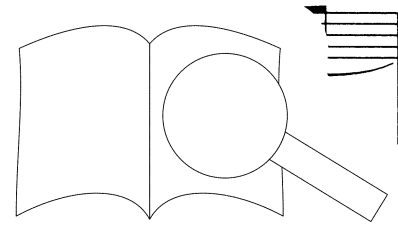
6 4 3 5 + 6 6 6 6 5 7 5

27

er he rech - ter Bahn,  
right - eous way,

auf rech-ter Bahn,  
the right-eous way,

6 5 6 5 4 6 5 9 6 7 5 7 5 #



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

29

er füh-ret mich auf rech-ter  
he leads me on the right-eous

er füh-ret mich auf rech-ter  
he leads me on the right-eous

6 4    6    6 5    4 2    6 4    6 4    6

31

Bahn, auf rech-ter Bahn, so, so, — ich  
way, the right-eous way, thus, thus, — d does

Bahn, auf rech-ter Bahn, so  
way, the right-eous way, t' so

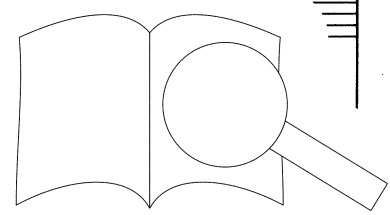
6 5    6 5    6 7    5    5    6    5    6 5

34

mich be-gnü - gen, mich be-gnü - gen, so  
sat-is - fy me, sat-is - fy me, thus

- nü - gen, so laß ich  
- fy me, thus God does

6    6 5    6 4    6 3    6    6 4    6 5    4    6    6 4    6    6    6    6    6



laß ich mich be-gnü - gen,      laß ich mich be-gnü -  
 God does sat - is - fy me,      God does sat - is - fy

mich be - gnü - gen, mich be - gnü -  
 sat - is - fy me, sat - is - fy

6 6 6 9 6 6 6 6 6 6 6 6 6 6 6  
 5 4 8 5 6 5 4 6 4 5 6

- gen, so laß ich mich be - gnü - gen, so laß ich mich be - gnü -  
 me, thus God does sat - is - fy me, thus God does sat - is - fy

- gen, mich be - gnü - gen, so laß ich mich be - gnü - gen  
 me, sat - is - fy me, thus God does sat - is - fy me, thus God does sat - is - fy

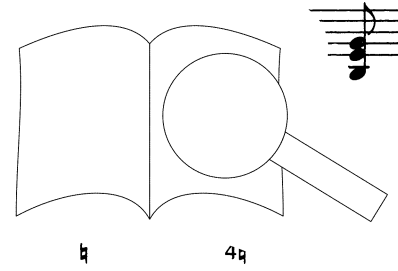
6 6 7 6 5 3 6 6 7 9 6 6  
 5 4 8 5 6 4 5 6

sei - ab Ge - duld, und hab Ge - duld, Ge -  
 by - stores my faith, re - stores my faith, my

ner Huld und hab Ge - duld, Ge - duld, Ge -  
 his grace re - stores my faith, my faith, my

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6  
 5 4 8 5 6 4 5 6

PROBENPAPIER  
 Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



duld, Ge-duld, Ge - duld, und hab Ge - duld, und hab Ge -  
 faith, my faith, my faith, re-stores my faith, re - stores my

duld, Ge-duld, Ge - duld, Ge-duld, und hab Ge -  
 faith, my faith, my faith, my faith, re - stores my

6 6 7# 6# 6 6 7# 5 6 5 6b 6 6 6b 7b 7# 6 9 #  
 4 5 4 4 5# 4# 4 5# 4 4 5 4 4 5# #

duld, er wird mein Unglück wen - den, mein I er  
 faith, Through him my mis-'ry chang - es, my sh him

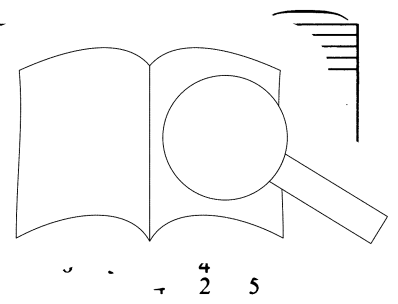
duld, er wird mein Un-glück wen - den, mein Un er wen - den,  
 faith. Through him my mis - 'ry chang-es, my r him chang-es;

6 6 6 7 5 6 7 5 6

wen - den, in sei-nen Hän - den, es steht  
 chang - es; is o - ver - rul - ing, his hand

in sei-nen Hän - den, es steht in sei-nen  
 is o - ver - rul - ing, his hand is o - ver -

5 6 5 6 9 6 9 3 9 8 5 6  
 5 7 7 3



PROBENPAPIER • Evaluation Copy - Quality may be reduced • Carus-Verlag

54

in sei - nen Hän - den, es steht in sei - nen  
 is o - ver - rul - ing, his hand is o - ver -

Hän - den, es steht in sei - nen  
 rul - ing, his hand is o - ver -

9 3 5 5 6 6

56

Hän - den, es steht in sei - nen  
 rul - ing, his hand is o - ver -

Hän - den, es steht in sei - nen  
 rul - ing, his hand is o - ver -

6 6 5 6 6 6 6 6 6

59

sei - nen  
 o - ver -

9 3 6 5 6 5 4 6 9 3 7 7 6 5 5 6 5



### 3. Versus 3 (Aria)

Flauto traverso

Soprano

Basso continuo  
(Organo,  
Violoncello)

*p* *sempre*

8

6 5 5 7 6 6 6

10

7 6 6 5 5 6 6 6 5+ 6 4 2 4 2

12

Was Gott tut, das ist wohl - ge - tan, was  
 What God does, that is done most well, what

6 7 5 # Fine 6 4 6 6 6 6 6 6 6 6 6 4

15

Gott tut, das ist wohl - - ge - tan, ist wohl,  
 God does, that is done most well, most well,

6 6 6 5 6 5 7 6 7 5 6 7

18

wohl - ge - tan, ut,  
 done most well, does,

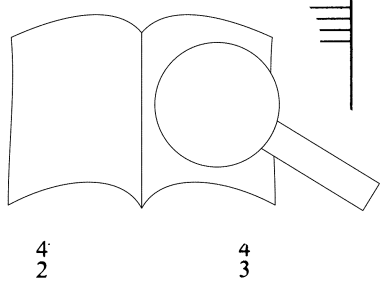
7 6 # 7 6 5 6 4 3

20

wohl - ge - tan, was Gott tut,  
 done most well, what God does,

6 7 6 4 6 7 5 2 3

PROBEEPARTHEUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



22

das ist wohl - ge - tan, was Gott tut, das ist \_\_\_\_\_ wohl - ge - tan, was  
 that is done \_\_\_\_\_ most well, what God does, that is \_\_\_\_\_ done most well, what

6 7 6 6 7 6 5 6 5 5 7

25

Gott tut, das ist \_\_\_\_\_ wohl - ge - tar \_\_\_\_\_ rd mich wohl be -  
 God does, that is \_\_\_\_\_ done most \_\_\_\_\_ will of me be

6 6 4 5 6 5

28

- ken; er, als mein Arzt und  
 - ful. He as my great phy -

9 8 6 7 9 5 2

PROBENPARTHEUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

30

Wun - der - mann, er, als mein Arzt und  
 si - cian will, he as my great phy -

6 7 7 6 6 7 6 7  
 5 # # # # 5 6 7

32

Wun - der - mann, wird mir nicht Gift en ken vor\*)  
 si - cian will not harm but ys me, when

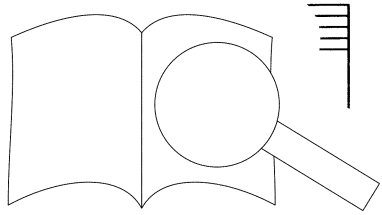
6 7 9 # 7 5 6 6 7 # 4  
 5 # # # # 5 5 4+ 3 # # 2

35

nei, nicht Gift vor  
 help, not harm, when

6 8 6 6 6 6 7  
 4 4+ 4 4 5 #

\*) für



PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

37

Ar - ze - nei, nicht Gift, er,  
 I need help, not harm; he

6 6 4 4+ 6 6 7 #  
 2 4 2 4 5 #

39

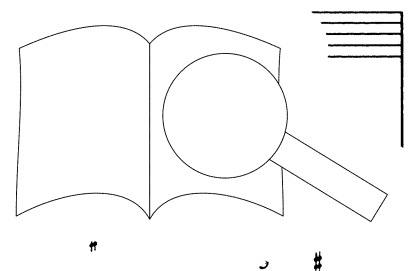
als mein Arzt und Wun-der-mann, Gift ein -  
 as my great phy - si - cian will al - ways

7 6 5 6 6 5+ 5 6 6 6 9 8 7  
 3 4 5 5+ 5 9 8 7

42

Ar - ze - nei.  
 I need help.

6 7 6 6 6  
 4+ 5 4 4 4  
 2 3 3 2 2



45

47

is, ge - treu,  
is, most true,

50

ist ge - treu, ge - treu,  
is most true, most true,

53

ge - treu, — ge - treu, — — — — — drum\_ will ich\_ auf\_ ihn  
 most true, — most true; — — — — — up - on him I — am

7 6 6 5 7 5 # 6 #

56

bau - - - en, Gott — — — — — ge -  
 build - - - ing, God — — — — — most

9 5 5 6  
 4 3

58

drum\_ will ich\_ auf\_ ihn  
 up - on him I — am

6 9 8 5 7 6 4 6 5 5 4

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



60

bau - en und sei - ner Gna - de\_ trau - en, drum  
 build - ing and in his mer - cy\_ trust - ing, up -

7 6 7 9 8 6 6 6 6 6 6 6 7 #  
 5 # 5 5 5 5 5 3

63

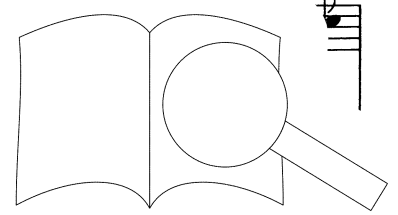
will ich auf au - en und  
 on him l build - ing and

6 6 5 6 7 # 6 4 2

65

- de trau -  
 - cy\_ trust -

6 7 7 6 7 6 7 5



68

- en, und sei - ner Gna - - de trau - en.  
- ing, and in his mer - - cy trust - ing.

9 # 8 7 # 6 5 4 3 6 6 5 # 5 7 5

#### 4. Versus 4 (Aria)

Violino I

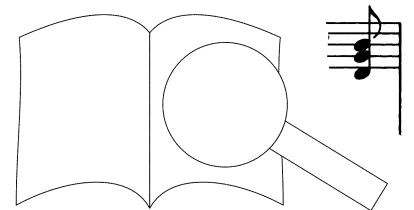
Violino II

Viola

Basso

Col. (SSO)

6 7 6 6 6 5 4 3



6

Musical notation for measures 6-11. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

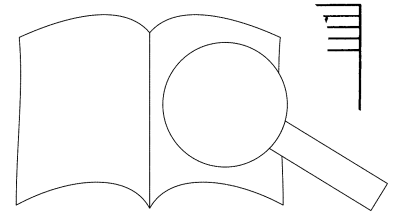
Musical notation for measures 12-17. This section includes a piano solo with chords and a bass line. Fingerings are indicated by numbers 6, 7, 5, #, #, 6, 7, #, 6, 4, 2. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

12

Musical notation for measures 18-23. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The word "Fine" is written above the final measure.

Musical notation for measures 24-29. This section includes a piano solo with chords and a bass line. Fingerings are indicated by numbers 5, 7, 6, 5, 4, 6, 6, 5. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Was  
What



Musical score for measures 17-22. It consists of three staves: two vocal staves (treble and bass clef) and one piano accompaniment staff (treble and bass clef). The key signature is one sharp (F#). The time signature is 7/8. Dynamic markings include *p* (piano) and *f* (forte). The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes.

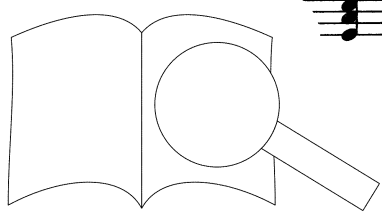
Gott tut, — das ist — wohl-ge - tan, was Gott tut,  
 God does, — that is — done most well, what God does,

Piano accompaniment for measures 17-22. It consists of two staves: treble and bass clef. The key signature is one sharp (F#). The time signature is 7/8. The piece starts with a piano (*p*) dynamic. Fingerings are indicated below the notes: 6, 7, 6, 6, 8, 7, 6, 7, 5.

Musical score for measures 23-28. It consists of three staves: two vocal staves (treble and bass clef) and one piano accompaniment staff (treble and bass clef). The key signature is one sharp (F#). The time signature is 7/8. Dynamic markings include *f* (forte) and *p* (piano). The piano accompaniment continues with a rhythmic pattern of eighth notes and quarter notes.

Go tu was Gott tut, — das ist — wohl - ge - tan, er  
 what God does, — that is — done most well. He

Piano accompaniment for measures 23-28. It consists of two staves: treble and bass clef. The key signature is one sharp (F#). The time signature is 7/8. Fingerings are indicated below the notes: #, #, #, 6, 6, 6, 5, 7, 6.



*p*

*p*

*p*

ist mein Licht, mein Le - ben, er ist mei -  
 is my light, my liv - ing, he is

6 4 2

6

6 6 5

7

Le - - - - - ben, er  
 i: - - - - - ing, he

6 6 7 # # 6 6 5

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

39

Musical score for measures 39-43. The score is in G major (one sharp) and 4/4 time. It features piano (*p*) and forte (*f*) dynamics. The melody is in the right hand, and the bass line is in the left hand. There are fermatas over the final notes of measures 41 and 42.

ist mein Licht, mein Le - ben, er,  
 is my light, my liv - ing, he,

Piano accompaniment for measures 39-43. The left hand has figured bass notation: 6 5, 6 6, 6 4, 5 #, 7 #, 6 4. The right hand has chords and moving lines. A trill (*tr*) is marked above the final note of measure 43.

44

Musical score for measures 44-48. The score continues with piano (*p*) and forte (*f*) dynamics. It includes a trill (*tr*) in measure 47.

- ben, er ist\_ mein Licht, mein Le - ben,  
 - ing, he is\_ my\_ light, my liv - ing;

Piano accompaniment for measures 44-48. The left hand has figured bass notation: 5 #, 6 5, # 6 4 3, 6, #, 2. The right hand has chords and moving lines. A trill (*tr*) is marked above the final note of measure 48.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*p*

*p*

*p*

der mir nichts — Bö  
 he brings no —

*p*

6 6 7 6 6 6 5 4 3 7 6

*f* *p*

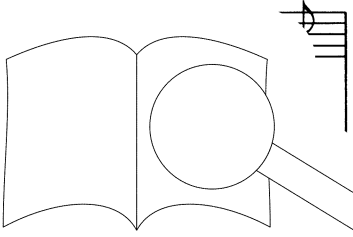
*f* *p*

*f* *p*

*f* *p*

gön - ni - gen nichts Bö - ses, nichts Bö - ses,  
*f* *p* *f* *p* *f* *p* *f* *p*  
 no e - vil, no e - vil,

o 6 8 7 6 7 5



60

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

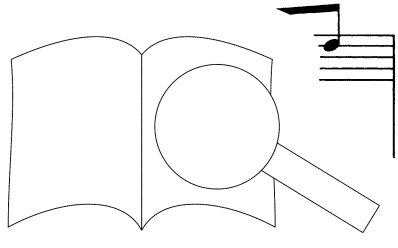
der mir nichts Bö - ses gön - nen kann, ich  
 he brings no e - vil, breaks the spell,

# # 6 6 5 7 6 6 6 6 4 2

66

- ben, ich will mich ihm er - ge -  
 - ing, to him I am sur - rend'r -

6 6 6 7 7 6 5 6



PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



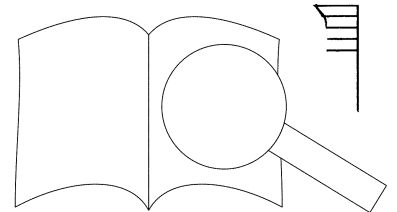
71

- ben, — ich wj''  
- ing, — to ' wj''

76

- ben, ich will  
- ing, to him

mich ihm er - ge -  
I am sur - rend'r -



Musical score for measures 81-86. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. Dynamic markings include *f* (forte) and *p* (piano).

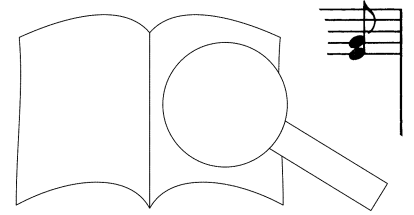
-ben, ich will mich ihm er - ge - ben  
 ing, to him I am sur-rend'r - ing

Piano accompaniment for measures 81-86. The bass line includes figured bass notation: # 6 5, # 6 4 3, 6 6 6, 6 7 6.

Musical score for measures 87-90. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. Dynamic markings include *p* (piano) and *f* (forte).

in Freud und Leid,  
 in joy and pain,

Piano accompaniment for measures 87-90. The bass line includes figured bass notation: 6, 6 4 #, 5, 6, #, #.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

92

*f* *p* *f* *p* *f* *p*

ich will mich ihm er - ge -  
 to him I am sur - rend'r

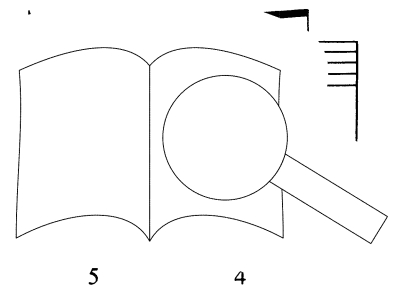
6 6 7  
 4 5 #  
 2

97

*f*

\_\_\_\_\_ in Freud und Leid!  
 \_\_\_\_\_ in joy and pain.

6 6 6 6 5#  
 4 5 4 #  
 2



PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

102

Musical score for measures 102-106. It consists of three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). Dynamics include *p* (piano) and *f* (forte).

Es kommt die \_\_\_\_\_ 7  
 Then comes the \_\_\_\_\_

Piano accompaniment for measures 102-106. It consists of two staves (treble and bass clef). Fingering numbers are provided below the notes: 6, 5, 5, 6, 5, 4, 2.

107

Musical score for measures 107-111. It consists of three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). Dynamics include *f* (forte) and *p* (piano).

es kommt die \_\_\_\_\_ Zeit,  
 then comes the \_\_\_\_\_ time,

Piano accompaniment for measures 107-111. It consists of two staves (treble and bass clef). Fingering numbers are provided below the notes: 6, 4, 5, 4, 6, 7, 6, 6, 5, 2, 4. A magnifying glass graphic is overlaid on the right side of the page.

112

*f* *p* *f* *p* *f* *p*

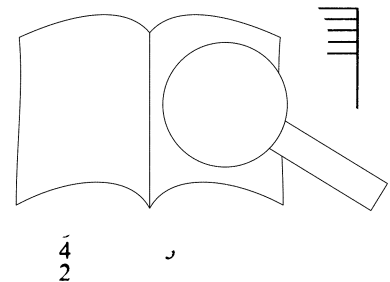
es kommt die \_\_\_\_\_ Zeit, da öf - fent-lich er - sche:  
 then comes the \_\_\_\_\_ time, when ev - 'ry - one is se

6 6 6 5 4 6 6  
 3 2

117

tre:

4 6 7 5 6 6 7  
 2 5 2 4 5 2



123

- lich, wie treu - lich er es mei - net,  
 - ful, how faith - ful he is deal - ing,

129

koi ie da öf - fent - lich er - schei -  
 when ev - 'ry - one is see -

Musical notation for measures 135-139, including vocal lines and piano accompaniment.

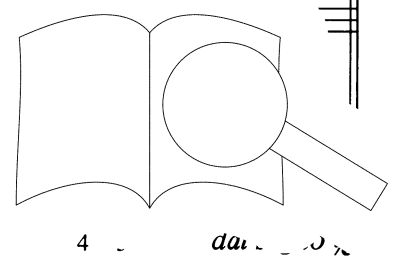
- net, wie treu - lich er -  
 - ing how faith - ful h

Musical notation for measures 135-139, including piano accompaniment with fingering numbers 7, 5, 6.

Musical notation for measures 140-144, including vocal lines and piano accompaniment.

mei - lich er es - mei - net.  
 aith - ful he is - deal - ing.

Musical notation for measures 140-144, including piano accompaniment with fingering numbers 6, 5, 4, 3, 5, 6, 4, 6, 6, 7, 6.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 5. Versus 5 (Aria)

Un poco allegro

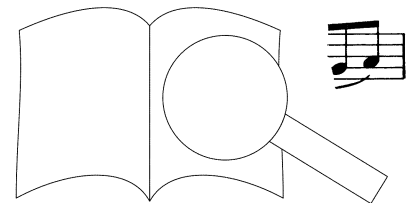
Oboe d'amore

Alto

Organo

Violoncello

Contrabbasso



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



6

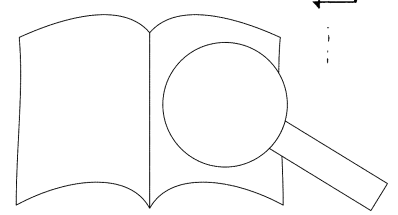
Was  
What

7 7 6 7 6 6 6 6 6 7 6  
# # 5 # 5 4+ 4+ 2 2 #

9

Gott tut, das ge-tan,  
God does, most well,

6 5 7 6 7 7 7  
5 4 # #



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

12

Musical staff with treble clef and key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes.

Musical staff with treble clef, mostly empty, with a few notes at the end.

was  
what

Piano accompaniment for the first system, showing chords and bass lines.

7 5 8 5 6 6 7 6  
4 5 # 2

Piano accompaniment for the second system, showing chords and bass lines.

15

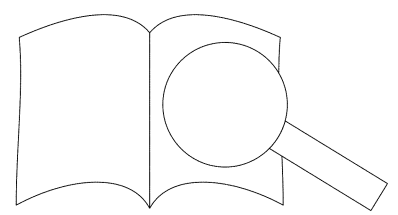
Musical staff with treble clef, starting with a piano (*p*) dynamic marking.

Musical staff with treble clef, containing the vocal line for the second system.

Gott tut, — ge- tan, — muß ich den — Kelch, den  
God does — most well. — Must I this — cup, this

Piano accompaniment for the second system, showing chords and bass lines.

7 6 5 7 6 7 # 5 4



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

18

Kelch gleich schmek-ken, muß ich den Kelch, den Kelch gleich schmek-ken, der  
 cup be\_\_ tast - ing, must I this\_\_ cup, this cup be\_\_ tast - ing? Though

6 6 7 # 6 7 7 6 6 6 6

21

bit - ter ist\_\_ .em Wahn,\_\_ der bit - ter ist\_\_  
 bit - ter it - to me,\_\_ though bit - ter it\_\_

6 6 5 6 6 5+ 6 7  
 4 3 5 4 # 5 4 4+ 5  
 2+

24

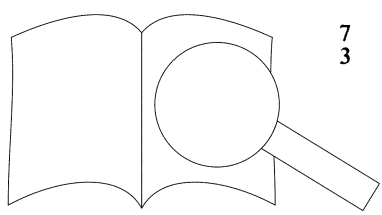
nach mei - nem Wahn, laß ich mich doch nicht, doch nicht  
 ap - pears to me, - yet noth - ing shall be, shall be

7 4# 6 4 6 5 7 7 # 5# 6

26

schrek - , laß ich mich doch nicht schrek -  
 fright'n - ag, yet noth - ing shall be fright'n -

5 7 # 5 6 7 7 3



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

28

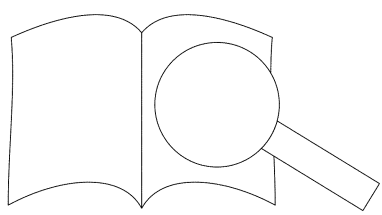
- ken, mich doch nicht schrek - ken,  
 - ing, yet noth - ing fright'n - ing;

♮ 6 6 # 7 5 6 7 6 5 6  
 5 $\sharp$  4 5 4 3 5 6 5 6

31

weil doch zu-letzt ich werd er-götzt  
 for in the end joy will de-scent

6 7 6 6 5 $\sharp$  4 $\sharp$  4 $\sharp$  6  
 4 # 4 # 2 6



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

34

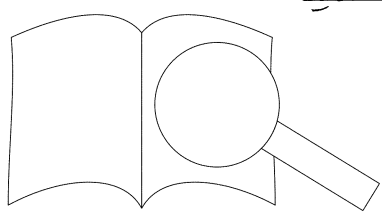
mit sü - ßem Trost, mit sü - ßem Trost im Her - zen, weil doch zu-letzt ich  
 with pre-cious peace, with pre-cious peace and com - fort, for in the end joy

6 5 7 # 6 5 7 # 6 5  
 3 5

37

werd er - göt- will de - s- us Trost, mit sü - ßem  
 peace, with pre - cious

7 7 7 # 6 7 9 8 6 5 4



PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

39

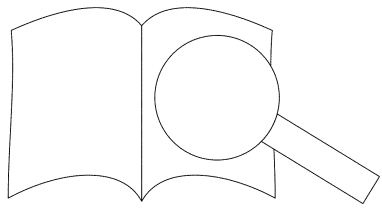
Trost, — mit sü - ßem Trost — im Her - zen; da  
 peace, — with pre - cious peace — and com - fort; then

6 7 7 9 8 6 5 6 6 5 7 5 6 7 6  
 4 7 # 9 8 # 5 6 6 5 # 4 3 4 7 6  
 2

42

wei - chen al - mer -  
 pass - es or - - -

4 8 6 7 7 5 5 6 7  
 4 # 4 # 4 # 4 # 4 # 4 #



45

Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with treble clef and key signature of one sharp (F#).

- zen, da wei - chen al - le Schmerzen, al - le Schmer -  
- row, then pass - es all my sor - row, all my sor

Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with bass clef and key signature of one sharp (F#).

7 9 8 7 5 4+ 6 # 4 6 7 6 3 2  
# 4 5 # 5 9

Musical staff with bass clef and key signature of one sharp (F#).

48

Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with treble clef and key signature of one sharp (F#).

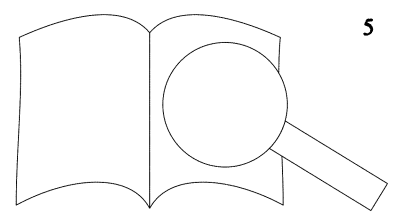
- en, da wei - chen, da  
- es, then pass - es, then

Musical staff with treble clef and key signature of one sharp (F#).

Musical staff with bass clef and key signature of one sharp (F#).

5 9 8 6 6 7 5  
4 # 5

Musical staff with bass clef and key signature of one sharp (F#).



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



51

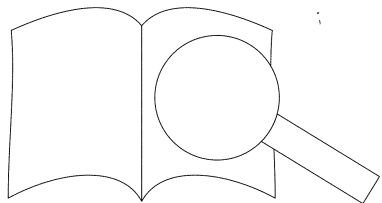
wei-chen al - le Schmer - - - - zen, da wei-chen al - le Schmer - zen,  
*pass-es all my sor - - - - row, then pass-es all my sor - row,*

7 6 6 6 5 9 6 6 7 7 6 # 6 5 6 6

54

al - le Schmer-zer  
*all my sor - ,*

6 6 6 7 5 6 7 6 5  
 4 3 2



57

Musical staff 1 (Melody) for measures 57-60.

Musical staff 2 (Empty) for measures 57-60.

Musical staff 3 (Right Hand) and staff 4 (Left Hand) for measures 57-60. Includes fingering numbers: 7 5 6 7 6 7 6 8 6 7.

Musical staff 5 (Left Hand) for measures 57-60.

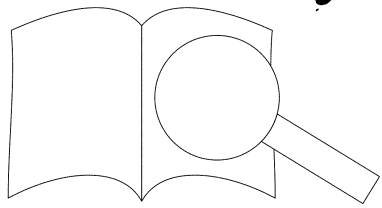
60

Musical staff 1 (Melody) for measures 60-63.

Musical staff 2 (Empty) for measures 60-63.

Musical staff 3 (Right Hand) and staff 4 (Left Hand) for measures 60-63. Includes fingering numbers: 6 7 6 6 6 6 7.

Musical staff 5 (Left Hand) for measures 60-63.



PROBEPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert

# 6. Versus ultimus (Choral)

Corno I

Corno II

Timpani

Flauto traverso

Oboe d' amore

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso

3

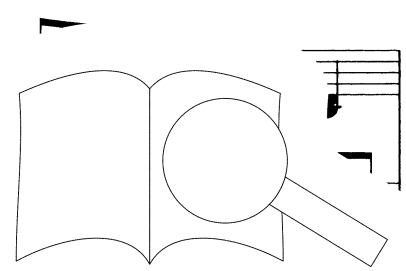
Was  
What

Was  
What

Was  
What

Was  
What

6 4 3 7 5 4 # 6 5 4 3 7 6 4 6 6  
5 2



5 3

PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

6

Gott tut, das ist wohl  
 God does, that is done

Gott tut, das ist hl  
 God does, that is

Gott tut, das  
 God does, that

Gott tut, das  
 God does, that

wohl - ge - tan,  
 done - most well,

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

5 6 6 6 8 7 6 7 7 5

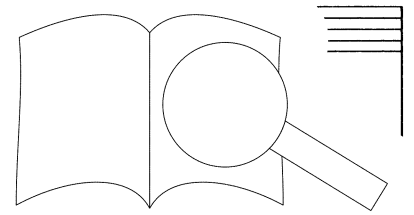
9

da - bei will ich ver - blei - - - ben;  
 there - in I rest - - - ing.

da - bei will ich ver - blei - - - ben;  
 there - in I rest - - - ing.

da ich ver - blei - - - ben;  
 there will be rest - - - ing.

will ich ver - blei - - - ben;  
 I will be rest - - - ing.



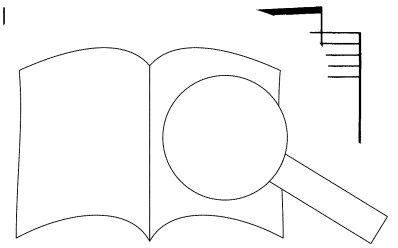
PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

12

6 6 4 3 7 5 4 #

5 4 2



PROBE-PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

15

es mag m rau - he Bahn  
When I rough - est path

ich auf die rau - he Bahn  
I must walk the rough - est path

es mag mich auf die rau - he Bahn  
When I must walk the rough - est path

6 7 5 3 5 6 6

5 4 5 5 6

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

E - lend trei - ben,  
 sor - row pres - su

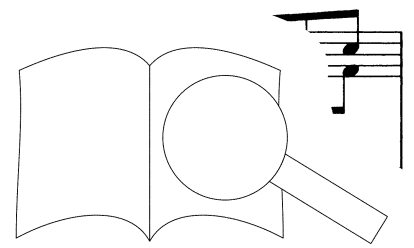
E - lend trei  
 sor - row pres

E - lend  
 sor - row

- ben,  
 - sure,

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

5 5 6  
 5



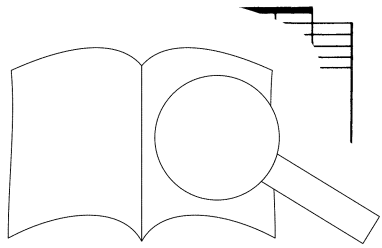
so mich ganz vä - ter -  
 be most fa - ther -

Gott mich ganz vä - ter -  
 will be most fa - ther -

so wird Gott mich ganz vä - ter -  
 then God will be most fa - ther -

so wird Gott mich ganz vä - ter -  
 then God will be most fa - ther -

6 4 3 7 5 4 # 6 5 4 7h 4 6 5



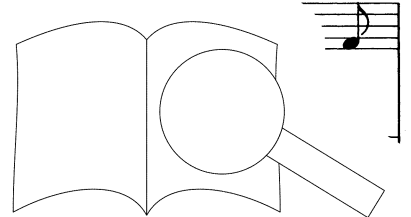
5h

lich in sei - nen Ar - men - ten;  
 ly; guard me in ten - cy.

lich in sei - ner Ar - - ten;  
 ly; guard me i - - ner - - cy.

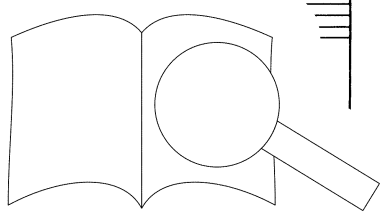
lich in aen hal - - ten;  
 ly; guard der mer - - cy.

Ar - men hal - - ten;  
 ten - der mer - - cy.



PROBEPARTITUR  
 Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

7 # 6 7 # 6



laß seek ich his  
 drum I laß seek ich his  
 drum I laß seek ich his  
 drum I laß seek ich his

PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

31

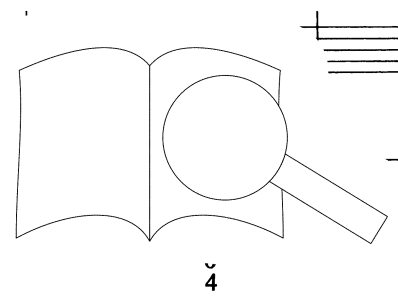
ihn nur wal - - - ten  
guid - ance sole - - -

ihn nur wal -  
guid - ance sole

ihn nur  
guid - ance

- ten.  
- ly.

6 6 6  
5 5 5



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

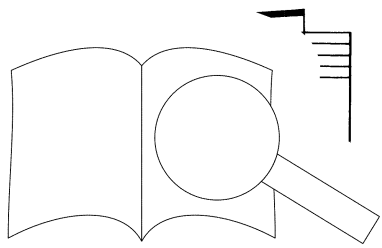
34

tr

tr

6 6 6 7  
4 5# 4 4 2

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



37

First system of musical notation, measures 37-39. It consists of three staves: a top treble staff with a melody, a middle treble staff with a similar melody, and a bottom bass staff with a bass line. The key signature has one sharp (F#).

Second system of musical notation, measures 40-42. It consists of two treble staves with a complex, fast-moving melodic line and a bass staff with a bass line. Trills (tr) are indicated above notes in measures 41 and 42.

Third system of musical notation, measures 43-45. It consists of three staves: two treble staves with a complex melodic line and a bass staff with a bass line. Trills (tr) are indicated above notes in measures 44 and 45.

Fourth system of musical notation, measures 46-47. It consists of two treble staves with a complex melodic line and a bass staff with a bass line. Trills (tr) are indicated above notes in measures 46 and 47.

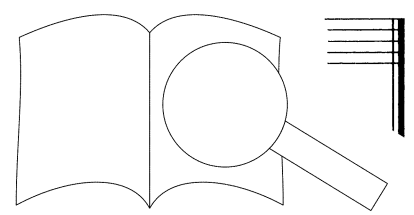
Fifth system of musical notation, measures 48-49. It consists of two treble staves with a complex melodic line and a bass staff with a bass line. Trills (tr) are indicated above notes in measures 48 and 49.

Sixth system of musical notation, measures 50-51. It consists of two treble staves with a complex melodic line and a bass staff with a bass line. Trills (tr) are indicated above notes in measures 50 and 51.

Seventh system of musical notation, measures 52-53. It consists of two treble staves with a complex melodic line and a bass staff with a bass line. Trills (tr) are indicated above notes in measures 52 and 53.

Eighth system of musical notation, measures 54-55. It consists of two treble staves with a complex melodic line and a bass staff with a bass line. Trills (tr) are indicated above notes in measures 54 and 55.

Ninth system of musical notation, measures 56-58. It consists of two treble staves with a complex melodic line and a bass staff with a bass line. Trills (tr) are indicated above notes in measures 56 and 57.



6 4 3 7 5 4 # 5 4 3 7 4 6 6 5 7 5

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag