

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

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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

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

Aufführungsdauer/Duration: ca. 23 min.

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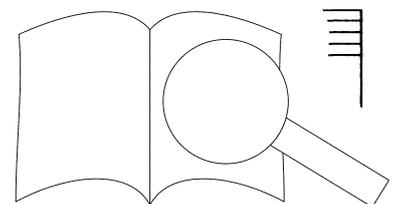
Generalbassaussetzung: Paul Horn

English version by

Vernon and Jutta Wicker

4

6 7 6 6 6 6 5 6 4 2 2

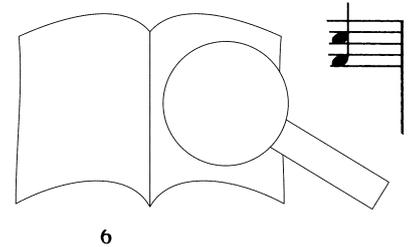


8

tr

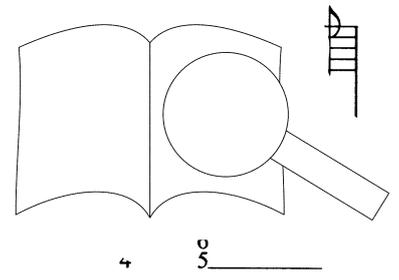
tr

7 7 7 7 8 6

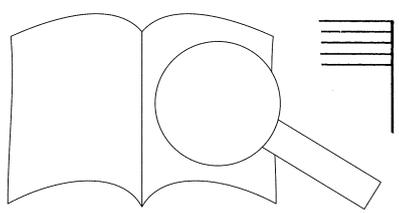


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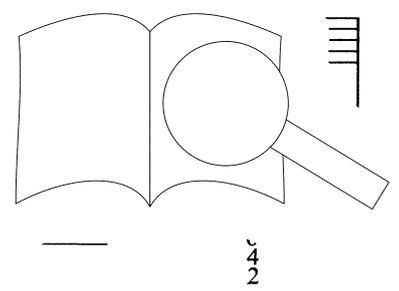
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6 4 7 6 5 4 6

4 3 2



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Gott tut,
God does,

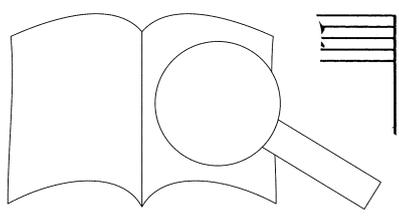
das ist wohl
that is well

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,

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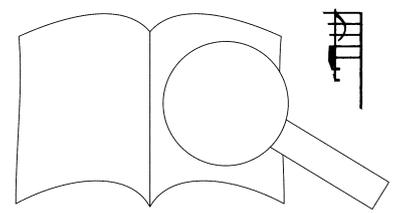
Musical notation for the first system, measures 25-27. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a middle treble clef staff, and a bass clef staff. The music features eighth and sixteenth notes with various rests.

Musical notation for the second system, measures 28-30. It consists of three staves. The top staff has a complex melodic line with many sixteenth notes. The middle and bottom staves provide accompaniment with eighth notes.

Musical notation for the third system, measures 31-33. It consists of three staves. The top staff has a melodic line with dynamic markings *f* and *p*. The middle and bottom staves have accompaniment.

Four empty musical staves for the fourth system, arranged in two pairs of two staves each. The top pair is in treble clef and the bottom pair is in bass clef, both with a key signature of one sharp.

Musical notation for the fifth system, measures 34-36. It consists of two staves. The top staff has a melodic line with notes G4, A4, B4, and C5. The bottom staff has accompaniment. Below the staves are the numbers 5, 6, and 7.



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28

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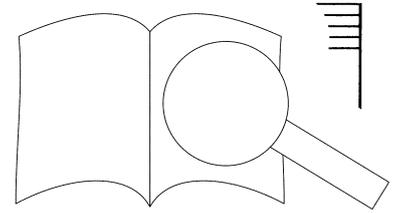
6 5 5 6 4 6 5 7

bleibt ge -
will is -

es bleibt ge -
his will is

es bleibt ge -
his will is

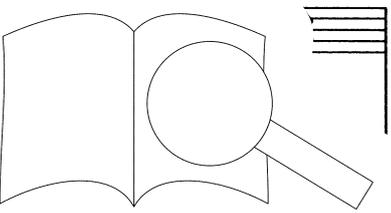
es bleibt ge - recht sein
his will is just for -



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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.

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

Musical score system 1, measures 37-39. It consists of three staves: two treble clefs and one bass clef. The music features a mix of quarter and eighth notes with rests.

Musical score system 2, measures 40-42. It consists of two treble clef staves. The music features a mix of quarter and eighth notes with rests.

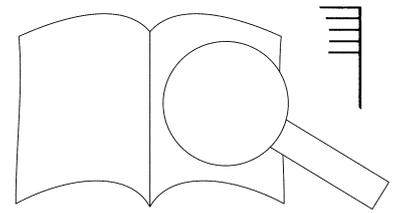
Musical score system 3, measures 43-45. It consists of three staves: two treble clefs and one bass clef. The music features a mix of quarter and eighth notes with rests.

Musical score system 4, measures 46-48. It consists of two treble clef staves. The music features a mix of quarter and eighth notes with rests.

Musical score system 5, measures 49-51. It consists of two treble clef staves. The music features a mix of quarter and eighth notes with rests.

Musical score system 6, measures 52-54. It consists of two treble clef staves. The music features a mix of quarter and eighth notes with rests.

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Musical notation for the first system, consisting of three staves (treble, treble, and bass clef). The first two staves contain melodic lines with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

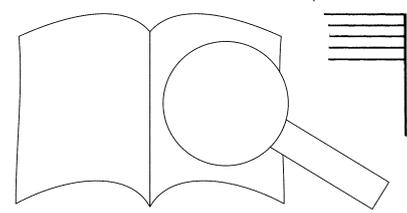
Two empty musical staves (treble and bass clef) for the second system.

Musical notation for the third system, consisting of three staves (treble, treble, and bass clef). The first two staves contain melodic lines with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.

Two empty musical staves (treble and bass clef) for the fourth system.

Two empty musical staves (treble and bass clef) for the fifth system.

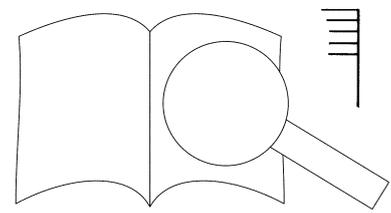
Musical notation for the sixth system, consisting of two staves (treble and bass clef). The notation includes notes and rests, with a large watermark 'PROBE-PARTITUR' overlaid across the system.



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

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43

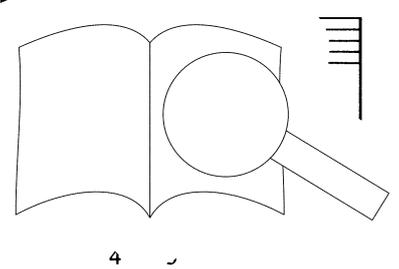


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49

6 8 7 7 6 6 -



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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.

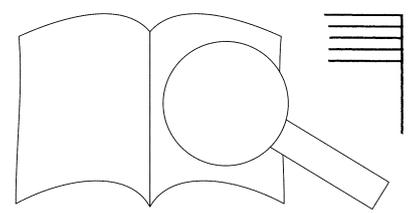
Musical staff system 2, consisting of two staves (Treble and Alto clefs) with a key signature of one sharp (F#). The top staff contains a melodic line with eighth notes and slurs, while the bottom staff contains a supporting line with quarter notes.

Musical staff system 3, consisting of three staves (Treble, Alto, and Bass clefs) with a key signature of one sharp (F#). The top staff continues the melodic line from the previous system, 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.



6/4

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wie
What

er
he

mei
cides

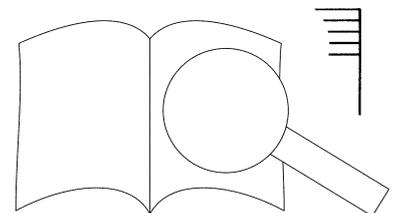
ne
is

wie er fängt
What he de -

wie er fängt
What he de -

wie er fängt
What he de -

7 6 5 4 6 6 6
4 3 2 — — — 2



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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

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First system of musical notation (measures 61-63). It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The music features eighth and sixteenth notes with various rests.

Second system of musical notation (measures 64-66). It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The music continues with eighth and sixteenth notes.

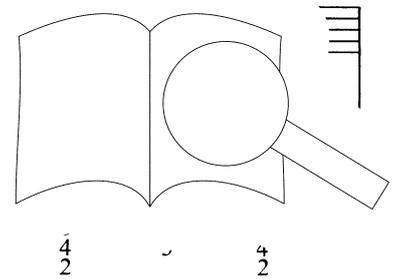
Third system of musical notation (measures 67-70). It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. Dynamic markings *p* and *f* are present. The music features eighth and sixteenth notes.

Fourth system of musical notation (measures 71-72). It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The music continues with eighth and sixteenth notes.

Fifth system of musical notation (measures 73-74). It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The music continues with eighth and sixteenth notes.

Sixth system of musical notation (measures 75-76). It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The music continues with eighth and sixteenth notes.

Seventh system of musical notation (measures 77-79). It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The music continues with eighth and sixteenth notes.



5
3
6
4
7
5

4
2
~
4
2

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will in ich him

will ten be

will in

ihm I hal-will

ch him

ihm I hal-will ten be

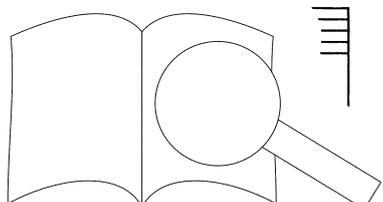
ill in ich him ihm I hal-will ten be stil rest le, ing, ihm I

6 5 4

7 6 5 7 6 5

0 4 2

6 4 2

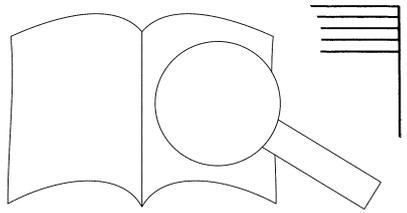


stil - - - le
 rest - - -

- ten stil -
 be rest

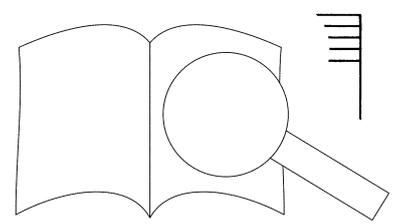
8
 stil - le.
 rest - ing.

- le.
 - ing.



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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

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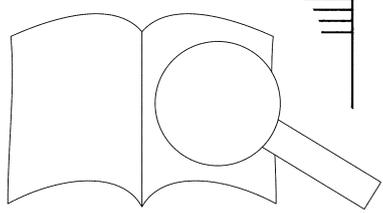
der
help

der
in

der in der
help me in

der in der
help me in

der, der in der
help, help me in



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Not
need,

wohl
knows
weiß
well

Not
need,

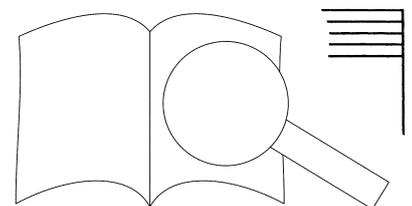
mich wohl weiß zu er -
he knows well to sus -

Not
need,

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

Not
need,

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



5
4h

3

7
4h
2

5
3

6
5h

5

9

8
3

7
9

5

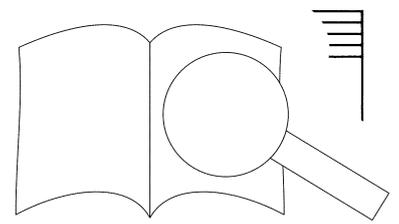
zu er - hal - ten;
to sus - tain me;

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

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

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

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



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Musical notation for the first system, measures 87-89. 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 various rhythmic patterns and melodic lines.

Musical notation for the second system, measures 90-92. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music continues with complex rhythmic and melodic structures.

Musical notation for the third system, measures 93-95. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. Dynamic markings 'f' and 'p' are present. The music features intricate melodic lines and rhythmic accompaniment.

Musical notation for the fourth system, measures 96-98. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music continues with complex rhythmic and melodic structures.

Musical notation for the fifth system, measures 99-101. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music continues with complex rhythmic and melodic structures.

Musical notation for the sixth system, measures 102-104. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music continues with complex rhythmic and melodic structures.

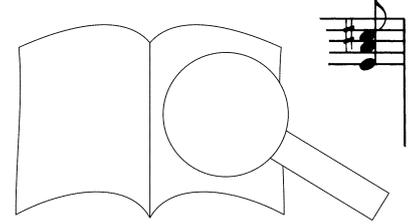
Musical notation for the seventh system, measures 105-107. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music continues with complex rhythmic and melodic structures.

Musical notation for the eighth system, measures 108-110. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music continues with complex rhythmic and melodic structures.

Musical notation for the ninth system, measures 111-113. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music continues with complex rhythmic and melodic structures.

Musical notation for the tenth system, measures 114-116. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music continues with complex rhythmic and melodic structures.

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Musical notation for the first system, measures 90-92. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano accompaniment. The key signature has one sharp (F#).

Musical notation for the second system, measures 93-95. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano accompaniment. The key signature has one sharp (F#).

Musical notation for the third system, measures 96-98. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano accompaniment. The key signature has one sharp (F#).

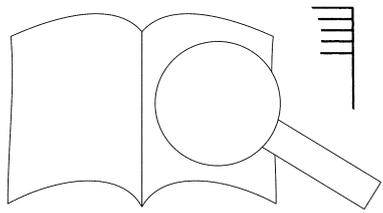
Musical notation for the fourth system, measures 99-101. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano accompaniment. The key signature has one sharp (F#).

Musical notation for the fifth system, measures 102-104. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano accompaniment. The key signature has one sharp (F#).

Musical notation for the sixth system, measures 105-107. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano accompaniment. The key signature has one sharp (F#).

Musical notation for the seventh system, measures 108-110. It consists of three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano accompaniment. The key signature has one sharp (F#).

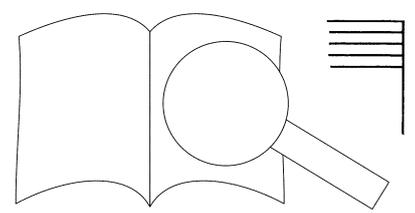
4 2 5 3 6 4 5 6 2 5 3 6 4 5 4 2 4 3



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laß ich
reign I
drum the laß ich ihn nur
the reign I give him
drum the laß ich ihn nur
the reign I give him
drum the laß ich ihn nur
the reign I give him

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

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.

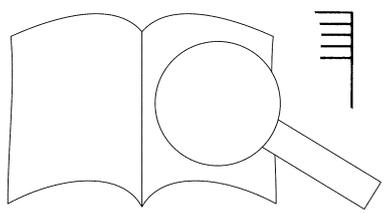
Musical notation for the fourth system, measures 108-110. It consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line.

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.

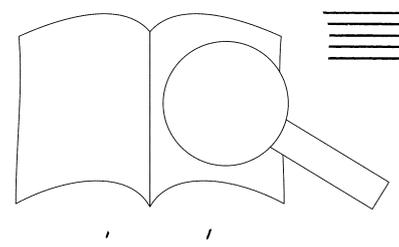
Musical notation for the sixth system, measures 114-116. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. Below the staves are the numbers 7, 6, 7, 5, 9, 5.

Diagram of a book with a magnifying glass. Below the diagram are the numbers 7, 4, 2 and 5, 3.

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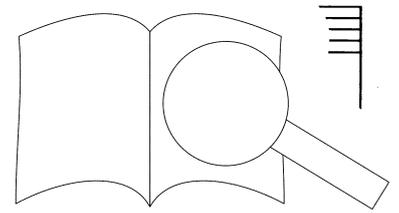


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7 7 7 7 7 6 0
 3 4 5 2 3



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

Musical notation for the second system, measures 4-6. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The music continues with eighth and sixteenth notes and includes a slur over the second system's treble staff.

Musical notation for the third system, measures 7-9. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a second treble clef staff, and a bass clef staff. The music continues with eighth and sixteenth notes and includes a slur over the third system's treble staff.

Empty musical staff for the fourth system, consisting of a treble clef staff with a key signature of one sharp (F#).

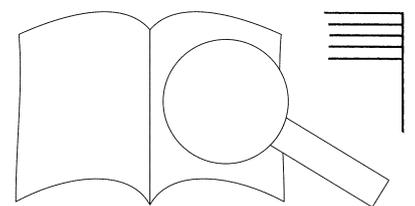
Empty musical staff for the fifth system, consisting of a treble clef staff with a key signature of one sharp (F#).

Empty musical staff for the sixth system, consisting of a treble clef staff with a key signature of one sharp (F#).

Empty musical staff for the seventh system, consisting of a bass clef staff with a key signature of one sharp (F#).

Musical notation for the eighth system, measures 10-12. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music features chords and eighth notes.

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



5 6 5

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tr ~~~~~

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

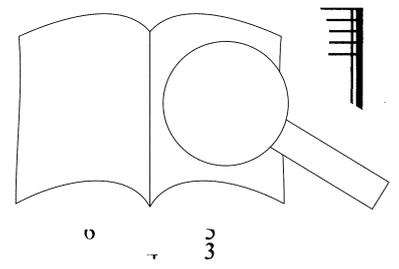
Second system of musical notation, consisting of three staves with various notes and rests.

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, -.



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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 -

p

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

ta
w

ist - tan, was Gott tut, das ist
well, what God does, that is

6 6 5 6 # 6 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

5 4 5 5 4 5

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 6 7 5

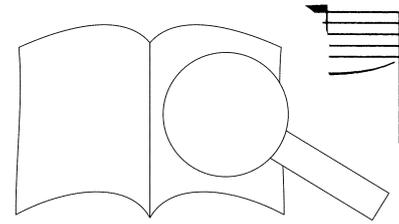
27

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

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

5 5 6 6 9 6 7 7 #

5 5 4 5 9 6 5 5 #



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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 4 5 4 6 4 5 4

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

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

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

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
 5 4 4 5 4 6

4 4

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 \sharp 6 \sharp 6 6 7 \sharp 5 6 5 6 \flat 6 6 6 \flat 7 \flat 7 \sharp 6 9 \sharp
 4 5 4 4 5 \sharp 4 \sharp 4 5 \sharp 4 4

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;

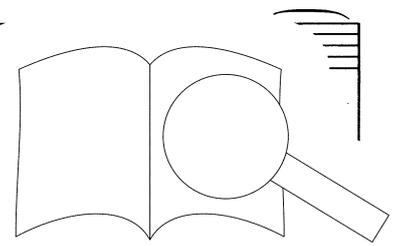
6 6 6 7 5 6 7 5 6

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

4 5
 2



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

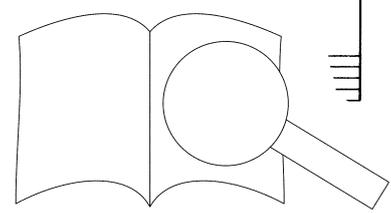
3. Versus 3 (Aria)

Flauto traverso

Soprano

Basso continuo
(Organo,
Violoncello)

p *sempre*



8

6 5 7 6 6 6

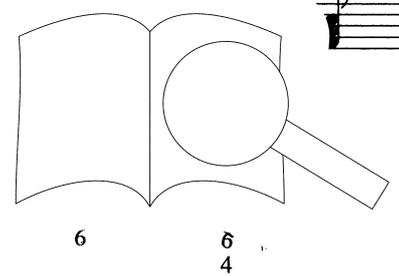
10

7 6 6 5_b 5 5 6 6 5⁺ 4 2 6 4 2

12

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

6 7 # Fine 6 4 6 6 6 6 6



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 f

18

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

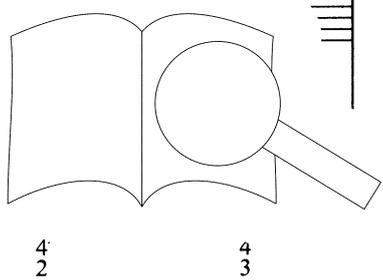
7 6 # 7 6 4+ 5 6 3 2

20

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

6 7 6 4 6 7 5 2 3

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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

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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

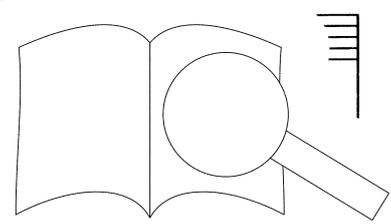
6 7 9 # 7 5 6 6 7 # 4
 5 # # # # 5 5 4+ # # 2

35

nei, nicht Gift vor
 help, not harm, when

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

*) für



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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

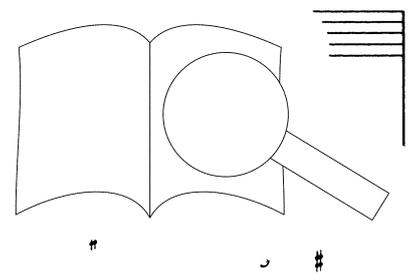
als mein Arzt und Wun-der-mann, Gift ein -
 as my great phy - si - cian will al - ways

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

42

Ar - ze - nei.
 I need help.

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



45

47

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

50

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

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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

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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

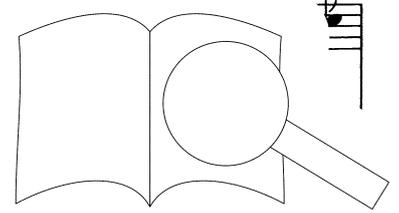
will ich auf au - en und
 on him l build - ing and

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

65

- de trau -
 - cy_ trust -

6 7 7 6 7
 5 5 5 5 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

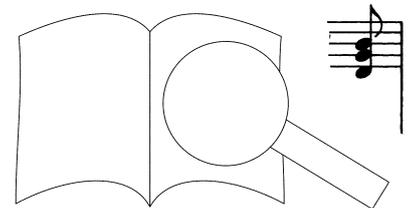
Viola

Basso

Col. (SSO)

Original evtl. gemindert

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.

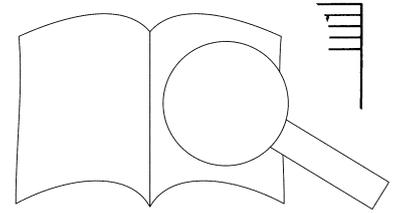
Musical notation for measures 12-17. This section includes a piano solo with chords and a bass line. Fingerings are indicated by numbers 6, 7, 5, #, #, 6, 7, #, 6, 4, 2. The system concludes with a double bar line.

12

Musical notation for measures 18-23. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

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 system concludes with a double bar line.

Was
What

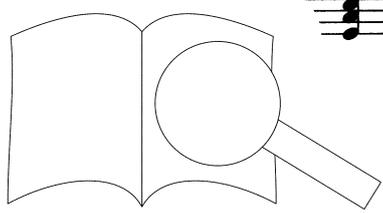


17

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

23

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



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p

p

p

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

6 4 2

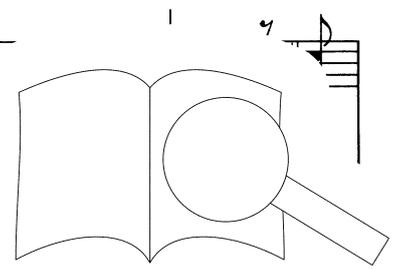
6

6 6 5

7

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

6 6 7 # # 6 6 5



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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 accompaniment is in the left hand. The lyrics are: "ist mein Licht, mein Le - ben, er, is my light, my liv - ing, he,"

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

Piano accompaniment for measures 39-43. The score includes fingering numbers: 6 5, 6 6, 6 4, 5 #, 7 #, 6 4.

44

Musical score for measures 44-48. 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 accompaniment is in the left hand. The lyrics are: "- ben, er ist mein Licht, mein Le - ben, - ing, he is my light, my liv - ing;"

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

Piano accompaniment for measures 44-48. The score includes fingering numbers: 5 #, 6 5, # 6 4 3, 6, #, 2.

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* *f* *p*
 no e - vil, no e - vil,

o 5 8 7 6 7 5

60

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

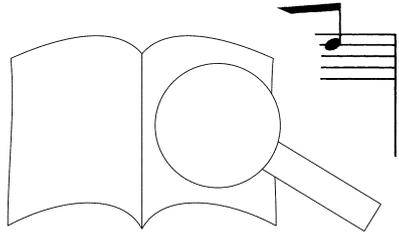
der mir nichts Bö - ses gön - nen kann, ich
 he brings no e - vil, breaks the spell,

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



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81
 Musical notation for measures 81-86, including vocal line and piano accompaniment. Dynamics include *f* and *p*.

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

Figured bass notation for piano accompaniment: # 6 5, # 6 4 3, 6 6 6, 6 7 6

87
 Musical notation for measures 87-90, including vocal line and piano accompaniment. Dynamics include *f* and *p*.

in Freud und Leid,
 in joy and pain,

Figured bass notation for piano accompaniment: 6 6 5, 6 4 #, #, #
 Magnifying glass icon with number 5 below it.

92

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

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

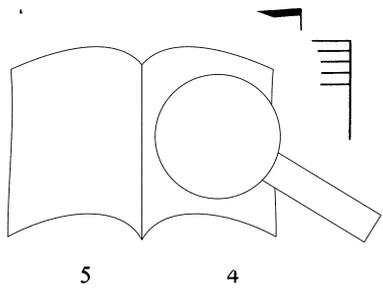
6 6 7
 4 5 #
 2

97

f

_____ in Freud und Leid!
 _____ in joy and pain.

6 6 6 6 5
 4 5 4 #
 2



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.

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

4 2

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123

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

129

ko i e da öf - fent - lich er - schei -
 when ev - 'ry - one is see -

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

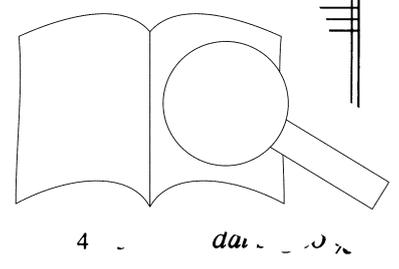
- net, wie treu - lich er -
 - ing how faith - ful h

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, 7, 6.



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5. Versus 5 (Aria)

Un poco allegro

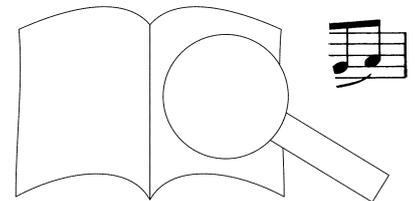
Oboe d'amore

Alto

Organo

Violoncello

Contrabbasso



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6

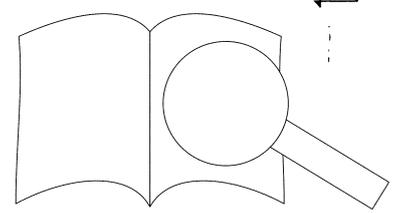
Was
What

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 5 # 7
4



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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

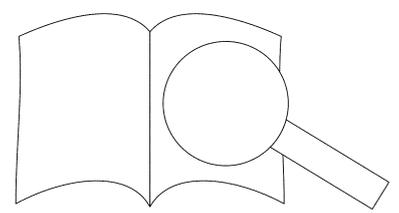
Musical staff with treble clef, starting with a piano (*p*) dynamic marking.

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



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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

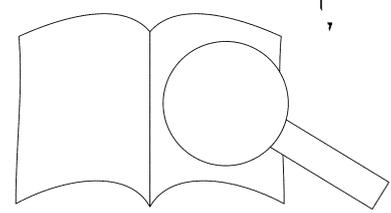
6 6 7 # 6 7 7 6 6 6 6

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+

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24

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

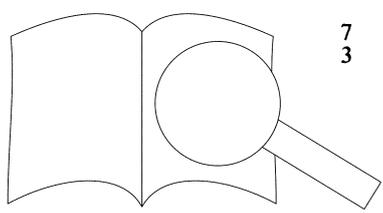
7 4# 6 4 6 5 7 7 # 5# 6

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

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28

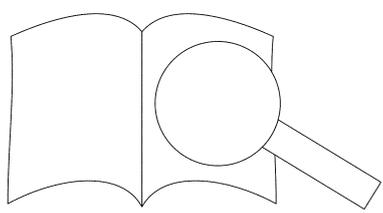
- ken, mich doch nicht schrek - ken,
 - ing, yet noth - ing fright'n - ing;

♮ 6 6 # 7 5 6 7 6 5 6
 5♯ 4 5 4 3 5 6 5 6

31

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

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



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34

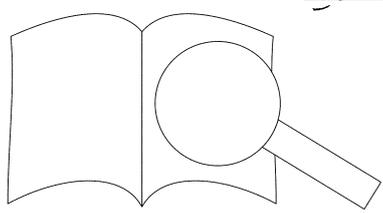
mit sü - ßem Trost, mit sü - ßem Trost im Her - zen, weil doch zu-letzt ich
 with pre-cious peace, with pre-cious peace and com - fort, for in the end joy

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



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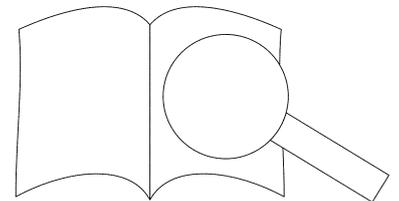
39

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

42

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

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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#).

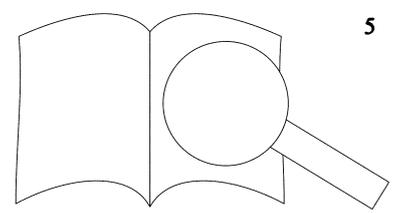
Musical staff with treble clef and key signature of one sharp (F#).

- 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



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51

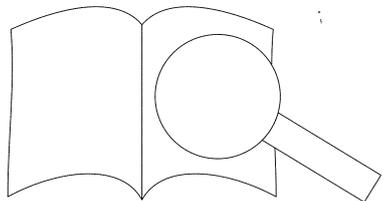
wei-chen al - le Schmer - - - zen, da wei-chen al - le Schmer - zen,
pass-es all my sor - - - row, then pass-es all my sor - row,

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

54

al - le Schmer-zer
all my sor - r

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.

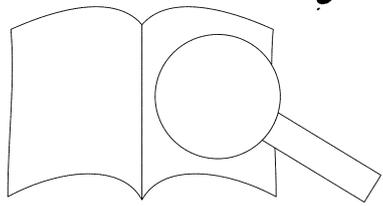
60

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.



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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

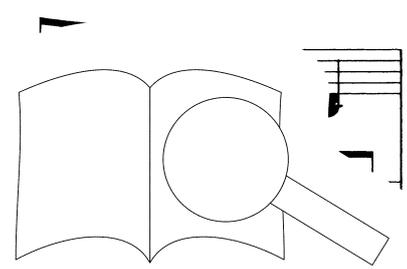
Was
What

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

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6

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

5 6 6 6 8 7 6 7 7 5

9

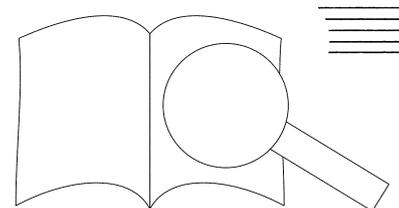
da - bei will I ben;
 there - in I ing.

da - bei wi' - - - blei - - - ben;
 there - in - - - rest - - - ing.

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

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

7 5 7 7 6 9 7 5 5 6 5



12

tr

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6 6 4 3 7 5 4 #

5

4
2

15

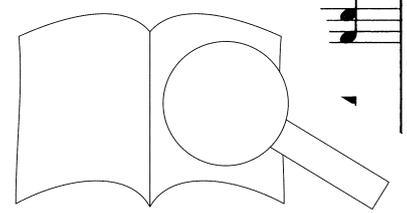
es mag m rau - he Bahn
 When I rough - est path

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

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

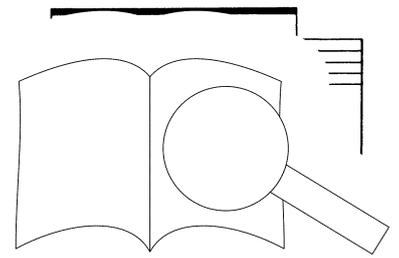
6 7 5 3 5 6 6



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



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Tod und
 death and

Not, Tod und
 toil, death and

Not, Tod und
 toil, death and

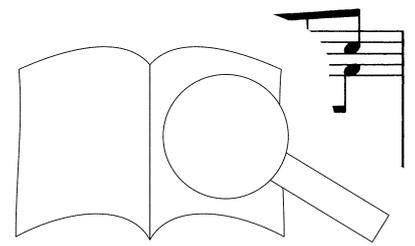
Not, Tod und
 toil, death and

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

E - lend trei
sor - row pres

E - lend
sor - row

- ben,
- sure,



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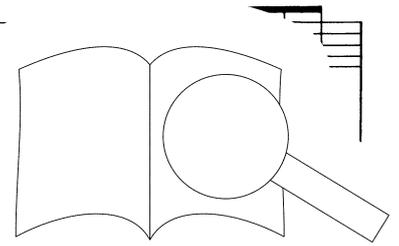
so mich ganz vä - ter -
 be most fa - ther -

Gott mich ganz vä - ter -
 d 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



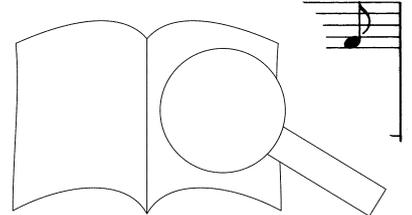
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lich in sei - nen Ar - men - ten;
 ly; guard me in ten - cy.

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

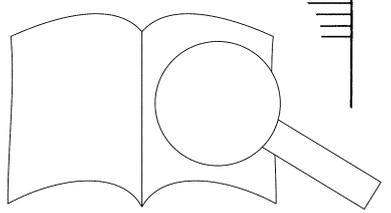
lich in aen hal - - ten;
 ly; guard der mer - - cy.

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



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7 # 6 7 # 6



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31

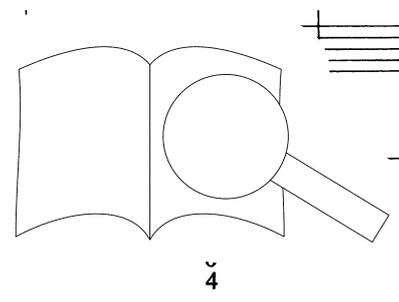
ihn nur wal - - - ten
guid - ance sole - - -

ihn nur wal -
guid - ance sole

ihn nur
guid - ance

- ten.
- ly.

6 6 6
5 5 5



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34

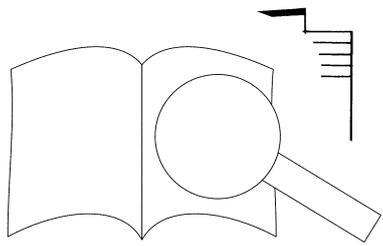
tr

tr

6 6 6 7
4 5# 4 4 2

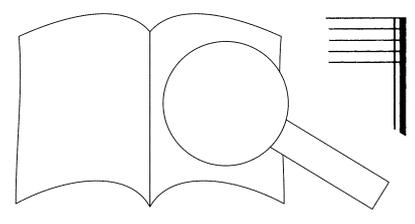
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37

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



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