

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

Vers 1 (Coro)  
Vivace

Measures 1-3 of the first system. The treble clef part features a complex texture of chords and moving lines, while the bass clef part provides a steady accompaniment with eighth notes and rests.

Measures 4-6 of the second system. The treble clef part continues with intricate chordal patterns and melodic fragments, and the bass clef part maintains the rhythmic accompaniment.

Measures 7-9 of the third system. The treble clef part shows a change in texture with more active melodic lines, and the bass clef part continues with the accompaniment.

Measures 10-12 of the fourth system. The treble clef part features a series of sixteenth-note passages, and the bass clef part continues with the accompaniment.

Measures 13-15 of the fifth system. The treble clef part includes a trill (tr) in measure 14, and the bass clef part continues with the accompaniment.

16

*p*

18

20

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

Soprano

Was Gott tut, das  
What God does is

Alto

Was  
What

Tenore

Was  
What

Basso

Was  
What

**A**

2211

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

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

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

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

25

28

31

**B**

es bleibt ge -  
of this be

es bleibt ge -  
of this be

es bleibt ge -  
of this be

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

34

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

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

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

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

37

Musical score for measures 37-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a complex texture with many beamed sixteenth notes in the treble and a more rhythmic bass line.

40

Musical score for measures 40-43. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with intricate sixteenth-note patterns in the treble and a steady bass line.

43

Musical score for measures 43-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff shows a continuation of the sixteenth-note texture, while the bass staff has a more melodic line.

46

Musical score for measures 46-49. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music maintains its intricate sixteenth-note texture in both hands.

49

Musical score for measures 49-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 49 features a trill in the treble staff, indicated by a wavy line and the letter 'tr'. A dynamic marking of *p* (piano) is present in measure 51.

52

Musical score for measures 52-55. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music concludes with a final sixteenth-note flourish in the treble and a simple bass line.

55

C

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

wie  
al -

wie  
al -

C

wie  
al -

57II

ne Sa - - - - - chen an,  
our joys are none,

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

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

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

60

63

66

**D**

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

**D**

69

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

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

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

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

72

74



76

**E**

Er ist mein Gott,  
He is our Guide,

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

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

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

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with quarter and eighth notes. Dynamics include *f* and *p*.

79

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

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

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

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

The piano accompaniment continues with a treble and bass clef staff. The treble staff has a dense texture of chords and moving lines, while the bass staff remains more rhythmic. Dynamics include *f* and *p*.

82

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

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

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

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

85

hal - - - - - ten:  
 hold us,

- - - - - ten:  
 us,

- - - - - ten:  
 us,

- - - - - ten:  
 us,

88

Musical score for measures 88-90, piano accompaniment. The score is in G major and 3/4 time. It features a complex texture with multiple voices in both hands. The right hand (R.H.) has a melodic line with many sixteenth and thirty-second notes, while the left hand (L.H.) provides a rhythmic accompaniment with chords and moving lines. Dynamics include *p* and *f*. A fermata is present over the final measure of the system.

91

Musical score for measures 91-93, piano accompaniment. The texture continues with intricate figuration in both hands. The right hand features a prominent melodic line with many sixteenth notes. The left hand has a steady accompaniment. Dynamics include *p* and *f*. A fermata is present over the final measure of the system.

94

**F**

drum laß ich ihn nur  
and in His im - age

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

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

**F**

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

Vocal score for measures 94-96. The vocal line is in G major and 3/4 time. The lyrics are: "drum laß ich ihn nur and in His im - age wal - mould". The piano accompaniment is in G major and 3/4 time, featuring a complex texture with many sixteenth and thirty-second notes in both hands. Dynamics include *f*. A fermata is present over the final measure of the system.

97

musical score for measures 97-100. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: *wal - ten. us. mould us. us. us. us.*

100

piano accompaniment for measures 100-102. The music is in G major and 3/4 time. It features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

103

piano accompaniment for measures 103-105. The music continues with similar rhythmic patterns, featuring sixteenth-note runs in the right hand and chords in the left hand.

105||

Musical score for measures 105-107. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). Measure 105 features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Measure 106 continues with similar textures. Measure 107 shows a change in texture with more sustained notes in the right hand and a bass line in the left hand. The left hand is labeled "L.H." in two places. A dynamic marking *f* is present in measure 106. Trill ornaments are indicated above the notes in measures 105 and 107.

108

Musical score for measures 108-110. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). Measure 108 features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Measure 109 continues with similar textures. Measure 110 shows a change in texture with more sustained notes in the right hand and a bass line in the left hand. The left hand is labeled "L.H." in two places. Trill ornaments are indicated above the notes in measures 108 and 109.

111

Musical score for measures 111-113. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). Measure 111 features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Measure 112 continues with similar textures. Measure 113 shows a change in texture with more sustained notes in the right hand and a bass line in the left hand.

114

Musical score for measures 114-116. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). Measure 114 features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Measure 115 continues with similar textures. Measure 116 shows a change in texture with more sustained notes in the right hand and a bass line in the left hand.

Vers 2 Duetto

Alto

Tenore

Was Gott  
What God

5

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

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

9

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

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

12

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

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

15

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

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

18

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

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

21

21 (A)

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

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

*p*

27

- er führet mich auf rech- - - - ter Bahn, \_\_\_\_\_  
 all e - vil paths He bids us shun, \_\_\_\_\_

\_\_\_\_\_ auf rechter Bahn, \_\_\_\_\_  
 \_\_\_\_\_ He bids us shun, \_\_\_\_\_



2911

er führet mich auf rechter Bahn, auf rechter  
all e - vil paths He bids us shun, He bids us

er führet mich auf rechter Bahn, auf rechter  
all e - vil paths He bids us shun, He bids us

(B)

32

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

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

35

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

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

38

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

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

41

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

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

44

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

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

47 (C)

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

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

50

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

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

53

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

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

56

*tr*  
 Hän - - den, es steht in sei - nen Hän - - den, es steht in  
 van - - ish, hard tasks in His hands van - - ish, hard tasks in  
  
*tr*  
 Hän - - den, es steht in sei - nen Hän - - den, es steht in  
 van - - ish, hard tasks in His hands van - - ish, hard tasks in  
  
 (Piano accompaniment)

59

sei - nen Händen.  
 His hands van - ish.  
  
 seinen Händen.  
 His hands van - ish.  
  
 (Piano accompaniment)

Vers 3 (Aria)

(71)  
*piano sempre*  
 (Piano accompaniment)

4 (74)

Musical score for measures 4-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff features a complex, rapid melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a steady accompaniment with eighth and sixteenth notes, including some rests.

6 (76)

Musical score for measures 6-76. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff continues with a highly ornamented and rapid melodic line. The bass staff continues with a rhythmic accompaniment, featuring some chords and rests.

8 (78)

Musical score for measures 8-78. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff shows a continuation of the intricate melodic texture. The bass staff provides harmonic support with various chordal structures and rhythmic patterns.

10 (80)

Musical score for measures 10-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff features a dense, fast-moving melodic line. The bass staff continues with a complex accompaniment, including some sixteenth-note patterns.

12 (82) **Soprano (A)**

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

(Fine)

15

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

18

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

20

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

22

(B)

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

25

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

27

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

29

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

31

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



34

(C)

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

36

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

38

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

41

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

44

47

(D)

Gott ist ge — treu, —  
 For God is true, —

50

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

53

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

55

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

57

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

59

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

62 *tr* (E)

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

64

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

66

trau -  
sake -

68 *tr*

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

7 Dal Segno

### Vers 4 (Aria)

(146)

Musical notation for measures 146-150. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line in the treble and a supporting bass line in the bass. There are dynamic markings of *f* and *sf* and a fermata over the final measure.

6 (151)

Musical notation for measures 151-155. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with a melodic line in the treble and a supporting bass line in the bass.

11 (156)

Musical notation for measures 156-160. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with a melodic line in the treble and a supporting bass line in the bass.

16 (161)

### Basso. (A)

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

Musical notation for measures 161-165. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line in the treble and a supporting bass line in the bass. There are dynamic markings of *p* and *f*.

(Fine)



45 (B)

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

51

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

57

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

63 (C)

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





93

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

99

(E)

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

105

kommt die Zeit, es kommt die Zeit, what re lief, ah, what re lief,'

111

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

117

treu -  
will -

123

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

*fr* (F)

129

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

135

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

140

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

Dal Segno

Vers 5 (Aria)  
Un poc' allegro

Ob. d. am  
Continuo  
(Org., Vl.,  
Violone)

7 Alto

(A)

Was Gott - tut, - das - ist  
 What God - does - is - with

10

wohl-ge-tan,  
wis-dom done,

18

Was Gott tut, das ist  
What God does is with

16

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

19

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

22

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

24<sup>II</sup>

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

27

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

29<sup>II</sup>

(B)

32

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

35

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

38

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

(C)

41

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

43<sup>II</sup>

zen, da  
bles, and

46

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

49

wei - chen, da wei - chen, da wei - chen al - le  
drives\_ out, and drives\_ out, and drives - a - way\_our

51<sup>II</sup>

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

54 (D)

al . le Schmerzen. —  
all\_our trou - bles. —

Musical score for measures 54-56. The system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'al . le Schmerzen. —' and 'all\_our trou - bles. —'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

Musical score for measures 57-59. This system shows the piano accompaniment continuing with intricate sixteenth-note and eighth-note passages in both hands.

Musical score for measures 60-62. The piano accompaniment continues with similar rhythmic complexity, ending with a final cadence in measure 62.

Vers 6 Choral

Musical score for the 'Vers 6 Choral'. It features a piano accompaniment with a steady eighth-note bass line and a more active treble line, including some sixteenth-note runs.



311 (1311)

Soprano

Was  
es  
What  
al

Alto

Was  
es  
What  
al

Tenore

Was  
es  
What  
al

Basso

Was  
es  
What  
al

6 (16)

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

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

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

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

8 (18)

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

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

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

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

10<sup>II</sup> (20<sup>II</sup>)

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

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

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

\*)  
 blei - - - ben; hen,  
 trei - - - me, me.  
 take - - - me.

22

(A)

24

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

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

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

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

27

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

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

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

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

29

drum laß' ich  
Him would I

drum laß' ich  
Him would I

drum laß' ich  
Him would I

drum laß' ich  
Him would I

31

(B)

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

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

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

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

M. Samuel Rodigast

*tr*

Detailed description: This block contains the vocal and piano accompaniment for measures 31 through 34. The vocal part consists of four staves, each with a line of German and English lyrics. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp (F#). The piano part features a complex texture with many sixteenth-note passages and chords. A trill (tr) is indicated in the right hand of the piano part at the end of measure 34.

Detailed description: This block shows the piano accompaniment for measures 33 and 34. The right hand has a busy melodic line with many sixteenth notes and some grace notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.

Detailed description: This block shows the piano accompaniment for measures 35 and 36. The right hand continues with a melodic line, often using chords and grace notes. The left hand maintains a rhythmic accompaniment.

Detailed description: This block shows the piano accompaniment for measures 37 through 40. The right hand features a prominent melodic line with many sixteenth-note runs. The left hand continues with a supporting accompaniment. The piece concludes with a final chord in measure 40.