

Bach was evidently fond of this hymn for he used in Cantatas 12, 98, 99, 100, and 144.

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The cantata is highly virtuosic for the flute.

Form: Chorale/fantasia - Recit (B) - Aria (T) - Recit (A) - Duet (S/A) - Chorale. The underlying 1674 chorale by Samuel Rodigast (1649–1708) appears verbatim in movements 1 & 6, with isolated lines appearing verbatim in the inner movements (which paraphrase these stanzas while dispensing with the title phrase that begins each stanza of the hymn). The chiasmic structure of the cantata mirrors the text's emphasis on "carrying one's cross." The libretto is in the first person throughout, giving it an individualistic character.

3. T. Aria (Accepting one's cross)  
2. B. Recit. (God's gracious promise) 4. A. Recit. (Faith based on God's covenant)  
1. Chorus (God's sovereign will) 5. S/A Duet (Human resistance)  
6. Chorale (God sustains in affliction.)

J.S. Bach

## Cantata No. 99

Was Gott tut, das ist wohlgetan (I)

This was apparently one of Bach's favorite chorales (see notes).

Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) often provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

Instrumentation:

Cornetto  
Flauto traverso  
Oboe d'amore  
Violin I, II  
Vla  
SATB  
Continuo

Note: Cantata 99 is one of more than a dozen cantatas with demanding flute parts written during this time. See side note.

Outer movements in G major contrast with inner ones in B minor and E minor.

99/1. Vers 1.

(Coro.)

(Tempo giusto ♩ = 88.) Figura corta (see side note)

(Chorale Verse 1) (See also 98/1, 100/1, 144/3.)  
• God's sovereign will trusted & accepted (99/1).

The opening motive of the string ritornello is derived from the chorale tune's opening. Otherwise, the ritornello is thematically independent.

Bach recycled this movement in BWV 100/1.

For Alfred Dürr's comments on the first movement, see side note.

The string ritornello followed by a concertino group of flute, oboe d'amore, violin, and continuo, the oboe d'amore and violin I playing the opening theme with the flute supplying a "heavenly" figuration. The chorale is embedded chordally in an instrumental concerto texture, the soprano & horn playing the tune in long notes.

The flute's entrance is unexpected. Its filigree perhaps suggests heavenly concord with the sentiments of the chorale.

16

Flute

Ob d'am  
Vln I

G major

G major

G major

18

G major

20

(NB. Der Cantus firmus: „Was Gott thut, das ist wohlgethan“ im Sopran.)

Soprano. Stollen 1. Chorale Line 1.

Alto. +Cornetto Was Gott thut, das

Tenore. Was

Basso. Was

Was

A

G major

G major

22II

D7

ist wohl - - - ge - than,

Gott thut, das ist wohl - ge - than,

Gott thut, das ist wohl - ge - than,

Gott thut, das ist wohl - ge - than,

Gott thut, das ist wohl - ge - than,

Antiphonal style.

Fl, Ob. d'amore, Vln I

Fl, Ob d'am, Vln I

Ritornello

G major

25

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and bar lines. There are red markings on the score, including a red 'x' over a note in the first measure and a red 'x' over a note in the second measure. The number '25' is written in the top left corner.

28

Ob. d'amore

Flute

G major

B7

This musical score shows measures 28, 29, and 30. The key signature is G major (one sharp). The score includes parts for piano (left hand), Oboe d'amore (red box), and Flute (red box). The tempo is marked 'Allegretto'. The score ends with a B7 chord.

The disjunct duples of the vocal bass line in mm. 33-35 continue the pattern of the continuo in the previous 2 measures. The singer's line is an embellished version of its counterpart in mm. 68-70 when the music of Stollen 1 is repeated in Stollen 2. The line suggests the first phrase of the chorale "Herzlich tut mich verlangen nach einem selgen End" (My heart is filled with longing to have a blessed end). Bach's reason for writing the line in a more embellished form here in its first appearance (doubling the accents) may be to hammer home the words in a didactic manner: "his will remains just."

Chorale Line 2. 33.

es bleibt ge - recht sein  
(Herz - lich tut)

Duples

B7 (E minor) D minor G7 C major (D7) (G major) E minor D7

34

(E minor) A7 D minor G7 C major (D7) E minor

recht sein Wil - - - - le;

recht sein Wil - - - - le;

recht sein Wil - - - - le;

Wil - le, es bleibt ge - recht sein Wil - le;

mich ver - lan - (gen)

G major G major

# J.S. Bach - Church Cantatas BWV 99

The music for Stollen 1 is repeated for Stollen 2.

37

Music of mm. 3-36 repeats.  
= m. 3.

= m. 4.

G major

40

= m. 5.

= m. 6.

= m. 7.

G7 C major

43

= m. 8.

= m. 9.

= m. 10.

D7 G major (B7) E minor (D7) G major

46

= m. 11.

= m. 12.

= m. 13.

D7 G major

49

= m. 14.

= m. 15.

= m. 16.

G major G7 C major D(7) G major G major

Fl, Ob d'am, Vln I

52

= m. 17.

= m. 18.

= m. 19.

G major G major



55 **C** Chorale Line 3.

wie er fängt mei - ne  
wie er fängt  
wie er fängt  
= m. 20. = m. 21. = m. 22. wie er fängt

58 **D7** G major G major

Sa - chen an,  
mei - ne Sa - chen an,  
mei - ne Sa - chen an,  
mei - ne Sa chen an,  
= m. 23. = m. 24. = m. 25.

61 = m. 26. *p* = m. 27. = m. 28. G major

64 = m. 29. = m. 30. = m. 31. B7 B7 (E minor) A7

Detailed description: This is a musical score for a chorale by J.S. Bach. It consists of four systems of staves. The first system (measures 55-57) shows four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'wie er fängt mei - ne' and 'wie er fängt'. The key signature is C major (one sharp). The second system (measures 58-60) continues the vocal parts with 'Sa - chen an,' and 'mei - ne Sa - chen an,'. The piano accompaniment features a D7 chord annotation. The third system (measures 61-63) shows the piano accompaniment with measures 26, 27, and 28. The fourth system (measures 64-66) shows the piano accompaniment with measures 29, 30, and 31. The score includes various harmonic annotations in red, such as 'G major', 'B7', and '(E minor) A7'. The page number '5' is at the bottom center.

# J.S. Bach - Church Cantatas BWV 99

67 **D** Chorale Line 4.

will ich ihm hal - - ten

will ich ihm hal - - - -

will ich ihm hal - - ten

will ich ihm hal - - ten

= m. 32.

= m. 33 (vocal bass different).

= m. 34 (vocal bass different)

69 **D**

stil - - - - le.

- - - - ten stil - - - - le.

stil - - - - le.

stil - - - - le.

= m. 35 (vocal bass different).

le. = m. 36.

Ritornello

G major

72

G7

C major

74

Alfred Dürr writes, "The Abgesang introduces new groupings. Passages assigned to strings alone by strings and woodwind—a true instrumental tutti—and the flute occasionally yields its figurative concertante role to the oboe. Consequently, the instrumental postlude is not identical with the opening ritornello, as it is in most cases: the tutti-solo succession is abandoned and the concertino passages are instead incorporated within the tutti complex." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 538.

78

Chorale Line 5.

Er ist mein Gott

Abgesang of chorale's bar form.

Altos and tenors end with a quarter note for a more declamatory effect.

79

Chorale Line 6.

der in der Noth

C major D7 G major

82

Chorale Line 7.

mich wohl weiss zu er

G7 C major G major (A7) D major D major B minor

# J.S. Bach - Church Cantatas BWV 99

85

hal - - - - - ten:

hal - - - - - ten:

hal - - - - - ten:

ten:

G major A7 D major

88

L.H. R.H.

D major

91

Bass line continues in lower octave (see full score). F#7 B minor E7

94

F

Chorale Line 8.

drum lass' ich ihn nur

drum lass' ich ihn nur wal -

drum lass' ich ihn nur wal -

drum lass' ich ihn nur wal -

F

A minor D major G major F major

As in m. 33, the bass line's disjunct duples imitate the pattern of the continuo in the previous 2 measures, suggesting a didactic emphasis on the words: "Therefore I will just allow him to rule."



# J.S. Bach - Church Cantatas BWV 99

The cantus firmus and bass are held longer than the other voices for "walten" ("hold sway").  
When Bach reset this movement in BWV 100, only the cantus firmus is extended.

97

wal - - - ten.

ten.

ten.

ten.

D7 G7 C major (D7)

Alfred Dürr notes, "The instrumental postlude is not identical with the opening ritornello, as it is in most cases: the tutti-solo succession is abandoned and the concertino passages are instead incorporated within the tutti complex." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (New York: Oxford University Press, 2005), p. 538.

100

G major G major G major

103

G major G major

106

G major G7 C major

L.H. L.H. L.H.

f

108II

D7 G major B7 E minor D7

111

G major G major

114

G major D major D7 G major G major

Secco

99/2. **Recitativo.** (Based on Chorale Verse 2)

• Word of God assures me of his help in misfortune (99/2).

1. Bass

F# B A# D

Text verbatim from the chorale. G

Sein Wort der Wahrheit ste - het fest und wird mich nicht be -  
His Word of truth stands fast and will me not

Text painting: Sustained B minor to depict the "His Word of truth stands fast."

B minor

3

A D# E C

trü - gen, weil es die Gläu - bi - gen nicht fal - len noch verder - ben lässt. Ja,  
deceive, for it - believers not fall nor perish lets. Yes,

B7 E minor

Text painting: Ascending line for "for it leads me on the path to life."

C#

weil es mich den Weg zum Leben führet, so fasst mein Herze sich und lässt sich be -  
for it me (in) the way to life leads, thus composes my heart itself and lets itself

(A7)

D major

# J.S. Bach - Church Cantatas BWV 99

8 G# Text verbatim from the chorale. E#

gnügen an Gottes Va-ter-treu'und Huld und hat Ge-duld, wenn mich ein Un-fall rühret.  
 be-content with God's paternal-faithfulness and favor and has patience, when me a mishap touches.

E7 A major F# minor E dim.7 F# minor

E# dim. (a tempo) (♩ = 60.)

11

Gott kann mit sei-nen Allmachts - hän-den mein Unglück wen  
 God can with his Almighty-hands my misfortune

F# minor (B7) E minor

Arioso

Text painting: Swirling arioso duet of continuo and voice with modulation to B minor for "turn my misfortune around."

13

turn-around. - - - - den

F#(7) Da capo B minor B minor B minor/major?

Form (Rhyme: ABCBB)  
 Rit. (Mm. 1-12) Em  
 A. Lines 1-2 (2x:13-40) Em-BM  
 Rit. (40-44) Bm  
 Lines 1-2 (1x:44-64) E7-Am-Em  
 Rit. (64-76) Em  
 B. Lines 3-4 (2x:77-96) Em-Am  
 Rit. (97-100) Dm-Am  
 Line 5 (3x:101-120) Am-BM  
 A. Da capo (1-76)

**Aria.** (Based on Chorale Verse 3)  
 99/3. •Cup given us may be bitter but is our medicine (99/3).  
 (Andante ♩ = 106.)

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted. The paradox here is the hidden sweetness of the cross (see last line).

Flute 1. Ritornello derived from vocal line. Chromatic descending tetrachord—traditional symbol of lament. The flute's "shuddering" figures, foreshadow the singer's opening.

E minor The movement is highly virtuosic for the flute. G# dim.7 E7

The movement is littered with sharps, apparently due to the dual meaning of the word Kreuz. This dual meaning allowed Bach to associate the use of musical sharps with Christ's cross and crossbearing.

Limping continuo bass suggests "cross bearing" to which the text alludes (drinking the cup of bearing the cross). See Jesus' prayer in side note.

6.

A minor F#7 B major B7 D# dim.7 B7

This type of aria called a "Devisenarie" or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

10 **Tenore.**

Text painting: The motto of the aria reflects the opening phrase: a shuddering figure for "erschütt're dich (shake yourself up), then a pause before the emphatic negation "just not," then a drooping line for "despondent soul."

A. Section. hemiola

Erschütt're dich nur nicht,

E minor C major B7 E minor E minor

The motto opens with a shuddering figure that reflects the word "shudder". Placing the first (weak) syllable on the downbeat reinforces the effect and allows a hemiola to emphasize strong syllables thereafter.

15

ver-zag-te See - le,

E minor F#7 B major E minor

Word painting: "Disheartened spirit" is accompanied by a descending chromatic tetrahord, traditional symbol of lament. The repeated motive is counterbalanced by ascending chromatic fourths, perhaps to symbolize that the ultimate benefit of cross-bearing, as referenced in the text.

20

er - schütt're dich nur nicht, verzag - te See - le,

E minor E minor

Constant chromaticism depicts the "bitter chalice" but the ascending contour apparently signifies its ultimately beneficial effects, as referenced in the text.

25

wenn dir der Kreuzeskelch so bit - ter schmeckt, er - schütt're dich -

G# dim.7 A minor F#7 B minor B minor

While Bach often used the descending chromatic fourth as the traditional symbol of lament (e.g., as the ground bass for the "Crucifixus" in the B-minor Mass), he



30

nur nicht, ver - zag - te - See - le, wenn dir - der -

B minor B7 E minor F# major B minor B7

34

Kreu - zes - kelch so bit - ter - schmeckt, wenn dir -

E minor C#7 F# major F#7 A# dim.7 F#(7)

38

Syncopation followed by hemiola.

der Kreuzeskelch so bit - terschmeckt.

B minor B minor A# dim.7 F#7

42

**B**

Erschüttere dich nur nicht!

B minor G major F#7 B minor E7 A minor

# J.S. Bach - Church Cantatas BWV 99

47

Er - schütt're dich nur nicht!

G# dim.7 E7 A minor B7

51

Er - schütt're dich nur nicht,

A# dim.7 F#7 B major B7 E minor

55

ver - zag - te See - le, wenn dir der Kreu - zes - kelch

E minor E minor G# dim.7 E7 A minor

59

so bit - ter schmeckt, wenn dir

A# dim.7 B major D# dim.7 B7

# J.S. Bach - Church Cantatas BWV 99

62 Syncopation followed by hemiola. **C**

— der Kreuzeskelch so bit - terschmeckt.

Ritornello

E minor E minor E minor

67

E7 A minor

71

F#7 B major D# dim.7 B7 E minor

Text painting: To depict God's aid as referenced in the text, the opening motive of the B section has a descending contour, reversing the direction of the motive in the A Section. The large downward leaps provide a sense of strong affirmation.

75 **D**

Gott ist\_ dein wei - ser Arzt und Wun - der -

B Section.

E minor E minor B minor D major A7

80

mann, Gott ist\_ dein wei - ser Arzt und Wun - der - mann, so

Text verbatim from the chorale.

D major D7 G major B(7) E minor E7

# J.S. Bach - Church Cantatas BWV 99

Word painting: Melisma with descending figures for "pouring s deadly poison [down a person's throat]" (which God, the Good Physician in the text, would never do).

85

dir\_ kein\_ tödt\_ lich Gift\_ ein\_ schen\_

A minor A(7) D minor E7 A7

90

ken\_ kann,

D minor B7 E major E7

93

so dirkein tödt\_ lich\_ Gift\_ ein\_ schen\_ ken kann,

G# dim.7 F major G# dim.7 A minor A minor

97

Ritornello

E7 A minor A minor

101

ob\_ gleich die Sü\_ ssig\_ keit ver\_ bor\_ gen steckt,

A minor D major G(7) C major



# J.S. Bach - Church Cantatas BWV 99

Word painting: Long, tortuous melisma with cross figures for the word "hidden" (the hidden sweetness of cross-bearing).

105

ob - gleich die Sü - ssig-keit ver - bor - - - -

B7 E minor A# dim.7 F#7

109

While the vocal line descends, the flute rises one octave to high E, suggesting the sweetness hidden in cross-bearing, as referenced in the text.

B minor C major

The sudden harmonic move to C seems significance. For the significance of C elsewhere, see side note.

113

- - - - - gen steckt, - - - -

A# dim.7 F#7

117

ob - gleich die Sü - ssig-keit ver - bor - gen steckt.

though the sweetness hidden lies.

B minor B major

Da Capo.

**Secco**  
99/4. **Recitativo.** (Based on Chorale Verse 4)  
• Faith in affliction; it is based on eternal covenant (99/4).

1. **Alto.**

Nun, der von E - wigkeit geschloss'ne Bund bleibt meines Glaubens  
Now, that from eternity contracted covenant remains my faith's

A# dim.7 B minor

Text verbatim from the chorale.

Grund. Erspricht mit Zuversicht in Tod und Leben: Gott ist mein Licht, ihm will ich mich er-  
foundation. It says with confidence in death and life: God is my light, to-him will I -

B minor B7 E minor G major C major

Allusion to the end of the day's Gospel reading, Matthew 6:34 "Therefore do not be anxious about tomorrow, for tomorrow will be anxious for itself. Let the day's own trouble be sufficient for the day."

geben. Und haben alle Tage gleich ihre eigene Plage, doch auf das überstand'ne  
surrender. And have all days though, their own vexation, yet upon - endured

G major E7

Possible allusion to Psalm 30:5: "Weeping may tarry for the night, but joy comes with the morning."

Leid, wenn man genug ge-wei-net, kommt endlich die Errettungs-zeit, da Gottes treuer-  
suffering, when one enough (has) wept, comes finally the time-of-deliverance, when God's faithful

D# dim.7 B7 E(7) A7 D major

Text painting: As in no. 2 (this movement's counterpart in a symmetrical structure), a swirling arioso duet of continuo and voice depicts God's faithful intervention.

Arioso Sinn er-schei-net.  
inclination becomes-apparent.

D major D major

As in no. 3, the movement is littered with sharps, apparently due to the dual meaning of the word *Kreuz*. This dual meaning allowed Bach to associate the use of musical sharps with Christ's cross and crossbearing.

## Aria. (Duetto.)

(Based on Chorale Verse 5)

• Cross bitter to flesh; endure it for future reward (99/5).

99/5. (Molto moderato)  $\text{♩} = 76$ .

Hammering/pulsing with concluding sigh.

Ritornello derived from vocal lines.

1. Flute

Ob. d'amore

B minor

The bass presumably represents the trudging step of the cross-bearing disciple.

Form (Rhyme: AABCC)  
Rit. (Mm. 1-5) Bm  
A. Lines 1-2 (5-9) Bm  
Rit. (10-13) Bm  
Lines 1-3 (13-23) Bm-DM  
Rit. (23-27) DM  
B. Lines 4-6 (27-47) Am-Bm  
Rit. (47-51) Bm

The structure resembles motet form (lines handled successively) with a repeat of the opening ritornello at the end suggesting the words of the A section like a da capo.

3

(F# minor) B7 E minor B minor

Quintet Texture:  
Soprano  
Alto  
Flute  
Oboe d'amore  
Continuo

The hammering notes of the theme (here with concluding sigh) is reminiscent of BWV 21/2 ("Ich hatte viel Bekümmernis" (I had much grief). It suggests the onslaught of adversity (i.e., "the cross"). The imitative interplay between flute and oboe d'amore / alto and soprano reflects the dualistic clash between "bearing the cross" and the "weakness of the flesh," as referenced in the text.

The text alludes to scriptures such as the gospel reading of the day, Matthew 6:24: "No one can serve two masters"; Matthew 26:41: "The spirit...is willing, but the flesh is weak"; and Galatians 5:17: "The desires of the flesh are against the Spirit."

5

Soprano

Alto

Wenn des Kreuzes Bit - ter - kei - ten mit des

Wenn des Kreuzes Bit - ter - kei - ten mit des Fleisches Schwachheit strei -

When the cross's bitterness

Fl.

B minor B minor C#7 F# minor

7II

Fleisches Schwachheit strei - ten,

- ten,

Ob. d'amore

Ob. d'amore

B7 (E minor) F#7 B minor

# J.S. Bach - Church Cantatas BWV 99

10

Fl.

B minor A7 F#7 B7 E major

12II

B

wenn des Kreuzes Bit - ter - kei - ten mit des Fleisches Schwachheit

wenn des Kreuzes Bit - ter -

Fl.

Ob. d'amore

B minor B minor B minor G major B major

15

streit - - - - - ten, wenn des

kei - ten mit des Fleisches Schwachheit streiten, wenn des Kreuzes Bit - ter - kei - ten mit des

Fl.

Ob. d'amore

E minor A7 D major E7 A major G# dim.7 A major (B7)

The bitterness of bearing the cross is reflected in constant dissonances that resolve on the second half of the beat.

Word painting: Very long melismas in sweet parallel 3rds & 6ths for "streiten" (to fight or clash), followed by further parallel 3rds & 6ths: Though the flesh has resisted the bitterness of bearing the cross, it ultimately submits to God's will, and this submission is ultimately sweet, as referenced in no. 3.

Kreuzes Bit - ter - kei - ten mit des Fleisches Schwachheit strei - - - - -

Fleisches Schwachheit strei - - - - -

Fl.

E minor F#7 B minor



20

ten, ist es

ten, ist es

Ob. d'amore

D7 E minor D# dim.7 B7 E minor

22

den-noch wohl-ge-than, dennoch wohl-ge-than.

Parallel 3rds & 6ths continue for "It (i.e., God's will) is nevertheless well done."

The word "wohlgetan" provides the keyword for the closing stanza of the chorale, no. 6, as indeed, it does for the cantata as a whole.

den-noch wohl-ge-than, dennoch wohl-ge-than.

Ob. d'amore Fl.

E minor D major A major D major G major

The 3rd line (it is nevertheless well done") is added for the first time. The trudging bass changes to an ascending run and the music modulates to major. Concerning minor vs. major, see side note.

24II

E7 A minor D7 G major D major

27 C

NBA: vor (each time)

Wer das Kreuz durch falschen Wahn sich für un-er-träglich schätzt, für un-er-

Wer das Kreuz durch falschen Wahn sich für un-er-träglich

Ob. d'amore

D major A minor E7 A major B7 E minor F#7

The text's warning that one must endure the cross to gain eternal bliss reflects Jesus' words in passages such as Matthew 16:24-25: If any man would come after me, let him deny himself and take up his cross and follow me. For whoever would save his life will lose it, and whoever loses his life for my sake will find it. With these words the librettist changed the original chorale stanza's positive tone ("I will nevertheless be delighted hereafter") to a negative one.

30.   
träglich, für un - er - träglich! wer das Kreuz durch falschen Wahn sich für un - er - träglich  
schätzt, für un - er - träg - lich, für un - er - träglich! wer das Kreuz durch falschen

33   
schätzt, für un - er - träglich schätzt, für uner - träglich schätzt, wird auch künftig nicht er -  
Wahn sich für un - er - träglich schätzt, für uner - träglich schätzt, wird auch

36   
göt -  
künftig nicht er - göt -

38 II   
- zet, künf.tig nicht ergöt - zet, wird auch künftig nicht ergötzet, wird auch  
- zet, künftig nicht ergöt - zet, wird auch künftig nicht ergötzet, wird auch

The flute plays a false reprise, perhaps representative of the text: "will not be delighted hereafter either." A reprise of the ritornello occurs at m. 47.

# J.S. Bach - Church Cantatas BWV 99

41

künftignichter - göt -

künftignichter - göt -

Ob. d'amore Fl. Ob. d'amore Fl.

F#7 B minor

Flute and Oboe d'amore trade "nicht ergötzet" (not delighted) figures.

44

zet, nicht er-göt - zet, - wird auch künf-tig nicht er-göt -

zet, nicht er-göt - zet, wird auch künf-tig nicht er - göt -

Fl. & Ob. d'amore Fl. & Ob. d'amore

B minor B minor

46

zet, nicht er-göt - zet.

zet, nicht er-göt - zet.

Ob. d'amore

The opening ritornello repeats, suggesting the words of the A section in a kind of da capo.

B minor B minor

49

C#7 F# minor B7 E minor B minor F#7 B minor

99/6. **Vers 6.** (Verse 6) (See also 12/7, 75/14, 100/6.)  
 • God's sovereign will accepted, even affliction (99/6).

# Choral. (Eigene Melodie.)

(5) **Soprano.** 1.

+Cornetto  
Flauto traverso  
Ob. d'amore  
Vln I

+Vln II

+Vla

Was Gott thut, das ist wohl - gethan, da - bei will ich ver - blei - ben;  
 es mag mich auf die rau - he Bahn Noth, Tod und E - lend trei - ben,

Was Gott thut, das ist wohl - ge than, da - bei will ich ver - blei - ben;  
 es mag mich auf die rau - he Bahn Noth, Tod und E - lend trei - ben,

Was Gott thut, das ist wohl - gethan, da - bei will ich ver - blei - ben;  
 es mag mich auf die rau - he Bahn Noth, Tod und E - lend trei - ben,

Was Gott thut, das ist wohl - ge - than, da - bei will ich ver - blei - ben;  
 es mag mich auf die rau - he Bahn Noth, Tod und E - lend trei - ben,

9

G major G major G major

so wird Gott mich ganz vä - ter - lich in sei - nen Ar - men

so wird Gott mich ganz vä - ter - lich in sei - nen Ar - men

so wird Gott mich ganz vä - ter - lich in sei - nen Ar - men

so wird nen - Ar men

Chromatic voice leading is reminiscent of that in foregoing movements.

12

D major F# minor B minor E minor A major D major

hal - - ten: drum lass' ich ihn nur wal - - ten.

hal - - ten: drum lass' ich ihn nur wal - - ten.

hal - - ten: drum lass' ich ihn nur wal - - ten.

hal - - ten: drum lass ich ihn nur wal - - ten.

M. Samuel Rodigast

D major B minor D7 G major