

Introduction & updates at [melvinunger.com](http://melvinunger.com).

NBA I/34; BC A191

Occasion Unknown (BWV 131, 150, 117, 192, 100, 97). Perhaps for a wedding or 12. S. after Trinity

Librettist: Chorale (Samuel Rodigast)

Composed ca. 1734 (Leipzig).

See Christoph Wolff, *Bach's Musical Universe*, p. 125.

Instrumentation:

Corno I, II

Timpani

Flauto traverso

Oboe d'amore

Vln I, II

Via

SATB

Continuo

Corno I, II (added here)

Timp

Strings

Continuo

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

It is noteworthy that every stanza begins with the same line, which functions as a motto.

BWV 100 is a chorale cantata that retains the chorale text (but not the melody) in each movement ("per omnes versus"): the 1674 chorale is by Samuel Rodigast (1649–1708). For more about Bach's chorale cantatas that follow this model, see note. A liturgical designation of 12th Sunday after Trinity is plausible, since each of the chorale stanzas begins with the line that paraphrases Mark 7:37 ("He has all things well"), which comes from the Gospel reading for that Sunday. This chorale appears to have been one of Bach's favorites (see notes).

J.S. Bach

# Cantata No. 100 III

## Was Gott tut, das ist wohlgetan

The form is symmetrical (see note for more):

- |                     |   |                     |
|---------------------|---|---------------------|
| 3. S aria, 6/8, Bm  | — | 5. A aria, 12/8, Em |
| 2. AT duet, 4/4, DM | — | 4. B aria, 2/4, GM  |
| 1. Chorus, 2/2, GM  | — | 6. Chorus, 4/4, GM  |

In this cantata Bach recalls two movements written a decade earlier (nos. 1 & 6).

### Vers 1 (Coro)

100/1. **Vivace**

(Chorale Verse 1) (Revised from BWV 99/1 with added horns and timpani, which add a festive component) (See also 98/1, 99/1, 144/3.)

•God's sovereign ways trusted and accepted as just (100/1).

Figura corta (see note)

G major

This movement is taken from BWV 99/1 but with added horns and timpani.

G major

sighing duples

G7 C major

F# half dim.7

B minor

E minor

A minor

D7

G major

(B7)

E minor

(D7)

G major

D7

G major

Figura corta

G major

G7

C major

D7

The ritornello is followed by a concerting 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

FI

*p* Ob d'am Vln I

G major G major G major

18

G major

Chorale line 1.

20

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

**Soprano** Stollen 1 of chorale's bar form

Unlike in Cantata 99, the cantus firmus is not doubled with a brass instrument.

Was Gott tut, das  
What God does is

**Alto**

Was  
What

**Tenore**

Was  
What

**Basso**

Was  
What

For word-for-word English translations, see Unger, Handbook to Bach's Sacred Cantata Texts.

For biblical background, see note.

-Vln I FI & Ob d'am

A

G major G major

D7

# J.S. Bach - Church Cantatas BWV 100

2211

Compare m. 6 in no. 6.

ist  
with

wohl - - - ge - tan,  
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,

Antiphonal style.  
Corno I, II, Timp, Fl, Ob d'am, Vln I Fl, Ob d'am, Vln I

Ritornello

G major

G major

G major

B7

# J.S. Bach - Church Cantatas BWV 100

31

**B**

Chorale line 2.

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 for 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 rhetorical manner: "His will remains just." It is noteworthy that both BWV 99 and 100 have duples in the vocal bass here (matching the continuo), whereas at mm. 83–84, only BWV 99 has them in both lines (BWV 100 dispenses with the duples in the vocal bass).

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

Duples

B7 (E minor) A7 D minor G7 C major (D7) (G major) E minor D7

34

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,  
mich ver- lan- (gen)

Corno I, II, Timp intermittent...

G major G major

# J.S. Bach - Church Cantatas BWV 100

The music for Stollen 1 is repeated for Stollen 2 (music of mm. 3-36 repeats).

37

-Fl, Ob d'am  
= m. 3 (Vla different).  
= m. 4.  
G major

40

= m. 5.  
= m. 6.  
= m. 7.  
G major G7 C major F# half dim.7 B minor

43

= m. 8.  
= m. 9.  
= m. 10.  
E minor A minor 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 D7 G major G major Fl, Ob d'am, Vln I

52

= m. 17.  
= m. 18.  
= m. 19.  
G major

# J.S. Bach - Church Cantatas BWV 100

55

C

Stollen 2 of chorale's bar form. The music repeats with a few exceptions.

Chorale line 3.

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

wie  
al -

wie  
al -

wie  
al -

= m. 20.

Fl, Ob d'am

= m. 21.

= m. 22.

-Vln I

G major

G major

D7

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,

= m. 23.

Corno I, II, Timp intermittent...

= m. 24.

G major

# J.S. Bach - Church Cantatas BWV 100

60

= m. 25.

= m. 26.

*p*

= m. 27.

*f*

63

Hn II  
Vln II

Hn I  
Vln I

Fl

Ob d'am  
Hn II

= m. 28.

= m. 29.

= m. 30.

G major

B7

66

D Chorale line 4.

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 life is hard and

= m. 31.

= m. 32.

= m. 33 (with simpler vocal bass).

B7

(E minor)  
A7

D minor  
G7

C major

(D7)

G major  
E minor

D7

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.

= m. 34 with simpler vocal bass,

-Corno I, II, Timp

= m. 35.

= m. 36.

G major

G major

Fl, Ob d'am, Vln I...

G7

C major

74

76 **E** Chorale line 5.

Er ist mein Gott,  
He is our Guide,

Abgesang of chorale's bar form.

Added entry (none in BWV 99) for emphasis.

Added notes

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

Martin Petzoldt notes that the added horns and timpani (none in BWV 99) have a compressing effect in the Abgesang; they are now heard more often with the head motive and are more coherently involved than in the Stollen. See *Bach-Kommentar* 1:342.

Added entry (none in BWV 99) for emphasis.

Horns & timpani reinforce head motive.

79 Chorale line 6.

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

Changed from BWV 99 to a rising line for intensification.

Added entry (none in BWV 99) for emphasis.

BWV 100 continuo is more animated than 99/1 for intensification.

G major D7 G major

G major C major

# J.S. Bach - Church Cantatas BWV 100

82

Chorale line 7.

Chorale line 7.

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

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

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

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

In BWV 99, the vocal bass has duples in mm. 83-84, copying the continuo.

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

In BWV 99, the vocal bass has duples in mm. 83–84, copying the continuo.

85

hal - ten: us,  
hold

- ten: us,  
us,

- ten: us,  
us,

- ten: us, Corno I, II, Timp intermittent...

G major A7 D major

# J.S. Bach - Church Cantatas BWV 100

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.

In stanzas 1, 5, and 6, the final line acts as a *conclusio*. Bach accordingly pauses before it, as if giving time for reflection.

drum and laß in ich His ihn im - nur age

drum and laß in ich ihm nur wal - - - -

and in His im - age mould

drum and laß in ich ihm nur wal - - - -

and in His im - age mould

drum and laß in ich ihm nur wal - - - -

and in His im - age mould

drum and laß in ich ihm nur wal - - - -

and in His im - age mould

drum and laß in ich ihm nur wal - - - -

and in His im - age mould

A minor D major G major  
F major

97

wal - - - - - ten. us. mould

The cantus firmus is held longer than the other voices for "walten" ("hold sway"). In the original version (BWV 99) both soprano and bass are held.

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.

D7 G7 C major (D7)

100

Fl, Ob d'am, Vln I with tutti responses...

G major D major G major G major

103

G major

J.S. Bach - Church Cantatas BWV 100

105

G major G major G7 C major

L.H. L.H.

108

D7 G major B7 E minor D7

L.H.

Fl, Ob d'am with tutti responses...

111

G major G major

114

G major D major G major G major

## Vers 2 Duetto (Chorale Verse 2)

Form (Rhyme: ABABCCDD)  
 Ostinato 1 (mm. 1-4), Ritornello, DM 100/2.  
 Ost 2 (4-9), Line 1, DM  
 Ost 3 (9-12), Line 1, AM  
 Ost 4 (12-17), Line 2, AM  
 Ost 5 (17-20), Line 2, Bm  
 Ost 6 (20-24), Rit, Bm  
 Ost 7 (25-28), Line 3, F#m  
 Ost 8 (28-32), Line 3, F#m  
 Ost 9 (33-36), Line 4, AM  
 Ost 10 (37-40), Line 4, DM  
 Ost 11 (41-44), Lines 5 & 6, GM  
 Ost 12 (44-48), Line 6, GM  
 Ost 13 (49-52), Line 7, DM  
 Ost 14 (52-55), Line 8, DM  
 Ost 15 (56-59), Line 8, DM  
 Ost 16 (59-63) Rit, DM

•God's ways trusted; he will change my misfortune (100/2).

### 1. Alto

Note: Bach's musical setting does not follow the bar form of the chorale stanza. Instead, he builds the movement on a scalar quasi-ostinato bass (stated 16 times), which (together with a thematically independent, imitative duet) depicts God's leading on ultimately beneficial paths. By joining the second Stollen with the first two lines of the Abgesang, Bach follows the syntax of the text.

Stollen 1 of chorale's bar form.

Chorale line 1 (2x).

Right hand is editorial realization...

Was Gott  
What God

For biblical background, see note.

Ritornello

D major

Continuo alone (the rest here is editorial realization).

Ostinato 1.

D major  
Ostinato 2.

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 -

D major

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 -

A major E major E7 A major A major

Ostinato 3.

# J.S. Bach - Church Cantatas BWV 100

12 Chorale line 2 (2x).

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

Text painting: Unexpected modulation for "deceive."

A major  
Ostinato 4.

B7 E7 (A major) F# minor

15

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

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

E7 A major A major (F# major) B minor  
Ostinato 5.

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,

Ritornello

F#7 B minor B minor  
Ostinato 6.

# J.S. Bach - Church Cantatas BWV 100

21

F#7 B minor

The text is reminiscent of biblical passages such as  
 Psalm 27:11. Teach me thy way, O Lord; and lead me on a level path (Luther 1545: richtiger Bahn)... (Also Psalm 143:8, 10.)  
 Proverbs 14:2. He who walks in uprightness fears the Lord... (Luther 1545: Wer den Herrn fürchtet der gehet auf rechter Bahn) (Also Proverbs 4:11.)

Stollen 2 of chorale's bar form.

24 (A) Chorale line 3 (3x). Word painting: Long, circuitous coloraturas to depict "Bahn" ("path").

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

B minor (C# major) F# minor C#7 F# minor

Ostintato 7.

27

er füh- ret mich auf rech- - - ter Bahn,  
 all e - vil paths He bids us shun,

auf rechter Bahn,  
 He bids us shun,

F# minor Ostintato 8.

# J.S. Bach - Church Cantatas BWV 100

2911

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

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

F# minor

32

(B)

Chorale line 4 (3x).

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

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

F# minor A major B minor C#7 F# minor

Sighing duples

Ostinato 9.

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 -

B7 E minor A(7) D major (B major)

Ostinato 10.

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

E minor B minor A minor G major D(7)

Apparent allusion to 2 Corinthians 12:9: "But [the Lord] he said to me, "My grace is sufficient for you, [Luther 1545: Laß dir an meiner Gnade genügen] for my power is made perfect in weakness." The allusion is strengthened by a change in no. 3 from the original "Güte" to "Gnade." (see below).

mich be - gnü - gen an sei - ner Huld und hab' Ge - duld, und  
myself be-content us, with his favor 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,

Chorale line 5. Chorale line 6.  
Abgesang of chorale's bar form.

G major Ostinato 11. G major

By joining the beginning of the Abgesang with the previous line, Bach follows the syntax of the text: "Therefore I content myself with his favor."

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,

G major Ostinato 12. G minor

Text painting: Sighing duples and chromatic inflection for "[hab] Geduld" ("have patience").

Text painting: Return to D major for "he will turn my misfortune around." The reversal is underscored by word reversal when the line is repeated.  
Chorale line 7 (2x with word reversal).

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

G major G major A7 D major D major Ostinato 13. A major

50 Chorale line 8 (5x).

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,

D major D major Ostinato 13.

53 D major Ostinato 14.

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

D major D major Ostinato 14.

# J.S. Bach - Church Cantatas BWV 100

56

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

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

D major  
 Ostinato 14.

59

sei-nen Händen.  
 His hands van - ish.

seinen Händen.  
 His hands van - ish.

Ritornello

D major  
 Ostinato 15.

D major

## 100/3. Vers 3 (Aria)

(Chorale Verse 3)

•God's ways trusted though they be like medicine (100/3).

Virtuosic flute obbligato, whose "heavenly" stream of 32nd notes suggest the elixir offered by the Great Physician as referenced in the text. The part suggests that Bach had a very accomplished player at his disposal.

(71) Flute

piano sempre

Ritornello derived from vocal line.

B minor

The ritornello and vocal part hint at the chorale tune, now in the minor mode.

B minor

G7

F# minor

Bach does not follow the bar form of the chorale stanza. Instead, he sometimes repeats and/or joins text lines (sometimes taking them out of chronological order) to communicate particular aspects of the text. In rhetorical manner, the singer emphasizes different words upon their repetition, resulting in a multifaceted interpretation of the text and rhythmic irregularities. Of particular note is the way Bach joins the second Stollen with the first line of the Abgesang, then repeats the lines, to stress that the Good Physician will "not pour poison as medicine" (mm. 34–43). Also noteworthy is the six-fold statement of line 1.

4 (74)

(A7) F#(7) B7 B7

6 (76)

B7 E minor A7 A7

8 (78)

A7 D major F#7

10 (80)

B minor B7 E minor F#7 E minor E7 F#7 B minor A major A# dim.7

# J.S. Bach - Church Cantatas BWV 100

Stollen 1 of chorale's bar form.

Bach emphasizes the first chorale line by stating it 6 times.

12 (82)

Soprano (A)

Chorale line 1 (6x).

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

B minor (Fine) B minor

For biblical background, see note.

15

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

B minor B minor A7 F# minor

18

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

F#(7) 22 B7 B7

# J.S. Bach - Church Cantatas BWV 100

20

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

B7 E minor A7 A7

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

A7 D major D aug 6 E minor E7 A major F#7

Chorale line 2.

25

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

B minor F#7

27

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

B minor A7 D major

29

als mein Arzt und Wun-dermann, er, He, Phy -  
as my physician wise, and no e - vil brew, Phy -

D major B minor E7 A7

The image of Jesus as the Great Physician is based on biblical accounts of Jesus healing the sick and his own words in passages such as Mark 2:17: "Those who are well have no need of a physician, but those who are sick; I came not to call the righteous, but sinners."

31

Chorale line 4.

als mein Arzt und Wun-dermann, wird mir nicht Gift ein -  
si - cian wise, no e - vil brew will as for-me not poison pour  
dis -

C#7 F# minor F# minor

Noteworthy is the way Bach joins the second Stollen with the first line of the Abgesang, then repeats the lines to stress that the Good Physician will "not pour poison as medicine" (mm. 34–43). The final lines are also repeated (in various combinations) for rhetorical effect. The movement is thus ultimately bipartite.

Abgesang of chorale's bar form.

34 NBA: vor (each time) (C) Chorale line 5. Part of line 4.

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

Flute

G#7 C# major C#7 F#7

36 Chorale line 5 Part of line 4.

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

F#7 B minor B7 E7

38 Chorale line 3. Chorale line 4.

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

E7 A major E# dim.7 C#7

41

Chorale line 5.

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

Flute

Ritornello

F# minor F#7 B minor C#7 F# minor F# minor

44

F# minor

(D)

Chorale line 6 (2x).

The reference to "building on God and his faithfulness" in chorale lines 6-8 is reminiscent of various biblical passages (see note). Bach repeats these line in various combinations for rhetorical effect.

Gott ist ge - treu,  
 For God is true,

Flute

F# minor F# minor A7 D major

47

Gott ist ge - treu,  
 For God is true,

Flute

F# minor F# minor A7 D major

50

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

Flute

B7 E minor

# J.S. Bach - Church Cantatas BWV 100

Chorale line 7.

53

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

B major A# dim.7 B7

Chorale line 6.

55

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

E minor D(7( G major

Flute

Chorale line 7.

57

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

G major A7 D major

Chorale line 8.

59

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

F#7 B minor B minor

Rodigast's chorale (original) has "Güte" ("kindness" or "goodness"). Whether or not this change to "Gnade" ("grace" or "mercy") was made by Bach, it is noteworthy that it links the movement to no. 2, where "Huld" "favor") is used.

# J.S. Bach - Church Cantatas BWV 100

62 *tr* (E) Chorale line 7.

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

Flute

C#7 F#7 B(7)

64 Chorale line 8 (2x).

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

B7 E minor A7

66

trau -  
sake -

D major D major

69 *tr*

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

Flute

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

**Dal Segno**  
B minor

# J.S. Bach - Church Cantatas BWV 100

100/4. **Vers 4 (Aria)** (Chorale Verse 4)  
 • God & his ways trusted; his purpose revealed someday (100/4).

(146) **Strings**

Ritornello opening embellishes the first vocal line, both a paraphrase of the chorale melody.

Bourée-like, with clear periodic phrases, syncopated rhythms, internal repetitions, and a major key (galant elements).

Vln I 1.  
 Ritornello  
 Vla  
 Vln II

G major C major G major

Although Alfred Dürr argues that "the clearly articulated formal structure AABC...forges an especially close link with the Bar form of the chorale" (*The Cantatas of J. S. Bach*, 793), it is noteworthy that Bach repeats and/or joins text lines (sometimes taking them out of chronological order) to communicate particular aspects of the text. The last 3 lines of the chorale stanza receive particular attention. For more, see note.

6 (151)

D# dim.7 E7 A minor D7

11 (156)

G major A7 D major D major G major

For biblical background, see note.

Stollen 1 of chorale's bar form.

16 (161) **Basso. (A)**

Chorale line 1 (2x). Was Gott tut, — das ist — wohl - ge - tan, was Gott — tut,  
 What God does — is with — jus - tice — done, what God — does,

(Fine)  
 G major G major

# J.S. Bach - Church Cantatas BWV 100

22

was Gott tut, was Gott tut, das ist wohlge-  
 what God does, what God does, is with jus-tice

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

D#dim.7 E7 A minor

28

Chorale line 2 (full text 4x),

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

Original: "mein Licht und Leben"

*f* *p*

A minor D7 G major

Rodigast's chorale (original) has "mein Licht und Leben." Bach's change suits the syncope better but also makes the statement more personal.

34

Word painting: Long coloratura for "Leben" ("life").

Le fend- ben, er  
 -er, my

*f* *p*

G major A major F# minor B minor A7

39

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

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

D major D major

# J.S. Bach - Church Cantatas BWV 100

45 (B)

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

*f* *p* *f* Ritornello

D major D major D7 G major

51 Chorale line 3 (2x).

Stollen 2. der mir nichts Bö - ses gön - nen kann, nicht -  
to me of e - vil sends me none, of

*f* *p* Strings

G major G major

57

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

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

D# dim.7 E7 A minor

63 (C) Chorale line 4 (5x).

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

*f* *p* Strings

A minor D7 G major

# J.S. Bach - Church Cantatas BWV 100

69

— mich ihm er - ge - - - - - ben, ich  
— my life I ren - - - - - der, to

G major A major F# minor B minor A7

75

will mich ihm er - ge - ben, ich will mich ihm er - ge -  
Him my life I ren - der, to Him my life I ren -

f Str p

D major D major

81

(D)

- ben, ich will mich ihm er - ge - ben  
- der, to Him my life I ren - der,

Staccato

Ritornello

D major D major D major

87

Abgesang of chorale's bar form.

Chorale line 5. in Freud' und Leid! ich  
in joy and grief: to

Chromatic inflection for "Leid."

D major A# dim.7 B7

# J.S. Bach - Church Cantatas BWV 100

93

Chorale line 5.

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

E minor A7 D major F#7

99

(E) Chorale line 6 (3x).

Freud' und Leid!  
joy and grief; Ritornello

Es Ah, *p*

B minor B minor B minor B minor

The last 3 lines of the Abgesang are treated as a unity.

105

Text painting: Sustained notes to indicate anticipation for "es kommt die Zeit" ("the time will come").

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

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

E7 A minor A minor D7

111

Chorale line 7. Chorale line 8.

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

G major G major

117

treu -  
will -

G major

123

lich, wie treu lich er es mei - net, es -  
He, nor will He then ig - no re me, Str ah,

G major

(F<sup>♯</sup>) Chorale line 6.

129

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

G major

Chorale line 7.

135

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

G major

Chorale line 8 (2x).

# J.S. Bach - Church Cantatas BWV 100

140

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

G major G major G major

Vln I

Dal Segno

## Vers 5 (Aria) (Chorale Verse 5) (See also 75/7.) 100/5. Un poco allegro

Ob. d'amore 1.  
 Continuo alone.  
 Ritornello

E minor E minor

The use of oboe d'amore and siciliano-like 12/8 meter gives this movement a pastoral character.

For comments by Konrad Küster, see side note.

(F# major) B minor B7

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) 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. Thus the motto phrase of the chorale as a whole becomes the devise of the aria. However, it is noteworthy that the final line of the stanza is stated five times and thereby given particular emphasis.

7 Alto

(A) Chorale line 1 (motto)

For biblical background, see note.

Stollen 1 of chorale's bar form.

Was Gott tut, das ist  
 What God does is with

E7 E minor E minor E minor

# J.S. Bach - Church Cantatas BWV 100

10

wohl - ge - tan, —  
wis - dom done, —

E minor E major E7 A minor D major

13

The motto begins the movement in a stable E minor ("What God does is done well"). But when the text turns to the bitterness of the cup of suffering (bitter according to human thinking) the harmonies become unstable and the lines tortuously chromatic.

Was Gott tut, das ist  
What God does is with

B7 E minor E minor

16

Chorale line 2 (2x).

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

E minor E minor E7 A minor

19

Stollen 2 of chorale's bar form.

Chorale line 3 (2x)

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

D7 G major G7 C major A minor D major B7



22 C - H

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

E (major) C#7 F# (major) A# dim.7 B minor B7

24 <sup>II</sup> Chorale line 4 (2x). Word painting: Abrupt breaks in word ("frighten").

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

C#7 F# major A# dim.7 F#7

27 tr

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

G major B7 F#7 (B minor) F#7 B minor B minor

Ritornello

29 <sup>II</sup>

B minor B minor C#7 F#7

# J.S. Bach - Church Cantatas BWV 100

Abgesang of chorale's bar form.

Chorale lines 5-7 (2x).

32 (B)

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

B minor B7 E minor E7 A minor

The harmonies become stable in the Abgesang, to reflect the sweet comfort referenced in the text.

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 -

D major A7 D major D7 G major G7 C major

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,

E7 A minor A minor

41 (C)

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

A minor E minor B7

In stanzas 1, 5, and 6, the final line acts as a *conclusio*. Bach accordingly pauses before it, as if giving time for reflection.

# J.S. Bach - Church Cantatas BWV 100

43<sup>II</sup>

zen, da  
bles, and

E (major) A minor B7 E major A# dim.7 B minor B7

46

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

E7 A major B7 E minor E minor

49

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

E minor

51<sup>II</sup>

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

E minor

# J.S. Bach - Church Cantatas BWV 100

54 (D)

al-le Schmerzen.—  
all-our trou-bles.—

E minor E minor E minor

This musical score is for a piece in D major, indicated by the key signature of two sharps (F# and C#) and the label '(D)' at the top. The score is divided into two systems. The first system consists of a single staff with a treble clef, containing the melody for the vocal line. The lyrics 'al-le Schmerzen.—' and 'all-our trou-bles.—' are written below the staff. The second system consists of two staves, a treble staff and a bass staff, representing a piano accompaniment. The piano part features a complex texture with many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic accompaniment. The key signature remains D major throughout. The tempo or mood is not explicitly stated, but the notation suggests a lively or perhaps agitated character.

57

E minor

Detailed description: This image shows measures 57, 58, and 59 of a musical score in E minor. The score is written on two staves, treble and bass. Measure 57 features a complex chordal texture with many beamed notes. Measure 58 continues this texture with some changes in the bass line. Measure 59 shows a more open texture with fewer notes. The key signature is one sharp (F#), and the time signature is 4/4. The text 'E minor' is written in red below the first staff.

60

E minor E minor E minor

Alfred Dürr writes, "The concluding chorale [music] originally ended each half of Cantata 75, *Die Elenden sollen essen*, Bach's Leipzig inaugural music. Evidently the plain concluding chorale of Cantata 99 was considered inadequate to the festive occasion of the new cantata, hence Bach's decision to borrow from elsewhere a movement with independent orchestral parts, and even to enrich its instrumentation. By this means he created a better balance with the opening movement, and only the scrupulously attentive listener is aware that the slight change to the chorale melody (its fifth note now rises to the sixth degree) indicates that the first and last movements are derived from different sources." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 792. The choice of a more festive setting of the chorale stanza (along with the addition of horns and timpani altogether) supports the conjecture that the cantata was intended for a wedding rather than for a Sunday in the liturgical year.

(Verse 6) (Taken from BWV 75/14 but modified) (See also 12/7, 75/14, 99/6.)

100/6. **Vers 6 Choral**

- God's sovereign ways accepted, even affliction (100/6).

3 (13) = BWV 75, m. 2 (11).

2 (12). (different in BWV 75).

**Note:** This movement differs from its model, BWV 75/14, in its instrumentation and the insertion of extra measures in the ritornellos (seen in the instrumental parts, thought to be for the first performance). While BWV 75/14 is 32 mm. long, 100/6 is 39 mm. in length. See more below.

1.

Chorale tune motto

Hn I (up 8va)

Hn II (up 8va)

Fl, Ob d'am, Vln I

G major

Added horns results in a ritornello of 5 measures; BWV 75/14 has only 4.

G major

The 2 oboes in BWV 76/14 are replaced with flute and oboe d'amore with added horns and timpani.

40

# J.S. Bach - Church Cantatas BWV 100

3<sup>II</sup> (13<sup>II</sup>) **Soprano** 4 (14) = BWV 75, m. 3 (12). 5 (15) = BWV 75, m. 4 (13).

**Alto**

**Tenore**

**Basso**

For biblical background, see note.

Stollen 1 & 2.

Was es What al

Was es What al

Was es What al

Was es What al

+Corno I, II +Timp Corno I

6 (16) B7 E minor G7 C major 7 D7 G major 7 (17) G major

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

= BWV 75, m. 5 (14) FI, Ob d'am, Vln I = BWV 75, m. 6 (15).

+Corno II +Instruments

G major

By increasing the length of no. 6 to 39 measures (by expanding the ritornellos and therefore evident in the autograph parts—the autograph score is still 32 measures), Bach achieved almost perfect parallel proportions between the two halves of the cantata, so that movements 1 to 3 encompass 251 measures, movements 4 to 6 encompass 263 measures. Regarding Bach's preference for symmetrical proportions, see Ruth Tatlow, *Bach's Numbers: Compositional Proportion and Significance* (Cambridge: Cambridge University Press, 2015). The expanded instrumental material was apparently prepared for the first performance. See *Bach-Werke-*

This form of the chorale melody was apparently used in Köthen (see Martin Petzoldt, *Bach-Kommentar* 1:345). Compare the Leipzig version used in the opening movement, m. 22 (as also in BWV 98 and 99).

# J.S. Bach - Church Cantatas BWV 100

8 (18)

9 (19)

NBA: darbei

10 (20)

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

clash

da - bei will ich ver -  
Not, Tod und E - lend  
this truth will nor 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

= BWV 75, m. 7 (16).

= BWV 75, m. 8 (17).

= BWV 75, m. 9 (18) modified.

Corno I, II, Timp

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

B7

E minor G7 C major 7

D7

G major

blei - ben;  
trei -  
sake me,  
take

ben.  
me.

blei - ben;  
trei -  
sake me,  
take

ben,  
me.

blei - ben;  
trei -  
sake me, = m. 1 (  
take

ben,  
me.

blei - ben; M. 21 is m. 11 modified in  
trei - BWV 100 (see full score).  
sake me, = BWV 75, m. 10 (19) modified.  
take

ben,  
me.

Measure added to BWV 75 (Ritornello has 3  
measures here; BWV 75/14 has only 2.)

Tutti

G major

G major

# J.S. Bach - Church Cantatas BWV 100

= m. 12 modified.

= BWV 75, m. 10 (19) modified.

= m. 13.

= BWV 75, m. 20.

22

Fl, Ob d'am, Vln I

(A)

G major

B7

Apparent biblical allusions:

Psalm 103:11, 13: As the heavens are high above the earth, so great is his steadfast love (Luther 1545: läßt er seine Gnade walten) toward those who fear him...As a father pities his children, so the Lord pities those who fear him.

Isaiah 40:11. He will feed his flock like a shepherd, he will gather the lambs in his arms, he will carry them in his bosom, and gently lead those that are with young.

24

Abgesang

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

= m. 14 modified.  
= BWV 75, m. 21.

= m. 15 modified.  
= BWV 75, m. 22.

= BWV 75, m. 23.

E minor G7

C major D7

E minor A7

D7

G major

A7

D major

# J.S. Bach - Church Cantatas BWV 100

27

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

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

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

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

= BWV 75, m. 24.

= BWV 75, m. 25.

Fl, Ob d'am, Vln I

29

D major

D major

F#7

B minor

D7

drum laß' ich  
Him would I

drum laß' ich  
Him would I

drum laß' ich  
Him would I

drum laß' ich  
Him would I

= BWV 75, m. 26.

= BWV 75, m. 27.

G major 7 A7

B minor

A(7)

D major

D major

D7

E minor

# J.S. Bach - Church Cantatas BWV 100

31 (B)

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

clash

tr

M. Samuel Rodigast  
= BWV 75, m. 28.

Different from BWV 75, m. 29.

D7 G7 C major G major

Fl, Ob d'am, Vln I D major

33

= BWV 75, m. 30 modified.

Extra measure

G major G7 C major 7 D7

35

Fl, Ob d'am, Vln I

Extra measure

Corno I up 8va

= BWV 75, m. 29, modified (extra measure).

G major G major

Corno II up 8va

37

= BWV 75, m. 3 (extra measure).

= BWV 75, m. 31.

= BWV 75, m. 32.

G major B7 E minor G7 C major 7 D7 G major G major