

Bist du bei mir (If you are with me)

Aria from Opera:
Diomedes oder die triumphierende Unschuld (cf. BWV 508)

Gottfried Heinrich Stölzel

Bist du bei mir, geh ich mit Freu - den zum Ster-ben_ und zu mei - ner

Musical score for the first system of the aria. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of sustained bass notes and occasional chords. The key signature is A major (no sharps or flats). The tempo is marked 'sempre piano'.

Ruh, zum____ Sterben und zu meiner Ruh. § Bist du bei mir, geh ich mit

Musical score for the second system of the aria. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with sustained notes and chords. The key signature changes to G major (one sharp) at the repeat sign.

Freu - den zum Ster-ben und zu mei - ner Ruh, zum____ Sterben und zu meiner Ruh.

Musical score for the third system of the aria. The vocal line concludes with a melodic line. The piano accompaniment supports the vocal line. The key signature returns to A major. The word 'Fine' is written above the vocal line.

Ach, wie ver-gnügt wär so mein En - de, es drück-ten dei-ne schö - nen

Musical score for the fourth system of the aria. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of sustained bass notes and occasional chords. The key signature is A major.

25 Hän-de mir__ die ge treu-en Au-gen zu! Ach, wie ver-gnügt wär so mein

En - de, es drück-ten dei-ne schö - nen Hän - de mir__ die ge-treuen Au-gen zu!

31 D.S. al Fine

Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh.
Ach, wie vergnüt wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu!

When thou art near, I go with joy
To death and to my rest.
O how joyous would my end be,
If your fair hands
Would close my faithful eyes.

In 1717–18 Gottfried Heinrich Stölzel was for a short time court Kapellmeister in Bayreuth. There his opera Diomedes, a.k.a. Die triumphierende Unschuld (the triumphant innocence), was premiered on 16 November 1718. Apart from a few arias the music of this opera is lost. A version for soprano, strings and continuo of its aria "Bist du bei mir" survives in an 18th-century manuscript owned by the Sing-Akademie zu Berlin (See Facsimile Aria 4 p. 7: <http://hz.imslp.info/files/imgrlnks/usimg/0/02/IMSLP426446-PMLP178856-diomedes.pdf>).

A version for voice and continuo of "Bist du bei mir" is among the pieces Anna Magdalena Bach wrote down as No. 25 in her notebook from 1725. That version is slightly modified in its Bc part and is known as BWV 508.