

Bist du bei mir

Notebook of Anna Magdalena Bach 2, 1725, BWV 508

Gottfried Heinrich Stölzel
Copy by Anna Magdalena Bach

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

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody in the upper staff begins with a quarter note B-flat, followed by a quarter note D, a quarter note F, and a quarter note G. The bass line starts with a quarter note B-flat, followed by a quarter note D, a quarter note F, and a quarter note G. The piece is in a simple, homophonic style.

7 Ruh, zum _____ Sterben und zu meiner Ruh.  Bist du_ bei_ mir, geh ich mit

The second system begins with a measure rest for seven measures, indicated by the number '7'. The melody in the upper staff starts with a quarter note B-flat, followed by a quarter note D, a quarter note F, and a quarter note G. The bass line starts with a quarter note B-flat, followed by a quarter note D, a quarter note F, and a quarter note G. The piece is in a simple, homophonic style.

13 Freu - den zum Ster - ben und zu mei - ner Ruh, zum _____ Sterben und zu meiner Ruh.  Fine

The third system begins with a measure rest for thirteen measures, indicated by the number '13'. The melody in the upper staff starts with a quarter note B-flat, followed by a quarter note D, a quarter note F, and a quarter note G. The bass line starts with a quarter note B-flat, followed by a quarter note D, a quarter note F, and a quarter note G. The piece is in a simple, homophonic style.

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

The fourth system begins with a measure rest for nineteen measures, indicated by the number '19'. The melody in the upper staff starts with a quarter note B-flat, followed by a quarter note D, a quarter note F, and a quarter note G. The bass line starts with a quarter note B-flat, followed by a quarter note D, a quarter note F, and a quarter note G. The piece is in a simple, homophonic style.

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

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

D.S. al Fine

Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh.
Ach, wie vergnügt 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.

This aria is from Gottfried Heinrich Stölzels opera Diomedes, a.k.a. Die triumphierende Unschuld (the triumphant innocence), which was premiered on 16 November 1718. (See Facsimile Aria 4 p. 7: <http://hz.imslp.info/files/imglnks/usimg/0/02/IMSLP426446-PMLP178856-diomedes.pdf>).

The presented version for voice and bass 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 a slightly modified in its bass line (For instance, some half notes were split into two quarters sometimes with an octave interval) and is known as BWV 508. The original autograph in the hand writing of Anna Magdalena presents only the melody and the bass line without any cord symbols (unfigured bass).