


# 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 two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the upper staff begins with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. The bass line starts with a quarter note G3, followed by a quarter note A3, and a quarter note B3. 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 at measure 7. It features a repeat sign with first and second endings. The first ending leads back to the beginning of the piece. The second ending leads to the start of the next system. The melody in the upper staff continues with a quarter note C5, followed by a dotted quarter note D5, and a quarter note E5. The bass line continues with a quarter note C4, followed by a quarter note D4, and a quarter note E4.

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

The third system begins at measure 13. It features a trill over the first note of the melody. The piece concludes with a fermata over the final note of the melody. The bass line continues with a quarter note C4, followed by a quarter note D4, and a quarter note E4.

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

The fourth system begins at measure 19. The melody in the upper staff starts with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. The bass line starts with a quarter note G3, followed by a quarter note A3, and a quarter note B3. The piece ends with a sharp sign in the bass line.

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/imgnks/usimg/0/02/IMSLP426446-PMLP178856-diomedes.pdf>).  
<http://www.free-scores.com/sheetmusic?p=aezAW1gdrE>

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).