



# IF THOU BE NEAR

**Bist du bei mir**

GOTTFRIED HEINRICH STÖLZEL

found in J.S. BACH'S NOTEBOOK FOR ANNA MAGDALENA BACH

*Arranged by*

**Carrie Lane Gruselle**

## Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.





## The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-author of the new FJH method series: Measures of Success® for Strings. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

## About the Music

This treasured aria from the Baroque period has long been attributed to Bach. It was, however, from an opera by Gottfried Heinrich Stölzel. It is believed that Bach subsequently arranged the aria (BWV 508) for his wife Anna Magdalena's second notebook. The text begins, "If thou be near, I go with joy."

This arrangement for young string players differs only slightly from the version attributed to Bach. Set in the key of B $\flat$  rather than the original E $\flat$ , students can explore two flats in an approachable setting. The melodic phrases from the tune are assigned primarily but not exclusively to the first violin section; the second violins and the violas (or third violins) each perform a phrase.

Regarding the cello and bass, this may be the students' first experience playing "basso continuo," or simply "continuo." During the Baroque period, the bass-functioning instruments such as cello, bass, or bassoon were assigned the critical responsibility of setting the foundation for the harmonies. Here, each note played by the cello and bass must be performed with great integrity of intonation and tone, each note a beautiful pearl of sound. Having this responsibility, the bass instruments would rarely if ever be assigned melodic or thematic material. Along with the bass voice would be a keyboard to fill in the harmonies as implied by the bass line. In this arrangement the harmonies have been assigned to the inner strings voices.

Technical challenges include using low 4 and low 1 in the upper strings, extensions in the cellos, and half position in the bass. Tone, intonation and vibrato, and bow control over long phrases can be developed and reinforced.

- Carrie Lane Gruselle

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FOR ANNA MAGDALENA BACH  
Arranged by  
CARRIE LANE GRUSELLE  
(ASCAP)

Andante (♩=60)

5

Violin 1  
Violin 2  
Viola (Violin 3)  
Violoncello  
Double Bass  
Piano

Violin 1 and 2: Treble clef, 3/4 time, starting with a half note G4 and a quarter note A4. Dynamics: *p*.  
Viola (Violin 3): Alto clef, 3/4 time, starting with a half note G4. Dynamics: *p*.  
Violoncello and Double Bass: Bass clef, 3/4 time, starting with a half note G2 and a quarter note A2. Dynamics: *p*.  
Piano: Treble and bass clefs, 3/4 time, starting with a half note G2 and a quarter note A2. Dynamics: *p*.  
Measure numbers 1, 2, 3, 4, 5 are indicated below the staves.

10

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Pno.

Violin 1 and 2: Treble clef, 3/4 time, starting with a half note G4 and a quarter note A4. Dynamics: *p*.  
Viola: Alto clef, 3/4 time, starting with a half note G4. Dynamics: *p*.  
Violoncello and Double Bass: Bass clef, 3/4 time, starting with a half note G2 and a quarter note A2. Dynamics: *p*.  
Piano: Treble and bass clefs, 3/4 time, starting with a half note G2 and a quarter note A2. Dynamics: *p*.  
Measure numbers 6, 7, 8, 9, 10 are indicated below the staves.



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14

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

11 12 13 14 15 16

19

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

17 18 19 20 21

23

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

22 23 24 25 26

28 32

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

27 28 29 30 31 32

37

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Pno.

33 34 35 36 37

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*pizz.*

2 4 1 2 -1  
(b) 4 1 2 -1  
1/2

This musical system covers measures 33 to 37. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass, plus a grand piano. The key signature is two flats (B-flat and E-flat). Measure 33 shows the beginning of the section. Measure 34 includes fingerings (2, 4, 1) and a dynamic marking of *p*. Measure 35 has a half note (1/2) and a dynamic marking of *p*. Measure 36 includes a dynamic marking of *p*. Measure 37 includes a dynamic marking of *p* and a *pizz.* marking. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

41

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.  
Pno.

38 39 40 41 42 43

*p*  
*p*  
*p*  
*p*  
*p*  
*p*

V 4  
V 4  
V 4

This musical system covers measures 38 to 43. It features the same five staves as the previous system. Measure 38 includes a dynamic marking of *p*. Measure 39 includes a dynamic marking of *p*. Measure 40 includes a dynamic marking of *p*. Measure 41 includes a dynamic marking of *p*. Measure 42 includes a dynamic marking of *p*. Measure 43 includes a dynamic marking of *p*. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

46

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

D.B. *mp* *mf*

Pno. *mp* *mf*

arco

44 45 46 47 48

50

Vln. 1 *p* *mf* rit.

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

D.B. *p* *mf*

Pno. *p* *mf*

1 2 4 -1 -2 1/2

49 50 51 52 53 54