



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

Extra Conductor Score: \$5.00

Extra Parts: \$2.50

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As a result, all single page parts are collated before multiple page parts.

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I N C.

Frank J. Hackinson

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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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(ASCAP)

Andante (♩ = 60)

5

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

Piano

2 3 4 5

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

6 7 8 9 10



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piece at www.fjhmusic.com

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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

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

4 4

-2 4

II $\frac{1}{2}$

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28 32

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

27 28 29 30 31 32

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

II $\frac{1}{2}$ -1

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37

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

33 34 35 36 37

p

p

p

p

p

pizz.

p

41

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

38 39 40 41 42 43

p

p

p

p

p

p

46

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

D.B. *mp* *mf*

Pno. *mp* *mf*

44 45 46 47 48

arco

50

Vln. 1 *p* *mf* rit.

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

D.B. *p* *mf*

Pno. *p* *mf*

49 50 51 52 53 54

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