



HOCHGELOBTER GOTTESSOHN

ARIA FOR ALTO, VIOLA, AND CONTINUO

FROM THE CANTATA
BLEIB BEI UNS, DENN ES WILL ABEND WERDEN
BWV 6

J. S. Bach
(1685–1750)



AVS Publications 029

Preface

This aria is the second movement from the cantata *Bleib bei uns, denn es will Abend werden*, first performed on April 2, 1725. The original instrumentation is for alto, oboe da caccia, and continuo, but an alternate part exists substituting viola for the oboe da caccia solo, presumably used for a later performance. The viola version contains the same music as the oboe da caccia version, primarily differing in numerous instances of slurs. For a recording of the viola version, see Sigiswald Kuijken and La Petite Bande's *Cantatas, BWV 249, 6* (Accent ACC 25313, 2011).

Sources used in preparing this edition include the Neue Bach-Ausgabe (NBA) edition and several manuscript sources available on the Bach digital website (the NBA's score and part designations are referenced here to differentiate the sources) including the autograph Score (A), Alto part (B2), Oboe 1 part with the instrumental solo (B5), separate Oboe da caccia part with the instrumental solo (B7), Violoncello piccolo part including the alternate movement II instrumental solo for the viola on the verso (B12a, headed *Viola, zur Aria so nach dem Chor folget*), Cembalo part (B13), and Basso continuo parts (B14 and B15). The alternate viola version (B12a) serves here as the primary instrumental solo part in preparing this edition. Readers are referred to the Critical Report of the NBA (Series I, Band 10) for extensive commentary regarding the sources (including a table of slurring differences among B5, B7, and B12a). Additional editorial decisions for this AVS edition are noted below:

m. 3, viola: A, B5, and B12a have the rhythm below:



B7 has the inverted rhythmical pattern for the first three notes that matches the Alto in m. 19 and other similar instances. The NBA and AVS editions incorporate the rhythm from B7.

m. 10, viola: A, B5, B7, and B12a contain the notes below:



In source A, the order of the first two notes has been altered, inverting them to avoid parallel octaves between the instrumental solo line and the Basso continuo from m. 9 into m. 10. The NBA and AVS editions incorporate this altered order of notes.

m. 26, cembalo: The NBA indicates a figured bass figure of 6 on the final note of the continuo, while the editor reads B13 as having figured bass notations of 5 6 on this note, similar to m. 18.

m. 26, alto: B2 has a slur over the final two notes of this measure (not present in m. 18), which has been retained in this AVS edition.

m. 45, viola: Neither A, B5, B7, nor B12a contain an accidental on the fourth note (a), which the NBA corrects to an a-natural. This AVS edition incorporates the NBA's correction.

m. 46, viola: B12a has a slur in this measure over the third through fifth notes matching the slurred figure in B5 and B7. As this is the only instance of a slur over this figure in the Viola part (a slur regularly appears in B7 and occasionally in B5), it has been omitted.

m. 49, viola: A, B5, and B12a do not have a trill on the final note of this measure, while B7 does. The NBA and AVS editions incorporate the trill from B7.

mm. 74–75 and 106–7, viola: As in other places, there are differences in slurring patterns among B5, B7, and B12a. In m. 74, B12a has a mark very distant from the measure that would appear to be a slur over the final two notes (which the NBA records as a slur, matching B5). The editor feels that if this mark is a slur that it may have been inadvertently notated and that the two notes should be separate as in B7 and in the parallel spot in m. 106 (in B12a). Consequently, a dashed slur is used in this AVS edition. In mm. 75 and 107 of the NBA, a slur appears over the first three notes, and no slurring difference is recorded among the sources. The editor reads source B12a as having a slur only over the second and third notes in each of these measures (the editor reads slurs over all three notes in B7 but feels that B5 exhibits ambiguities as to the placement over the notes). Consequently, slurs have been placed over the second and third notes only in this AVS edition.

m. 88, viola: B5 and B7 have a slur over the last five notes in this measure, while B12a appears to have a slur over the first five notes or the entire measure (as recorded in the NBA). The editor has given preference in this instance to the slurring pattern in B5 and B7.

m. 94, viola: Neither A, B5, B7, or B12a contain a g-flat designation on the fifth note. The NBA edition includes an editorial flat, and that editorial flat has been incorporated here in brackets.

m. 102, viola: A, B5, and B12a contain no appoggiatura, while B7 does. The NBA and AVS editions incorporate the appoggiatura from B7.

mm. 114–29: Both the NBA and AVS editions write out the da capo (mm. 1–16) that appears in the manuscript sources.

To assist with performance, a realized version of the continuo part has been provided as well as a supplemental version of the viola part with bowings and fingerings by Dr. Aurélien Pétillot.

David M. Bynog, editor

Hochgelobter Gottessohn

from the cantata

Bleib bei uns, denn es will Abend werden

BWV 6

J. S. Bach

Edited by David M. Bynog

Continuo realization by Molly Hammond

The image displays a musical score for three parts: Viola, Alto, and Continuo. The score is written in G minor (three flats) and 3/8 time. The first system covers measures 1 through 4. The Viola part begins with a forte (*f*) dynamic and a trill (*tr*) on the first measure. The Alto part is silent, indicated by a whole rest. The Continuo part also begins with a forte (*f*) dynamic and a pizzicato instruction. The second system covers measures 5 through 9. The Viola part continues with a melodic line, featuring a trill in measure 8. The Alto part remains silent. The Continuo part provides a rhythmic accompaniment with various fingerings indicated by numbers 6, 7, 5, and 4.

10

10

10

6 5 5^b 7^b 6 6/5 6 7

15

15

15

15

Hoch - ge - lob - - - ter__ Got - - - - tes -

6 6 5 6 6 7

20

20

20

20

sohn,

9 8 4 2 6 7^b 4^b 3 6 5 7 6 6

25 *p* *tr* *tr*

25 hoch - ge - lob - - - ter__ Got - - - - tes - sohn, laß__ es__

6 5 6 6 7 7 6

30 *tr* *tr* *tr*

30 dir__ nicht sein__ ent - ge - - - gen, laß__ es__ dir__ nicht

6 4 2 6 6 6 6 6 6 6 5

35 *tr* *tr* *tr*

35 sein__ ent - ge - - - gen, daß__ wir itzt vor__ dei - - - - - nem

6 6 5 6 6 5 6 5 6 7

40

Thron ei - ne Bit - - - te nie - der - le - - gen,

9 8 6 6^b 7^b 6 7 5

45

ei - ne Bit - - te nie - der - le - - gen:

6 5 9 6 6 6 5 6

50

5 6 6 6 7 6 6 6

55

p

tr

Bleib, ach blei - - - - -

6 4 5 6 7 8 9 9 6 7 6

4 2

60

tr

- be un - ser__ Licht, bleib, ach blei - - - - - be un - ser__

9 7 5 6 7 8 9b 9b 6 7 9 5

5 3 4 7 8 9b

65

Licht, weil__ die__ Fin - - - - - ster - nis__ ein - bricht, bleib, __

6 b 6 7b 6 6 6 6 6

6 4 b

70

ach blei - - - - - be un - ser Licht,

6 5 b 6 9 8 6^b 6 5^b

75

weil die Fin - - - - -

6 5 b 7 b 7^b b 5^b 6 5^b

80

- ster - nis ein - bricht,

6 5 b 6 6 6 5 7

85

85

bleib, ach

6 6^b 7^b 6 5^b 6 6 5 6^b 4

90

90

blei - - - - - be un - ser Licht, bleib, ach blei - - - - -

7 8 9^b 9^b 6 7 9 5 6^b 7 8 9^b 5^h

95

95

- - - - - be un - ser Licht, weil die Fin - - - - - ster - nis ein -

9^b 6 7 9 5^h 3 7

100

100 *tr*

100 *tr*

100 bricht, bleib, ach blei - - - - - be

4 7 6 4 2 6 4 2 6 5 7 6 5

105

105 *tr*

105 un - ser Licht, weil die Fin - - - - -

6 6 5 6 5 b 6 5b

110

110 *[f]*

110 - - - - - ster - nis ein - bricht. *[f]*

b 6b 5b 4 6 5 9 6 8 6 5 6

115

115

115

115

7 6 6 5 7 6 6 6 6 4 2 5

120

120

120

120

7 7 4 2 6 7b 6 6 5

125

125

125

125

6 5b 7b 6 6 5 6 7 6

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J. S. Bach

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VIOLA

The musical score is written for Viola in 3/8 time, B-flat major. It consists of ten staves of music, numbered 1 through 56. The score includes various musical notations such as trills (tr), first endings (1), and dynamic markings (f, p). The piece is characterized by its rhythmic complexity and melodic beauty.

62 *tr*

Musical staff 62-68: Treble clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The staff contains six measures of music. Measure 62 starts with a trill (tr) over a quarter note. The music consists of eighth and quarter notes with various articulations and slurs.

69 *tr*

Musical staff 69-74: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music. Measure 69 starts with a trill (tr) over a quarter note. The music continues with eighth and quarter notes.

75 **1** *f* *tr*

Musical staff 75-81: Treble clef, key signature of two flats, 3/4 time signature. The staff contains seven measures of music. Measure 75 starts with a first ending bracket (1) over a quarter rest. Measure 81 ends with a trill (tr) over a quarter note and a forte (f) dynamic marking.

82 *tr*

Musical staff 82-87: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music. Measure 82 starts with a trill (tr) over a quarter note. The music features eighth and quarter notes with slurs.

88 *p* *tr*

Musical staff 88-93: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music. Measure 88 starts with a piano (p) dynamic marking. Measure 93 ends with a trill (tr) over a quarter note.

94 *tr* *tr* *tr*

Musical staff 94-99: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music. Measures 94, 97, and 99 each feature a trill (tr) over a quarter note.

100 *tr*

Musical staff 100-105: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music. Measure 100 starts with a trill (tr) over a quarter note.

106

Musical staff 106-111: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music. The music consists of eighth and quarter notes with slurs.

112 **1** [*f*] *tr*

Musical staff 112-117: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music. Measure 112 starts with a first ending bracket (1) over a quarter rest. Measure 113 starts with a forte (f) dynamic marking. Measure 117 ends with a trill (tr) over a quarter note.

118

Musical staff 118-123: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music. The music consists of eighth and quarter notes with slurs.

124 *tr* *tr*

Musical staff 124-129: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music. Measures 124 and 127 each feature a trill (tr) over a quarter note.

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Bowings and Fingerings

by Aurélien Pétilot

VIOLA

(with bowings
and fingerings)

6

12

18

24

30

36

43

50

56

[f]

p

f

p

f

p

62 *tr* 4 2 0 1 V 4 2 V V

69 *tr* V 3 \flat 4 2

75 3 0 1 1 *tr* *f*

82 V V 3 1 *tr* V

88 0 2 *tr* 4 V 2 *p*

94 0 2 *tr* V 0 *tr* V *tr* V

100 *tr* V

106

112 1 V *tr* V V *[f]*

118 3 1 3 0

124 1 *tr* V *tr*

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CONTINUO

pizzicato
[*f*]

9

18

27

37

47

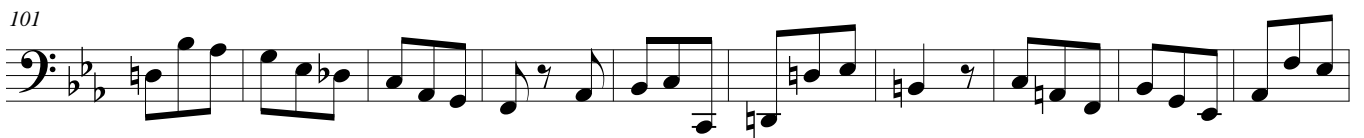
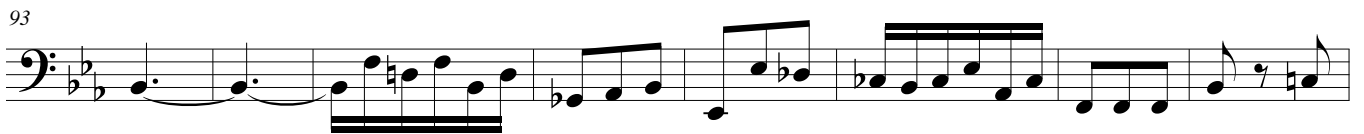
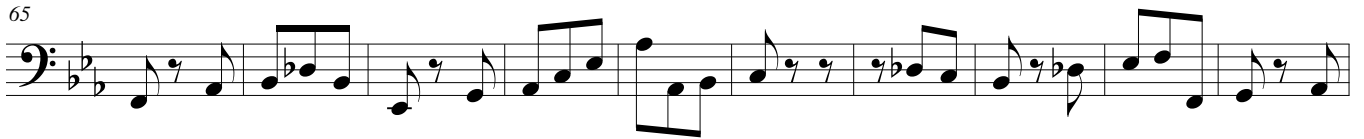
57

f

p

f

p





AVS Publications

VIOLA SOLO

Bob Cobert

Music for Only One Lonely Viola. AVS 028

John Duke

Suite for Viola Alone. AVS 027

Ivan Langstroth

Viola Suite. AVS 022

Quincy Porter

Suite for Viola Alone. AVS 008

Frederick Slee

Variations on a Hymn Tune for Solo Viola. AVS 003

VIOLA AND PIANO

Blanche Blood

Barcarolle for Viola and Piano. AVS 002

Léo Delibes

La Paix, from Coppélia, for Viola and Piano. AVS 023

Arthur Foote

Melody for Viola and Piano, op. 44a. AVS 015

Carl Fuerstner

Two Pieces for Viola and Piano. AVS 021

Quincy Porter

Speed Etude for Viola and Piano. AVS 007

Gustav Strube

Regrets for Viola and Piano. AVS 010

Theodore Thomas

Divertissement for Viola and Piano. AVS 006

VIOLIN AND VIOLA

Louise Lincoln Kerr

Etude. AVS 020

J. N. Pychowski

Perpetual Canon. AVS 017

TWO VIOLAS

Bob Cobert

Three Moods for Two Violas. AVS 030

Felix Mendelssohn-Bartholdy

Canon for Two Violas. AVS 004

THREE VIOLAS

Scott Slapin

Capricious. AVS 012

VIOLA ENSEMBLE (FOUR OR MORE)

J. S. Bach

Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

Léo Delibes

La Paix, from Coppélia, for Solo Viola and Viola Quartet. AVS 023a

Matthias Durst

Adagio for Four Violas. AVS 001

Felix Mendelssohn-Bartholdy

Adagio from String Sinfonia VIII. AVS 011a

Hendrik Waelput

Cantabile for Four Violas. AVS 018

Max von Weinzierl

Nachtstück für 4 Violen, op. 34. AVS 009

VIOLA AND ORCHESTRA

Cecil Forsyth

The Dark Road for Viola and String Orchestra. AVS 024

W. A. Mozart

Principal Viola Part for Sinfonia Concertante, K. 364, Extended Scordatura Edition. AVS 019

Principal Viola Part for Sinfonia

Concertante, K. 364, Scordatura Edition. AVS 019a

VIOLA AND ORCHESTRA (CONT.)

G. P. Telemann

Concerto for Two Violettas, TWV 52:G3. Critical Edition Including Alternative Scordatura Solo Parts. AVS 025

MIXED ENSEMBLES

J. S. Bach

Chorale: Ich, dein betrubtes Kind, for Soprano, Viola obligata, and Continuo from the Cantata Mein Herze schwimmt im Blut. AVS 013

Ergieße dich reichlich, du göttliche

Quelle, Aria for Tenor, Viola, and Continuo from the Cantata Wo soll ich fliehen hin. AVS 014

Hochgelobter Gottessohn, Aria for Alto,

Viola, and Continuo from the Cantata Bleib bei uns, denn es will Abend werden. AVS 029

Sinfonia from the Cantata: Gleichwie

der Regen und Schnee vom Himmel fällt. AVS 005

Michael Colgrass

Revisions to Variations for Four Drums and Viola. AVS 016

Felix Mendelssohn-Bartholdy

Adagio from String Sinfonia VIII. AVS 011

Quincy Porter

Little Trio (Suite in E Major) for Flute, Violin, and Viola. AVS 026

