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:

![Rhythm Example](image)

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:

![Notes Example](image)

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

Viola

Alto

Continuo

©American Viola Society 2014, AVS 029
hochgelobter Gottessohn, laß es dir nicht sein entgegen, laß es dir nicht sein entgegen, daß wir itzt vor deinem
Thron eine Bitte niedergegen,

Bach - Hochgelobter Gottessohn
Bach - Hochgelobter Gottessohn

Bleib, ach blei - - - - - - - - - - - - - - - -

Licht, weil die Fin - - - - - - ster - nis ein - bricht, bleib,
ach bleibe unser Licht,
weil die Fin
nerbricht,
- ster-nis ein-bricht,
bricht, bleib, ____________
ach bleibe ____________

unser Licht, weil die Fins ____________
ster ____________ einbricht.
Hochgelobter Gottessohn
from the cantata
Bleib bei uns, denn es will Abend werden
BWV 6

J. S. Bach
Edited by David M. Bynog

©American Viola Society 2014, AVS 029
Hochgelobter Gottessohn
from the cantata
Bleib bei uns, denn es will Abend werden
BWV 6

J. S. Bach
Edited by David M. Bynog
Bowings and Fingerings
by Aurélien Pétillot

©American Viola Society 2014, AVS 029
Hochgelobter Gottessohn
from the cantata
Bleib bei uns, denn es will Abend werden
BWV 6

J. S. Bach
Edited by David M. Bynog

CONTINUO

©American Viola Society 2014, AVS 029
## 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**
  - Nachstück 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**

### 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

---

http://americanviolasociety.org/resources/scores/