

Ergieße dich reichlich, du göttliche Quelle

Aria for Tenor, Viola, and Continuo

From the Cantata:
Wo soll ich fliehen hin
BWV 5

by

J. S. Bach

AVS Publications 014

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This aria is the third movement from J. S. Bach's cantata *Wo soll ich fliehen hin*, first performed on October 15, 1724. Bach's manuscript score does not specify the accompanying instrument, and the original set of parts places the accompaniment in the first violin part, written in alto clef as it is in the score. The placement in the violin part suggests that Bach needed a capable player for the challenging part, and the range of the part—which employs neither the C string of the viola nor the E string of the violin—further suggests a preference for it to be played on the viola, but allowing for a performance on violin if necessary. In contemporary performances, the instrumental accompaniment has typically been played on the viola.

Numerous sources were consulted for this new AVS edition including the manuscript score housed at the British Library, the manuscript parts housed at the Bach-Archiv Leipzig, the Neue Bach-Ausgabe edition, the Bach-Gesellschaft edition, and several other published editions. In an attempt to make a more practical performing edition, a realization of the continuo part is provided and editorial additions in articulations, dynamics, bowings, and accidentals are made without comment. Additional alternative readings among sources have been noted in the Editorial Comments below.

Editorial Comments

Continuo: The few figured bass notations are reproduced here as they appear in the manuscript score; the manuscript parts (continuo and organ) contain no figured bass notations.

m. 80. In the tenor part, the manuscript score is unclear on the accidentals, and the notes in the AVS edition are reproduced as they appear in the manuscript parts and the Neue Bach-Ausgabe edition. Other readings are possible, including:



m. 94. The tenor part is reproduced here as it appears in the manuscript score and the Neue Bach-Ausgabe edition (and the editor's interpretation of the manuscript tenor part). The Bach-Gesellschaft edition (and some other published editions) gives these notes:



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Continuo Realization by Molly Hammond

The musical score is presented in three systems. The first system includes staves for Viola, Tenor, and Continuo. The Viola part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a dynamic marking of *f* and a section marked with a repeat sign. The Tenor part is in the same key and time, starting with a rest. The Continuo part is in the same key and time, starting with a rest and a section marked with a repeat sign. The second system continues the Viola part with a triplet of eighth notes. The Tenor part remains silent. The Continuo part continues with a triplet of eighth notes in the bass line. The third system concludes the Viola part with a triplet of eighth notes. The Tenor part remains silent. The Continuo part concludes with a triplet of eighth notes in the bass line.

6

Musical score for measures 6-8. The system includes three staves: a bass clef staff with a melodic line, a treble clef staff with rests, and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two flats, and the time signature is 3/8. Measure 6 features a melodic line with eighth notes and a piano accompaniment with chords and eighth notes. Measure 7 continues the melodic line with eighth notes and piano accompaniment with chords and eighth notes. Measure 8 concludes the phrase with a melodic line ending in a half note and piano accompaniment with chords and eighth notes.

9

Musical score for measures 9-11. The system includes three staves: a bass clef staff with a melodic line, a treble clef staff with rests, and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two flats, and the time signature is 3/8. Measure 9 features a melodic line with eighth notes and a piano accompaniment with chords and eighth notes. Measure 10 continues the melodic line with eighth notes and piano accompaniment with chords and eighth notes. Measure 11 concludes the phrase with a melodic line ending in a half note and piano accompaniment with chords and eighth notes.

12

Musical score for measures 12-14. The system includes three staves: a bass clef staff with a melodic line, a treble clef staff with rests, and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two flats, and the time signature is 3/8. Measure 12 features a melodic line with eighth notes and a piano accompaniment with chords and eighth notes. Measure 13 continues the melodic line with eighth notes and piano accompaniment with chords and eighth notes. Measure 14 concludes the phrase with a melodic line ending in a half note and piano accompaniment with chords and eighth notes.

15

Er - gie - ße dich

p

18

reich - lich, du gött - li - che Quel - le.

f

21

f 7 b7 6 b7 6/4 5/3

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24

Er - - gie - - ße dich reich - - lich, du

27

gött - - li - che Quel - le, ach wal - - -

30

- - - - - le, ach

42

42

f

42

- ti - gen Strö - men auf mich.

42

f

6 b7

45

45

45

45

6 4 b7

48

48

p

48

Er - gie - ße dich reich - lich, du

48

p

6 4 b7

51

51 gött - li - che Quel - le, er - gie - ße dich _

54

54 reich - lich, du __ gött - li - che __ Quel - le, ach

57

57 wal - le __ mit __ blu - ti - gen, mit blu - ti - gen __

60

Strö - men, ach wal - - le mit blu - - ti - gen

63

Strö - - - men auf mich.

f

66

Es

Fine

69

69 *p*

füh - - let mein Her - - ze die tröst - - li - che

72

72

Stun - de, nun sin - - ken die drük - - ken - den

75

75 *tr*

La - - sten zu Grun - de, es wä - - -

78

78

78

81

81

81

81

- - - schet die sünd - li - chen Flek - - - ken von

84

84

84

84

sich.

87

87

Es füh - - let mein

87

p

90

90

Her - - ze die ___ tröst - - li - che Stun - de, nun

90

p

93

93

sin - - ken die drük - - ken - den La - - sten zu

93

p

96

96

Grun - de, es wä - - - - -

99

99

- - - - - schet die

102

102

sünd - - li - chen Flek - - - - ken von sich.

f

f

Da capo dal segno %

Da capo dal segno %

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Viola

The musical score is written for Viola in 3/4 time, B-flat major. It consists of 28 measures, divided into seven systems of four measures each. The piece is characterized by a continuous eighth-note pattern. The dynamics are marked as *f* (forte) at the beginning and *p* (piano) at measures 15 and 22. A repeat sign is present at the start of the first measure. The score is a continuo realization by Molly Hammond, edited by David M. Bynog.

30

34

38

42

46

50

54

58

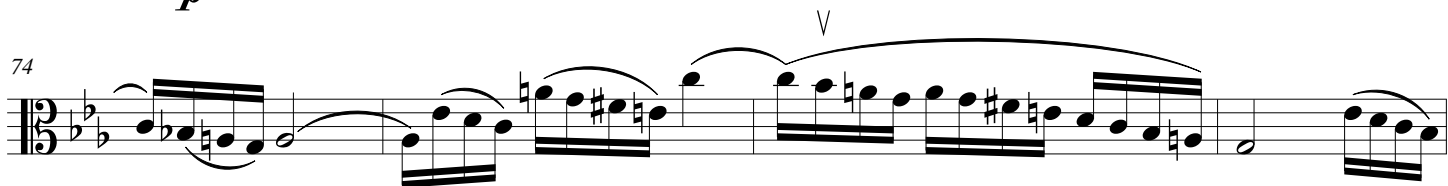
61

65

69 *p*



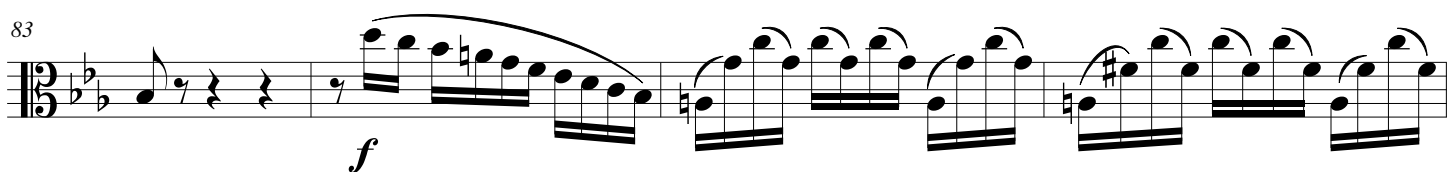
74 *p*



78



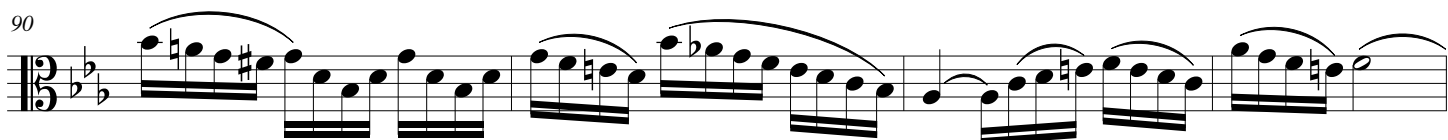
83 *f*



87 *p*



90



94



98



102 *f* Da capo dal segno ‰



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Continuo

6

12

18

24

29

34

40

46

f

p

f

p

f

p

7

*b*7

6

*b*7

6 5

4 3

6

*b*7

6 5

4 3

52

57

63

f

69

p

74

79

f

85

p

90

95

100

f

Da capo dal segno

