

Eberlin. Die gläubige Seele.

Johann Ernst
Eberlin

Die gläubige Seele
Oratorium
(F-P MS-2008)

*S, A, T, (solo), S, A, T, B (coro),
2 fl, 2 ob, 2 fag, 2 cor, 2 trb, 2 vl, vla, b, org*

Bassi





Wolfgang Esser-Skala, 2020

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ARIA 1 Izt komm, o rauher Sünder

1

Adagio

Bassi

The musical score consists of eight staves of basso continuo music. Staff 1 (measures 1-5) starts with a forte dynamic (f) and a bassoon-like line. Staff 2 (measures 6-10) shows a transition with dynamics f, p, f, p, f. Staff 3 (measures 11-15) includes a dynamic f. Staff 4 (measures 16-20) includes a dynamic f. Staff 5 (measures 21-25) starts with a dynamic p. Staff 6 (measures 26-30) starts with a dynamic p. Staff 7 (measures 31-35) starts with a dynamic p. Staff 8 (measures 36-40) starts with a dynamic p.



*Maria, die
Mutter Jesu*

[Tempo deest]

Mein Sohn! o Got - tes Sohn! So ge-heft du dann izt zum

b

3

Tod? O har - ter See-len-schmerz, o Pein! o Noth! (mir pol - tert fast das)

6

Herz) Was kann wohl ich ge - kränk-te Mut - ter fa - gen? Ach ja! mein Sohn, den ich neun

9

Mo - nath lang in mei - nem Lei - be tru - ge, den die - fe Mut - ter - brust mit

11

ih - rer Milch ge - fäu - get - o Freud! o Troft! o mei - ne Luft! du

14

wirfst durch die - fen Kreu - zes - pflock fast biß zur Erd ge - beu - get:

16

Man reißt dich schon zu dei - ner Pein, drum drin - get sich in mei - ne

18

See - le das Schwert des Schmer - zens ein. So ftär - ke dann, mein

20

Gott, ach ftär - ke doch den schwa - chen Geist, denn fonf - ten dei - ne

22

Mar - ter (was ich für dich gern wollt) mit dir, mein Sohn! gar ster - ben heißt.

ARIA 3 Weint mit mir, ihr frommen Seelen

5

[Tempo deest]

b 12

12

f **p** **pp** *f*

tasto solo

21

30

39

48

57

67

77

87

96

105

115

123

132

141

150

160

[Tempo deest]

Evangelium

Evangelium

Die gläubige Seele

8

Sobald die Juden nun auf Golgatha gekommen, so wurden ihm die Kleider weck ge-

b

4

8 nom-men. Drauf hat man ihn mit Wein und Gall ge-tränkt und an das Kreuz ge-henk-t.

7

8 Ach An-blick! der mein Herz zer-bricht. Wie wird mein Hei-land von

11

8 die-sen Schär-gen-knech-ten fo schänd-lich zuge richt. Die gan-ze

p cresc.

14

8 Höl-len-wuth ist in der Ju-den-brust bey - sa-men.

17

O Schre-cken! ach! o Her-zens-grau-en! Hier rei-ßen ih - re Fin-ger-klaun das mil - de

20

Lamm mit vol-lem Grimm zu Bo-den. Sie fan-gen an, die Ner-ven und die

23

Seh-nen ihm ganz er-bärm-lich aus - zu - deh-nen, die zar-ten Va-ter -

26

hän-de mit größ - tem Un - ge - ftüm zu ftre - cken. O

f

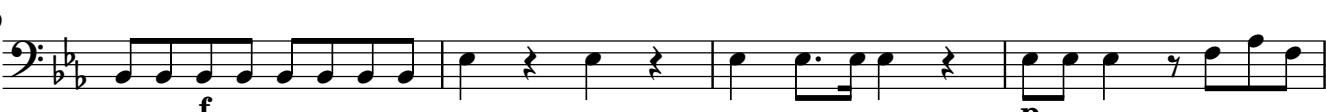
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Je - fus! ach dein Lei - den muß in mir das streng - ste Leid er - we - cken.

Allegro molto

b 1 

5 

9 

13 

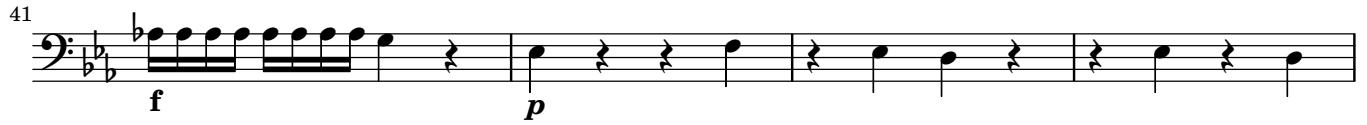
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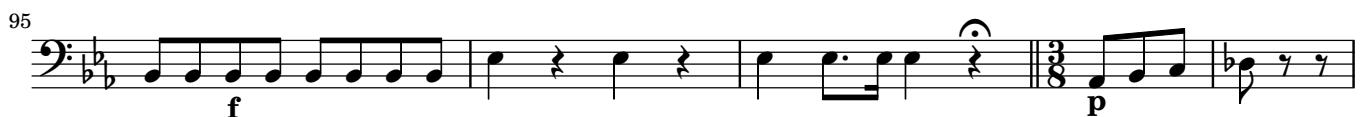
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25 

29 

33 





[Accompagnato]

Evangelium

8 Kaum als das Kreuzigen vo - rü-ber war, so warf die Henker Schaar das Looß um sein Ge-

b

Adagio

4 wand, und ü - ber fei - nem Haub - te stand der Ti - tel fo ge - fchrie - ben: Hier hän - get

7 Je - fus der Na - za - re - ner, der Ju - den Kö - nig.

10 [a tempo]

13 fan-gen, und auch die Zwey, fo gleich zur Sei-te han-gen, die rie-fen oh - ne Scheu:

16 [Coro]

Musical score for measure 16. The top staff shows three measures of silence. The bottom staff is in bass clef, has a key signature of two sharps, and a tempo marking of 8. It features a dynamic of *f*. The notes include eighth and sixteenth notes, with slurs and grace notes.

19

Musical score for measure 19. The top staff shows three measures of silence. The bottom staff is in bass clef, has a key signature of two sharps, and a tempo marking of 8. It features a dynamic of *f*. The notes include eighth and sixteenth notes, with slurs and grace notes.

22

Musical score for measure 22. The top staff shows three measures of silence. The bottom staff is in bass clef, has a key signature of two sharps, and a tempo marking of 8. It features a dynamic of *f*. The notes include eighth and sixteenth notes, with slurs and grace notes.

25

Musical score for measure 25. The top staff shows three measures of silence. The bottom staff is in bass clef, has a key signature of two sharps, and a tempo marking of 8. It features a dynamic of *f*. The notes include eighth and sixteenth notes, with slurs and grace notes.

28

Musical score for measure 28. The top staff shows three measures of silence. The bottom staff is in bass clef, has a key signature of two sharps, and a tempo marking of 8. It features a dynamic of *f*. The notes include eighth and sixteenth notes, with slurs and grace notes. The word "Und" is written below the staff.

30 [Accompagnato]

ei - ne düf - tre Fin - ster - niß ent - stand hier in der fech - sten Stun - de im fel - ben gan - zen

p

33 Land. Man fah die Sonn er - bla - ßen biß auf die neun - te

36 Stun - de. Da rie - fe Je - fus laut:

p cresc.

39 Mein Gott, mein Gott,

wie hast du mich ver - la - ßen? Dann fa - get er: Mich dür - stet.

[Allegro]

b    **f**

5                                               

10                                            

15                                          

20                                          

25                                          

31                                            

37                                            

42                                            

47

53

59

65

71

77

82

87

93

Evangelium

[Tempo deest]

8 So-dann nahm jäh ein Knecht ein Rohr und hielt ihm ei-nen Schwamm mit

b

3

8 E - ßig vor, und Je - fus rief aus gan - zer Kraft: Es ift voll - bracht.

ARIA 9 Es ist vollbracht

Adagio

b **C** *f*

4

8 **Allegro**

12

16 *f* *p*

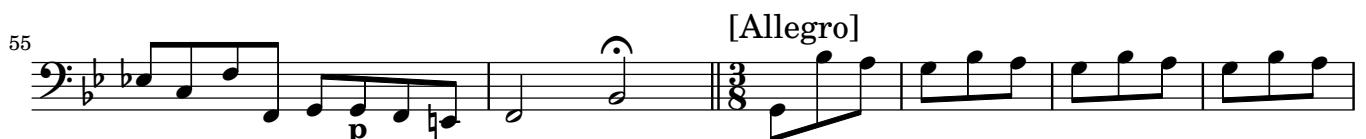
20

23

27 **Adagio** *f* *p*

31 **Allegro**

The musical score consists of eight staves of bassoon or cello music. Staff 1 (measures 1-3) starts in C major (B-flat bass clef) with a dynamic of *f*, followed by a repeat sign and a dynamic of *p*. Staff 2 (measures 4-6) continues in C major. Staff 3 (measures 7-9) begins with a dynamic of *f*. Staff 4 (measures 10-12) begins with a dynamic of *p*. Staff 5 (measures 13-15) begins with a dynamic of *f*. Staff 6 (measures 16-18) begins with a dynamic of *p*. Staff 7 (measures 19-21) begins with a dynamic of *f*. Staff 8 (measures 22-24) begins with a dynamic of *p*. The score concludes with a final dynamic of *ff*.



[Tempo deest]

Tochter Zion

Evangelist

b

3

8

Adagio

b 1 

4 

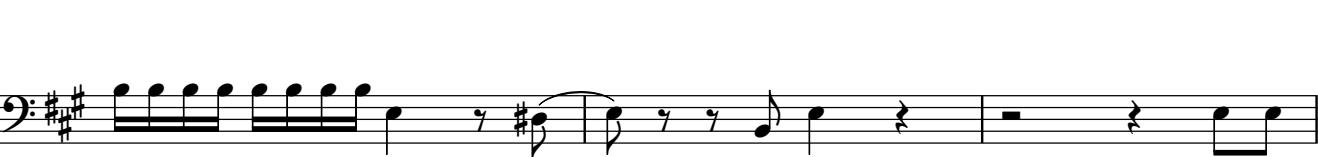
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10 

13 

16 

19 

22 

25 

28

31

34

38

pp

p

41

f

p

f

45

48

p

51

54

da capo

[Tempo deest]

[Seele] 1
 O theu - rer Sün - den Zahl, o Je - fus! ach Er - lö - fer,

b 2
 du ftirbst, daß ich ver - ruch - tes Laf - ter - kind doch e - wig le - ben foll. O

4 3
 schmer - zen - rei - che Stun - den, die mei - nem Gott fo vie - le Wun - den und mir durch sie das Heil ge - bracht.

7 5
 Wie kann ich wohl ge - kränk - te See - le nach mei - nem To - de le - ben?

10 6
 Was kann ich für die - fe Lie - be ge - ben?

16

Für die - se Lie - be lieb ich dich, mein Gott! mit gro - ßen Kräf - ten.

19

Mein Herz will ich zu dir ans Kreu - ze hef - ten,

21

mir win - ket ja dein halb ge - neig - tes

23

Haupt. Du la - deft mich ja fel - ber ein, drum

26

follst auch nach dem To - de das bef - te mei - ner See - le feyn.

[Tempo deest]

b **f**

14

23

31

46

56

66

76

85

The musical score consists of ten staves of bassoon music. Staff 1 (measures 1-13) starts in 3/8 time with dynamic **f**, followed by a measure in 4/4 time. Staff 2 (measures 14-22) begins with a measure in 3/8 time, followed by measures in 4/4 and 3/4 time. Staff 3 (measures 23-31) starts in 3/8 time with dynamic **p**, followed by measures in 4/4 and 3/4 time. Staff 4 (measures 32-40) begins with a measure in 3/8 time, followed by measures in 4/4 and 3/4 time. Staff 5 (measures 41-49) starts in 3/8 time with dynamic **p**, followed by measures in 4/4 and 3/4 time. Staff 6 (measures 50-58) begins with a measure in 3/8 time, followed by measures in 4/4 and 3/4 time. Staff 7 (measures 59-67) starts in 3/8 time, followed by measures in 4/4 and 3/4 time. Staff 8 (measures 68-76) begins with a measure in 3/8 time with dynamic **f**, followed by measures in 4/4 and 3/4 time. Staff 9 (measures 77-85) starts in 3/8 time with dynamic **p**, followed by measures in 4/4 and 3/4 time.



