

Werner. Collected works.

Gregor Joseph

Werner

O längft erwüncfte Nacht

Pastorella da Cantarsi in Sacratissima Notte Del Nostro Salvatore

WerW E.28

Pastorella

S, T, B (solo), S, A, T, B (coro), 2 ob, 2 chalumeau, 2 vl, b, org solo

edited by Wolfgang Esser-Skala

Full score

Wesser
Skala
Edition



Edition Esser-Skala · Koppl, Austria · 2025

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/werner-collected-works](https://github.com/edition-esser-skala/werner-collected-works)
v2025.02.0, 2025-03-01 (91641bd31441cb8da3196a4b74843d7c9dad94dc)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
chalumeau	chalumeau
ob	oboe
org	organ
S	soprano
T	tenor
vl	violin

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	E 61
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/887.html

Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
5	ob 1	1st ♭ in B1: γ -a"8-f#" [*] 16-d"8.
5	S	3rd ♭ in B1: b'4
18	T	bar in B1: \sharp - \sharp -d'4

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
25	ob 2	in B1 , this bar is a duplicate of bar 26.
26	S	2nd ♩ in B1 : g"4
36	ob 2	4th ♩ in B1 : g"8
58	vl 2	7th ♩ in B1 : e"16
62–166	T, B	In B1 , lyrics in these bars apparently have been emended by later hand in order to replace colloquial language by more standard German.
121–178	–	In B1 , the da capo is written out only in T and B, but indicated by “da capo al segno” in ob, vl, org, and vlne.
220	vl 2	2nd ♩ in B1 : d'16
215	vl 1	2nd ♩ in B1 : b4

Lyrics

O längft erwünfchte Nacht
voll Liecht und klaren Schein,
mein Hertz fo voll der Freud
ift mir heunt vill zu klein,
die Wunder zu begreifen,
fo fich an jezo heuffen,
daß fich der Schöpffer felbft
zu einen Gfchöpff gemacht,
diß ift ein folches Werckh,
ô Menfch, diß wohl betracht.

Wer fingt da?

Waß klingt da?

Wer fpillt fo wunderfchön,
alß wan wir fchon in Himmel
thät würrlich hineingehn?

S'Hertz lacht fchon voll Freuden,
dort kommens von weiden
mit Jubel und Freuden
und allerley Still.

Ich weiß nicht, waß dieß Ding
bedeuthen nur will.

Eß glitz waß,
es blitzt waß
und fcheint alß wie die Sonn,
die Music hat ja würrlich wohl
recht ein Englifchen Thon.

Hiez kommens fchon näher,
ich werd allweil fröher,
die guldene Flügel
betheuten waß mehr,
waß gilds, diß feind Engel
von Himmel obn her.

Heb auf, du Hürtenfchaar,
die Augen, Hertz und Ohren,
Gott felbft, o Niedrigkeit,
ift unß heunt menfchgebohren,
den Himmel wird nunmehr
die Erden blutverwand,
waß er zuvor befchloß,
ligt jezt in ihrer Hand.
Der niemahls Fleisch gehabt,
kein Muttermilch gefogen,
hat einen Überzug
der Menfchheit angezogen,
wird gleich wie wir genährt,
ift Gott vor aller Zeit,
Er ift und bleibet Gott
mit Gott in Ewigkeit.

So fing wär halt in dulci jubilo,
ein jeder fey in feinem Herten froh,
wäl unfär Seelenwohne ligt in præsepio
und leuchtet alß die Sonne matris in gremio,
fo fing halt und feyt froh.

E.28 O längft erwünschte Nacht

Andante

Oboe I, II *f*

Violino I *f*

Violino II *f*

Soprano *f Tutti*
 Ô längft er - wünsch - te Nacht voll

Alto *f Tutti*
 Ô längft er - wünsch - te Nacht voll

Tenore *f Tutti*
 Ô längft er - wünsch - te Nacht voll

Basso *f Tutti*
 Ô längft er - wünsch - te Nacht voll

Organo e Bassi *f Tutti*

6/4 5/3

5

Liecht und kla - ren Schein, mein Hertz fo voll der

Liecht und kla - ren Schein, mein Hertz fo voll der

Liecht und kla - ren Schein, mein Hertz fo voll der

Liecht und kla - ren Schein, mein Hertz fo voll der

[6] 6 #

10

Freud ift mir heunt vill zu klein,
 Freud ift mir heunt vill zu klein,
 Freud ift mir heunt vill zu klein,
 Freud ift mir heunt vill zu klein,

6 6 5
 4 4 #

14

die Wunder zu be-greif-fen,
 die Wunder zu be-greif-fen,
 die Wunder zu be-greif-fen,
 die Wunder zu be-greif-fen,

8 3 [4] 7 6 7 6 5
 5 4 4 5 4 4 3

18

fo fih an je - - zo heuf - fen,

fo fih an je - - zo heuf - fen,

fo fih an je - - zo heuf - fen,

fo fih an je - - zo heuf - fen,

5 3 ♭7 5 6 4 - ♭7 5 6 4 - 5 3

22

daß fih der Schö - pfer felbft zu

daß fih der Schö - pfer felbft zu

daß fih der Schö - pfer felbft zu

daß fih der Schö - pfer felbft zu

16 61 5 6 7 5

26

Musical notation for measures 26-29. The piano accompaniment features a consistent eighth-note pattern in the right hand and a similar pattern in the left hand, with a triplet of eighth notes in the second measure of each system.

ei - - nen Gfchöpf ge - macht, diß ift ein

ei - - nen Gfchöpf ge - macht, diß ift ein

ei - - nen Gfchöpf ge - macht, diß ift ein

ei - - nen Gfchöpf ge - macht, diß ift ein

6 4 5 3 5 3 16 6

30

Musical notation for measures 30-33. The piano accompaniment continues with the eighth-note pattern, featuring a triplet in the second measure of each system.

fol - - ches Werckh, ô Mensch, diß wohl be -

fol - - ches Werckh, ô Mensch, diß wohl be -

fol - - ches Werckh, ô Mensch, diß wohl be -

fol - - ches Werckh, ô Mensch, diß wohl be -

6 6 61

34

7

a 2

*

tracht.

tracht.

tracht.

tracht.

6 3

Detailed description: This page of a musical score contains five staves. The top two staves are for piano accompaniment. The piano part begins at measure 34 with a treble clef and a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A fermata is placed over the final note of the right hand in measure 34. A dynamic marking of *tracht.* is present. A star symbol (*) is located below the piano part in measure 35. The piano part concludes in measure 38 with a double bar line. The bottom three staves are for a vocal line, also in treble clef and one sharp key signature. Each of these staves begins with a whole rest and the instruction *tracht.* in measure 34. The vocal line resumes in measure 38 with a bass clef, starting with a half note followed by a quarter note triplet (marked '6 3'). The score ends with a double bar line in measure 38.

Hierten Aria

Allegretto mà non troppo / Vivace in tempo schietto

ob
1, 2

f

1
vl

2

f

T

B

org
b

f Solo

44

tr

6
4

7
4
2

8
3

5
3

6
4

7
4
2

50

8
3

56

tasto solo

a 2

alla 8va

62

p

p *f* *f*

P Solo
 Wer fängt da? Wer spielt fo wun-der-fchön, alß

P Solo
 Waß klingt da? Wer spielt fo wun-der-fchön, alß

p *f* *p*

68

f

p *f* *f*

wan wir fchon in Him - mel thät würclich hin-ein-gehn, alß

wan wir fchon in Him - mel thät würclich hin-ein-gehn, alß

f *p*

6 6 5 3 6 5 6 5

74

f

f

f

8

wan wir fehon in Him - mel thät würclich hin-ein-gehn?

wan wir fehon in Him - mel thät würclich hin-ein-gehn?

[6 6] $\frac{6}{5}$ *f* *tasto solo*

80

f

tr

tr

Musical score for measures 85-90. It features a vocal line with trills (tr) and a piano accompaniment. The piano part includes a treble clef and a bass clef. The vocal line has a treble clef. The piano accompaniment has a treble clef and a bass clef. The score is in 3/8 time. The piano part has a treble clef and a bass clef. The vocal line has a treble clef. The piano accompaniment has a treble clef and a bass clef.

Musical score for measures 91-96. It features a vocal line and a piano accompaniment. The tempo is marked "Tempo giusto". The piano part includes a treble clef and a bass clef. The vocal line has a treble clef. The piano accompaniment has a treble clef and a bass clef. The score is in 3/8 time. The piano part has a treble clef and a bass clef. The vocal line has a treble clef. The piano accompaniment has a treble clef and a bass clef.

91 *Tempo giusto*

S'Hertz lacht schon voll Freuden mit Ju-bel und
Dort kommens von weiden mit Ju-bel und

p [6] 6 [6] 6 #

99

Freuden und al-ler-ley Still. Ich weiß nicht, waß dieß Ding be - deuthen nur

Freuden und al-ler-ley Still. Ich weiß nicht, waß dieß Ding be - deuthen nur

[6] # *f* # 6 # *p* [6] 6 6]

108

f

f

will.

will.

f *tasto solo*

115

8

120

Allegretto mà non troppo / Vivace in tempo schietto

8

Eß glitz waß und schein alß wie die Sonn, die

Eß blitz waß und schein alß wie die Sonn, die

p *f* *p* *f* *p*

126

f

p **f**

p **f**

Mu-sic hat ja würk-lich wohl recht ein Eng-li-fchen Thon, die Mu-sic hat ja

Mu-sic hat ja würk-lich wohl recht ein Eng-li-fchen Thon, die Mu-sic hat ja

6 6 **f** 6 5 6 5 **p**

5 3 4 3 4 3

133

f

f

f

würk - lich wohl recht ein Eng-li-fchen Thon.

würklich wohl recht ein Eng-li-fchen Thon.

6 6 6 **f** *tasto solo*

5

139

Musical score for measures 139-144. The system includes a vocal line (treble clef) with trills (tr) and a piano accompaniment (grand staff). The piano part features eighth-note patterns in both hands. The guitar and bass staves are empty.

145

Musical score for measures 145-150. The system includes a vocal line (treble clef) with trills (tr) and a piano accompaniment (grand staff). The piano part features eighth-note patterns in both hands. The guitar and bass staves are empty.

Tempo giusto

151

Hiez kommens fchon nä-her die gul-de-ne Flü-gel be - theuten waß mehr,
Ich werd all-weil frö-her, die gul-de-ne Flü-gel be - theuten waß mehr,

p *f* *p* *f*

p [6] 6 [6] 6 # [6] # *f* #

160

waß gilds, dieß feind En-gel von Himmel obn her.
waß gilds, dieß feind En-gel von Himmel obn her.

f *f* *f*

6 # *p* [6] 6 [6] *f* *tasto solo*

168

Musical score for measures 168-173. The score consists of five staves. The top staff is a single melodic line in treble clef. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (treble and bass clefs) with mostly rests. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords.

174

Musical score for measures 174-178. The score consists of five staves. The top staff is a single melodic line in treble clef. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (treble and bass clefs) with mostly rests. The music features a mix of eighth and sixteenth notes, often beamed together, and some chords. The piece concludes with a double bar line and repeat signs.

Aria del Angelo

179 **Largo**

1 *p*

2 *p*

S

org solo

b *p Solo*

181

184

p Solo

Heb auf, du Hür-tenfchaar, die Au - gen, Hertz und Oh-ren, Gott

[6] [6] 9 8
4 3

187

felbft, o— Nied-rig-keit, ift unß heunt menfche-boh-ren, den Him-mel wird nun-mehr die Er - den

[6] - [6 6] 6 6 5 3 # [4]6 6

190

blut - verwand, waß er zu - vor be - fchloß, ligt jezt in ih - rer—Hand, ligt jezt in— ih - rer

5 6 [6] # 6 [6] 6 6 6 # 6 6 [6] 6 #

193

Hand.

195

Der nie - mahls Fleisch ge - habt, kein Mut - ter - milch ge -

198

fo 3- gen, hat ei-nen Ü - ber - zug der Menfchheit an - ge - zo-gen, wird gleich wie wir ge -

201

nährt, ift Gott vor al - lerZeit, Er ift und blei - bet Gott mit Gott in E - wig - keit.

204

The musical score consists of two systems. The first system contains the piano part (treble and bass staves) and a violin part (treble staff). The piano part features a complex melodic line with trills and triplets. The violin part is mostly silent, with a few notes in the final measure. The second system continues the piano part, with the bass line providing a steady accompaniment. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Chorus

Vivace

ob
1, 2 *f* *a 2*

1
vl *f*

2 *f*

S *f Tutti*
So fing wär halt in dul - ci ju - bi - lo, ein je - der fey in

A *f Tutti*
So fing wär halt in dul - ci, dul - ci ju - bi - lo, in

T *f Tutti*
In dul - ci ju - bi - lo, ein

B *f Tutti*
In dul - ci ju - bi - lo, in

org
b *f Tutti* 6 5 6 5 6 [6]

212

fei - nem Her - tzen froh, wäl un - fär See - len -

fei - nem Her - tzen fey er - froh, wäl un - fär

je - der fey - e froh, wäl un - fär

Her - tzen froh, wäl un - fär

5 6 5 6

217

woh - - ne ligt in præ - se - pi - o

See - len - woh - - ne ligt in præ - se - pi - o, præ - se - pi -

See - len - woh - - ne ligt in præ - se - pi -

See - len - woh - - ne ligt in præ - se - pi -

5 6 6 7 6 [6] 6 5 6 6

222

und leuch - tet alß die Son - - ne ma -

o und leuch - tet alß die Son - - ne ma -

o und leuch - tet alß die Son - - ne ma -

o und leuch-tet, leuch - tet alß die Son - - ne ma -

6 6 6 6

227

tris in gre - mi - o, fo fingt halt

tris in gre - mi - o, gre - mi - o, fo fingt halt

tris in gre - mi - o, in gre - mi - o, fo fingt halt

tris in gre - mi - o, in gre - mi - o, fo fingt halt

6 3 6 [6] 5 6 5 # [6] [6]

232

und feyt froh, fo fingt halt und feyt froh.

und feyt froh, feyt froh, fo fingt halt und feyt froh.

und feyt froh, feyt froh, fo fingt halt und feyt froh.

und feyt froh, und feyt froh, fo fingt halt und feyt froh.

6 [6] [6] 6