

Werner. Collected works.

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Werner

Ehr fey Gott in den höchften Thron

Pastorella da Cantarsi in Sacratissima Notte del Nostro Salvatore

WerW E.34

Pastorella

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

edited by Wolfgang Esser-Skala

Full score

Wesser
Skala
Edition



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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)
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Critical Report

Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
vl	violin
vla	viola

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	E 33
	<i>Category</i>	manuscript copy (principal source)
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	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/882.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>
3	B	bar in B1 : g2–G2
119–149	B	In B1 , lyrics in these bars apparently have been emended by later hand in order to replace colloquial language by more standard German.

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
267	vl 2	3rd ♪ in B1: d'8
270	T 2	4th ♪ in B1: b4

Lyrics

Ehr fey Gott in den höchften Thron,
wie auch fein eingebohrnen Sohn,
Frid fey auff Erd dem Menfchenkind,
wo fich ein gutter Willn befind.

Hörts wunder wie fingens,
wie thuns halt fo fchön,
des Hertz mächt ein würrlich
für Freuden zergehn.

Es glantz ja und fchimmert
wie lauter Cryftaln
in Himmel thun alle
mit Jubel erfchalln.

Ich denkh hin und wieder,
ich wir mir nicht gfscheid,
was immer diß wesen
fo s'fath [?] jetz bedeuth.

Ey daß ift woll ein Wundergfill,
das bey der Nacht woß meufelftill
fich alls fo luftig macht,
fogar bey finftrer Nacht.

Die Vögel fingen um und um,
das Viech gumbt auch voll Freud herum,
das ein das Hertz recht lacht!

Schau schau, wer kommt nur dorth daher,
als wan er föllig gfligelt wer,
ich fircht mich fchier halb dot,
ich bin voll Angft und Noth.
Er fchimmert pur von lauter Gold,
das einer ja faft glauben folt,
er wer ein Himmelsboth.

Ihr Hirten, legt die Forcht beyfeith,
feht, ich verkhünd euch große Freud,
anheut ift euch gebohren
der Heyland außerkhoren.

Diß folle euch zum Zeichen fein,
ihr werdet fehn ein Kindelein
in einer Krippen ligen,
diß wird die Höll befigen!

So laßt uns gehn nach Bethlehem
zum eingebohrnen Kind,
damit wir doch daß Wunder fehn
fo fich aldorth befindt.

Ey du gebenedeyter Gott,
wie ligft halt da fo voller Noth,
Ich will zum Angedenckhen
mich felbft leibaigen fchenckhen.

Mei Hertz ift voller Sieffigkeit,
ich denckh mein Tag kein folche Freud,
was mus mär ich da geben,
mei Schatz, mei anzigs Leben.

S'Kind liewelt ja und lacht fo fchön,
es mueß ein recht zu Herten gehn,
ich kan vor lauther Freuden
unmöglich von Ihm fcheiden.

So falln wir nider auf dö Knie,
und opffern Ihm all unfer Mieh,
Gott fey gebenedeyet
der uns heut fo erfreuet!

E.34 Ehr fey Gott in den höchften Thron

Chorus · Vivace

I
Violino *f*

II
Violino *f*

Viola *f*

Soprano *f* Tutti
Ehr fey Gott in den höch-ften Thron, wie auch fein ein - ge - bohr - nen

Alto *f* Tutti
Ehr fey-e Gott in den höch - ften Thron, wie auch fein ein - ge - bohr - nen

Tenore I, II *f* Tutti
Ehr fey-e Gott in den höch-ften Thron, wie auch fein ein - ge - bohr - nen

Basso *f* Tutti
Ehr fey-e Gott in den höch-ften Thron, wie auch fein ein - ge - bohr-nen

Organo solo

Bassi *f* Tutti
[6] 6 [6] 6 [6] 6 [6] 6 [6] 6 5 #

8

Sohn, Frid fey auff Erd dem Men - fchen - kind, wo fich ein gut - ter Willn be - find, ein gutter

Sohn, Frid fey auff Erd dem Menschenkind, wo fich ein gut - ter Willn be - find, ein gutter

8 Sohn, Frid fey auff Erd dem Menschenkind, wo fich ein gut - ter Willn be - find, ein gutter

Sohn, Frid fey auff Erd dem Menschenkind, wo fich ein gut - ter Willn be - find, ein gutter

6 5 6 6 7 6 6 6 5 6 6

17 *tr* *Aria · Andante*

p

Willn_ be-find.

Willn_ be-find.

Pastor Imus
p T 1 solo

Willn be - find. Hörts wun-der wie fin-gens, wie thuns halt fo fchön, des

Willn be - find.

p Solo [6]

6
4

5
3

26

6 6 # f # # # 5/3 6/4 7/2 8/3 6/4 7/4 8/3 6/4

34

p

p

Es glanzt ja und

tasto solo

p [b]7

5 3 4 4 2 8 3 6 4 5 3 4 4 2 8 3

42

tr tr

p f f

8 schimmert wie lau - ter Cry-ftaln in Him-mel thun al - le mit Ju - bel er - schalln.

5 6 7 8 16 61 # f

3 4 3

50

Ich denkh hin und wie-der, ich wir mir nicht gfscheid, was im-mer diß we-fen fo

#

p

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

[6]

58

f

s'fath jetz be-death.

f *tasto solo*

66

Musical score for measures 66-70. The system includes a grand staff with treble and bass clefs, and two additional treble clef staves. The music is in G major and 4/4 time. The grand staff features a melodic line in the treble and a bass line in the bass. The two additional treble staves contain whole rests.

Musical score for measures 71-75. The system includes four treble clef staves. All staves contain whole rests.

Musical score for measures 76-80. The system includes a grand staff with treble and bass clefs. The music is in G major and 4/4 time. The bass line consists of five half notes: G2, B1, D2, F2, G2.

71 Chorus ut supra Aria · Andante

f *f* *f*

Pastor 2^{ndus} *p* T 2 solo

Ey daß ift woll ein Wunder-gfill,

f Solo *p* *f*

6 6 6 6 6 6 6 6

78

78

84

das bey der Nacht woß meufel - ftill fich alls fo luf-tig

84

p [6] 6 6 6]

85

f

8 macht, fo - gar bey fin ftrer Nacht.

f *tasto solo*

91

The musical score consists of three systems. The first system (measures 91-96) features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. Dynamics include *p* (piano) in measures 91, 92, and 95. The second system (measures 93-94) shows the piano accompaniment continuing with rests in the vocal line. The third system (measures 95-96) includes a vocal line with the lyrics "Die Vö-gel fin-gen um und um, das Viech gumbt auch voll". The piano accompaniment continues with a melodic line in the bass clef, marked with *p* and a fingering of 6.

Die Vö-gel fin-gen um und um, das Viech gumbt auch voll

p [6]

97

f

8
Freud he-rum, das ein das Hertz recht lacht, _____ das ein das Hertz recht lacht!

6] alla 8va 5 6 5 5 6 5 5 6 5
3 4 3 3 4 3 3 4 3 *f* tasto solo

104

The image shows a musical score for piano, starting at measure 104. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of six measures. The first system contains three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The first system shows active music in the treble and bass clefs of the grand staff, while the separate bass clef staff is empty. The second system contains four staves: a grand staff and two separate treble clef staves. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The second system shows empty staves for all four parts. The third system contains two staves: a grand staff and a separate bass clef staff. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The third system shows empty staves for all three parts. The fourth system contains two staves: a grand staff and a separate bass clef staff. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The fourth system shows empty staves for all three parts. The fifth system contains two staves: a grand staff and a separate bass clef staff. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The fifth system shows empty staves for all three parts. The sixth system contains two staves: a grand staff and a separate bass clef staff. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The sixth system shows empty staves for all three parts.

110

The musical score is divided into two systems. The first system, starting at measure 110, contains six staves of piano accompaniment. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff is in bass clef and contains a rhythmic accompaniment with eighth notes. The second system contains three staves of vocal accompaniment, all of which are currently empty.

116

Pastor 3tius

p Solo

Schau schau, wer kommt nur dorth da - her,

alla 8va

p [6] *f* 6 [46] 6]

123

p

als wan er föl-lig gfligelt wer, ich

p 6 6 [b6] 6]

130

fircht mich schier halb dot, ich bin voll Angft und Noth.

[4] # [4] 6 6 # *f* *tasto solo*

136

p

Er schimmert pur von lauter Gold, das ei-ner ja faft

p 16 17

143

glauben folt, er wer ein Himmels - both, er wer ein Himmelsboth.

6] alla 8va 5 6 5 5 6 5 5 6 5 *f* tasto solo

150

alla 8va

156

Aria · Larghetto

The musical score is arranged in three systems. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of four staves: three treble clefs and one bass clef. The third system consists of two staves: one treble clef and one bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Larghetto'. The score begins with a piano introduction in the right hand, marked 'p Solo'. The introduction features a series of sixteenth-note runs with trills. The left hand provides a simple harmonic accompaniment. The score concludes with a final cadence in the right hand.

160

Angelus *p* Solo
Ihr Hir - ten, legt die Forcht beyfeith, feht,

Flauto

163

163

ich ver - künd euch gro - ße Freud, an - heut ist euch ge - boh-ren der Hey - land auß-er - kho-ren, auß-er -

The musical score consists of three systems. The first system shows three empty staves (treble, alto, and bass clefs). The second system features a vocal line with lyrics and piano accompaniment. The vocal line includes trills and a triplet. The piano accompaniment is in the right and left hands. The third system continues the piano accompaniment.

166

The musical score consists of three systems of staves. The first system (measures 166-168) includes a grand staff (treble and bass clefs) and a vocal line. The vocal line has lyrics: "kho - ren. Diß fol - le euch zum". The piano accompaniment features trills (tr) and triplets (3) in the right hand, and a steady eighth-note accompaniment in the left hand. The second system (measures 169-171) continues the piano accompaniment with similar trills and triplets. The third system (measures 172-174) continues the piano accompaniment. The piano part includes markings for "Octav" and "Flauto".

169

Zei - chen fein, ihr wer - det fehn ein Kin - delein in ei - ner Krip-pen li - gen, diß wird die Höll be -

172

Chorus · [Allegro]

f

Tutti f

So laßt uns gehn nach

Tutti f

fi - gen, die Höll be - fi - gen!

Tutti f

So laßt uns gehn nach

Tutti f

So laßt uns gehn nach

f Tutti 16

Octav

178

Beth-le-hem zum ein - ge - bohr-nen Kind, da-mit wir doch daß Wunder fehn fo fich al - dorth be findt.

Beth - le-hem zum ein - ge - bohr-nen Kind, da-mit wir doch daß Wun - der fehn fo fich al - dorth be findt.

Beth-le-hem zum ein - ge-bohr - nen Kind, da-mit wir doch daß Wunder fehn fo fich al-dorth be findt.

Beth - le - hem zum ein - ge-bohr - nen Kind, da-mit wir doch daß Wun - der fehn fo fich al-dorth be findt.

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

191

p Solo
 Ey du_ ge - be - ne - dey - ter Gott, wie ligft halt da_ fo vol - ler Noth, Ich will zum An - ge - denckhen mich

p T 1 solo
 Ey du_ ge - be - ne - dey - ter Gott, wie ligft halt da_ fo vol - ler Noth, Ich will zum An - ge - denckhen mich

Flauto

p *tasto solo* Solo 8 - [h] 7 6 5 8 4 3 4 5 8 - 7 6 5 6 4 3 4 5 6 6 *f* *p* 10 8

204

felbt leib - ai - gen schenckhen.

felbt leib - ai - gen schenckhen.

$\frac{5}{3}$ $\frac{7}{5}$ *f* *tasto solo*

214

pp

pp

Piano introduction for measures 214-223. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The dynamic marking is *pp* (pianissimo).

Empty musical staff.

Empty musical staff.

P T 2 solo

Mei Hertz ift vol - ler Sief - fig-keit, ich denckh mein Tag kein fol - che Freud, was mus mår ich da

Vocal line for measures 214-223. The melody is marked *P* (piano) and includes the instruction "T 2 solo". The lyrics are: "Mei Hertz ift vol - ler Sief - fig-keit, ich denckh mein Tag kein fol - che Freud, was mus mår ich da".

p

5 # # [5] # 6 4 5 # 6 4 5 # 7 6 4 [5] # - 6 # [6] # [6]

Piano accompaniment for measures 214-223. The right hand is empty. The left hand features a bass line with slurs and ties. The dynamic marking is *p* (piano). Fingerings are indicated by numbers 1-5 and accidentals. The sequence of notes and fingerings is: 5, #, #, [5] #, 6 4, 5 #, 6 4, 5 #, 7 6 4, [5] #, -, 6 #, [6] #, [6].

225

Piano introduction for measures 225-234. The right hand features a melodic line with dynamics *f* and *p*. The left hand has a simple accompaniment with dynamics *f* and *p*.

geben, mei Schatz, mei an - zigs Leben.

p Solo

S'Kind lie - welt ja_ und lacht fo fchön, es mueß ein recht zu

f # *p* 6 5 # *f* # *p* [6] 6 6 46 [6]

237

p *f* *f*

Her-tzen gehn, ich kan vor lau-ther Freuden un-mög-lich von Ihm scheiden.

f *tasto solo*

4]

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

6 6

f

6]

tasto solo

248

alla 8va tasto solo

258

The musical score is divided into three systems. The first system (measures 258-267) features a grand staff with three staves. The top staff (treble clef) contains a melodic line with eighth-note patterns and some rests. The middle staff (treble clef) contains a rhythmic accompaniment with eighth-note patterns. The bottom staff (bass clef) contains a bass line with eighth-note patterns. The second system (measures 268-277) consists of four empty staves, each with a single horizontal line indicating a rest. The third system (measures 278-287) consists of two staves. The top staff is empty, and the bottom staff (bass clef) contains a simple bass line with eighth-note patterns.

268

Piano introduction for measures 268-273. The score consists of three staves: two treble clefs and one bass clef. The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts, with a more sustained bass line.

f Tutti
So falln wir ni - der auf dö_Knie, und opf - fern Ihm all un - fer

f Tutti
So falln wir ni - der auf dö_Knie, und opf - fern Ihm all un - fer

f Tutti
So falln wir ni - der auf dö_Knie, und opf - fern Ihm all un - fer

f Tutti
So falln wir ni - der auf dö_Knie, und opf - fern Ihm all un - fer

Tutti
[6 7 6 6] 6/5 [6] 6 [7] 6] 6 6/4 5#

Piano accompaniment for measures 274-279. The score consists of two staves: one treble and one bass clef. The music is primarily in the bass clef, featuring a sequence of chords and notes corresponding to the figured bass notation below.

278

Mieh, Gott fey ge - be - ne - dey - et, der uns heut fo er - freu - et, fo er - freu - et!

Mieh, Gott fey ge - be - ne - dey - et, der uns heut fo er - freu - et, fo er - freu - et!

Mieh, Gott fey ge - be - ne - dey - et, der uns heut fo er - freu - et, fo er - freu - et!

Mieh, Gott fey ge - be - ne - dey - et, der uns heut fo er - freu - et, fo er - freu - et!