

Werner. Collected works.

Gregor Joseph

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



Edition Esser-Skala · Koppl, Austria · 2024

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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)
	<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/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

f

f

f

Hertz mächt ein würlich für Freu-den zer - gehn.

f

6 6 # # # 5 6 7 8 6 7 8 6

3 4 2 3 4 4 3 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

p

f

f

8

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

5
3

6
4

7
3

8

16

61

#

f

50

p

p

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

p

f

#

5 6 [b]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. The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have sustained chords. The fourth and fifth staves are empty.

Musical score for measures 71-75. The system includes four treble clef staves. All staves are empty, indicating a rest for all parts.

Musical score for measures 76-80. The system includes a grand staff with treble and bass clefs. The bass clef staff has a simple harmonic line with sustained notes. The treble clef staff is empty.

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] 4

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

p

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

p

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). The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a complex melodic line in the treble clef with many sixteenth and thirty-second notes, and a simpler accompaniment in the bass clef. The second system consists of four staves, all of which are empty, indicating that the music continues on the next page. The third system consists of two staves: a grand staff and a separate bass clef staff. The grand staff is empty, while the bass clef staff contains a simple accompaniment of quarter notes.

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 (treble clef) has a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff (treble clef) has a bass line with eighth notes and slurs. The third staff (bass clef) is empty. The fourth, fifth, and sixth staves (all treble clef) are also empty. The second system contains three staves of vocal music, all of which are empty, indicating that the vocal line is not present in this section of the score.

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

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

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: a grand staff (treble and bass clefs) and a single bass clef staff. The second system consists of four staves, all with treble clefs. The third system consists of two staves: a grand staff. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Larghetto'. The score begins at measure 156. The first system shows the initial melodic lines in the treble clefs and a bass line. The second system continues the accompaniment with chords and octaves. The third system features a 'p Solo' in the right hand, marked with 'Octav' and 'tr' (trills), and a corresponding bass line.

160

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

Flauto

tr

3

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 in the first system is mostly rests. The second system (measures 169-171) continues the vocal line and piano accompaniment. The piano part features a melodic line with triplets and trills, labeled "Octav" and "Flauto". The third system (measures 172-174) continues the piano accompaniment with similar rhythmic patterns.

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

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.

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*

6 - 5 4 3 - 2 1 2 3 6 - 5 4 3 4 2 1 2 3

204

f

f

felbft leib - ai - gen fchenckhen.

felbft leib - ai - gen fchenckhen.

f *tasto solo*

$\frac{5}{3}$ $\frac{7}{5}$

214

pp

pp

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

p 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 bass line 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

Treble clef: p f
 Bass clef: f

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

$q]$ $\frac{8}{3}$ $\flat 7$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $[\frac{5}{3}$ 6 6 f $6]$ *tasto solo*

248

The first system of music consists of three staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties. The middle staff is also in treble clef and features a similar melodic line, often in parallel motion with the top staff. The bottom staff is in bass clef and provides a harmonic accompaniment with sustained notes and some rhythmic patterns.

This section contains four empty musical staves, two in treble clef and two in bass clef, arranged vertically. They are currently blank, suggesting they are reserved for a second system of music.

The second system of music consists of two staves. The top staff is in treble clef and is mostly blank. The bottom staff is in bass clef and contains a simple melodic line of quarter notes. At the end of the system, there is a performance instruction: "alla 8va" and "tasto solo".

alla 8va tasto solo

258

The image shows a page of musical notation, page 36, starting at measure 258. The notation is arranged in a grand staff with two staves (treble and bass clefs) and three additional staves below it. The grand staff contains a complex piano accompaniment. The right hand features a series of sixteenth-note patterns, while the left hand has sustained chords. The three additional staves are currently empty.

268

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#

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!