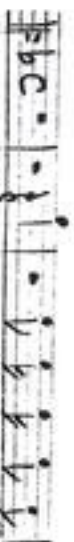
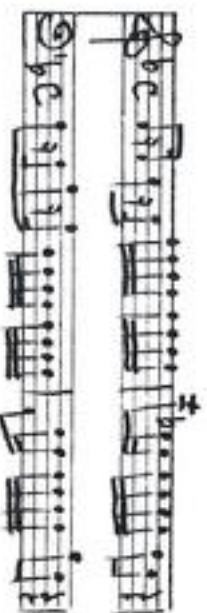


Graugner, Christoph (1683-1760)

BRD DS Mus.ms 455/36

Herr, Herr, haben wir nicht in/deinem Namen/a/2 Corn./  
Tymp./2 Flaut.Tr./2 Violin/Viola/Canto/Alto/Tenore/Basso/  
e/Continuo./Dn.26.p.Tr./1747./ad/1736.



Herr, haben wir nicht in

Autograph November 1747. 35 x 23 cm.

partitur: 5 Bl. Alte Zählung: Bogen 6-8.

16 St.: C, A, T, B, VI 1(2x), 2, Vla, vlne(2x), bc, fl 1, 2, cor 1, 2,  
timp.

Je 1 Bl., bc 2 Bl.

Alte Sign.: 169/58. Text: Johann Conrad Lichtenberg, 1736.

1. ~~Du bist ein Kind, die Natur hat dich so schön gemacht~~  
2. ~~Ich bin ein Kind, die Natur hat dich so schön gemacht~~  
3. ~~Gott! Gott! gib mir wie nicht in diesem Leben~~  
Nov 455/  
36

ibg.

36

36

Partitur  
M. Nov: 1730 - 28<sup>ter</sup> Jahrgang.



Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics are:

*langlich angeordnet  
 Soll dich die unsre Christ bekehrt  
 Agnus dei de unsre Grotung offen  
 Ich die Grotte standest du mit der Heiligkeit*

Handwritten musical score for the second system, including vocal parts and basso continuo. The lyrics are:

*Gott ist der mein ich der Heiligkeit in dem  
 Ich die Grotte standest du mit der Heiligkeit  
 Ich die Grotte standest du mit der Heiligkeit*

Handwritten musical score for the third system, with vocal lines and basso continuo. The lyrics are:

*Ich die Grotte standest du mit der Heiligkeit  
 Ich die Grotte standest du mit der Heiligkeit  
 Ich die Grotte standest du mit der Heiligkeit*

Handwritten musical score for the fourth system, concluding the page with vocal parts and basso continuo. The lyrics are:

*Ich die Grotte standest du mit der Heiligkeit  
 Ich die Grotte standest du mit der Heiligkeit  
 Ich die Grotte standest du mit der Heiligkeit*





Handwritten musical score for the first system, featuring multiple staves with notes and rests.

San in das Luffen - vltan yo - pit der himel - min

Handwritten musical score for the second system, including lyrics and repeated "Da Capo" markings.

San in das Luffen - vltan yo - pit der himel - min

Handwritten musical score for the third system, including lyrics and musical notation.

Wen wisse ich nicht mehr ich bin in die Hand Gottes gegeben  
 Ich bin in die Hand Gottes gegeben

Ich bin in die Hand Gottes gegeben

Handwritten musical score on a page from a manuscript. The page contains approximately 25 staves of music, organized into several systems. The notation includes various rhythmic values, clefs, and bar lines. There are several systems of four staves each, suggesting a multi-part setting. The handwriting is in a historical style, likely from the 17th or 18th century. The paper shows signs of age, including some staining and wear at the edges.

*... mich selber auf die Zucht, ich mich selber - ich mich selber - zu dem Lauf - bis ich selber mich selber*

*... zu dem Lauf - bis ich selber*



Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes various rhythmic values, clefs, and dynamic markings. The score is organized into several distinct sections, each beginning with a new system of staves. The handwriting is in black ink, and the paper shows signs of age, including some staining and wear at the edges. The notation is dense and detailed, typical of a manuscript for a complex piece of music.

*... auf der Höhe ...*

*... dich ...*

*... dich ...*

Musical notation for the first system, consisting of five staves with various rhythmic patterns and rests.

Musical notation for the second system, including vocal lines with lyrics: *... durch deine Güte ...*

Musical notation for the third system, featuring the word *Salve* written above several staves.

Musical notation for the fourth system, continuing the *Salve* text and including lyrics: *... der heiligste ...*

Musical notation for the fifth system, with lyrics: *... dir ...*

*Christ*



Musical notation on five staves, including vocal lines and piano accompaniment.

Musical notation on seven staves. Includes the lyrics: *Wird er sich zu dir* and *Wird er sich zu dir*.

Musical notation on ten staves, including piano accompaniment and a vocal line with the lyrics: *Wird er sich zu dir*.

ibg.  
58.

Georg, Herr, Leber, nicht in  
diesem Haus s.

a

2 Corn.

Tymp:

2 Haut: Fr.

2 Violin

Viola

Conto

Alto

Tenore

Basso

e

Continuo.

Dr. 26. p. Fr.

1747.

2

1756.

Continuo

Handwritten musical score for Continuo, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and performance markings. The score is written on aged, slightly stained paper.

Annotations and markings include:

- Grav. Largo* (written above the second staff)
- Zughe mich zu* (written above the seventh staff)
- Dynamic markings: *p* (piano) at the beginning of the first staff and *pp* (pianissimo) at the beginning of the tenth staff.
- Tempo and performance markings: *Grav.*, *Largo*, *Zughe mich zu*.
- Accidentals: Numerous sharps (#) and flats (b) are used throughout the score.
- Rhythmic values: Various note values including minims, crotchets, and quavers are present.
- Figured bass notation: Numerical figures (e.g., 5/3, 6/4, 7/5) are written above many notes, indicating the harmonic structure for the continuo player.



Choral.

Handwritten musical score for a choral piece, consisting of five staves. The notation includes notes, rests, and various annotations such as '43', '56', '76', and '43'. The first staff begins with a treble clef and a common time signature. The second staff has the handwritten text 'Wand auf o Wand' written above it. The notation is dense and includes many accidentals and dynamic markings.



Violino 1.

Handwritten musical score for Violino 1, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a fermata and the instruction *Ben, Ben*. The second staff has a *p.* marking. The third staff is marked *Sordin.*. The fourth staff has the instruction *Zoffe mir r.*. The fifth staff has a *+* marking. The sixth staff has a *+* marking. The seventh staff has a *+* marking. The eighth staff has a *2.* marking. The ninth staff has a *1.* marking. The tenth staff has a *2.* marking and ends with the word *Capo!*.

Recitat || & c

*Alf fomic mids*

*Accomp:*

*Choral:*

*Wahlfang or.*

Violino. 1.

*dyson, dyson.*

*Sordin.*

*Zofla miuf.*

*2. lu lu*

*1.*

*2.*

*Capo! Recitat*

The image shows a page of handwritten musical notation for a violin part. The title 'Violino. 1.' is written at the top right. The score consists of ten staves of music. The first staff begins with a checkmark and the instruction 'dyson, dyson.'. The second staff has 'Sordin.' written below it. The third staff has 'Zofla miuf.' written below it. The fourth staff has a 'p.' dynamic marking. The fifth staff has a 'p.' dynamic marking. The sixth staff has a 'p.' dynamic marking. The seventh staff has a '2. lu lu' annotation. The eighth staff has a '1.' annotation. The ninth staff has a '2.' annotation. The tenth staff ends with the instruction 'Capo! Recitat' and a double bar line. There are several empty staves at the bottom of the page.

*Allegretto vivace*

*Accomp:*

*Choral*  
*Wach auf*

Violino. 2.

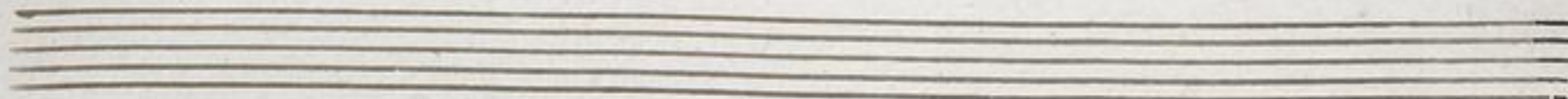
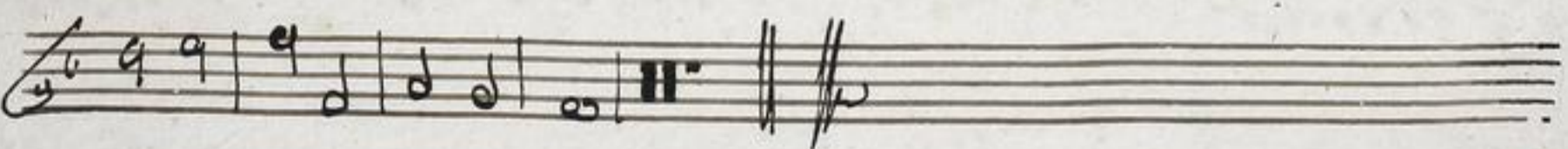
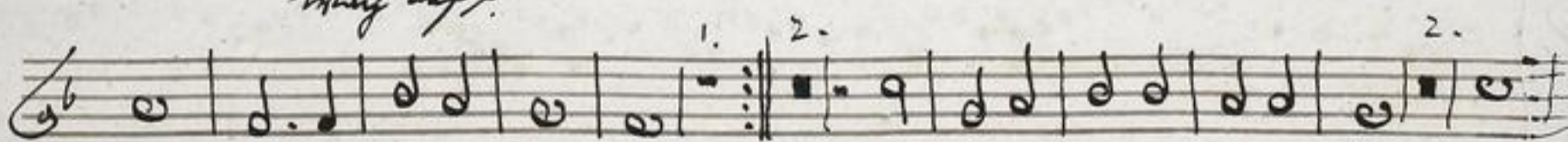
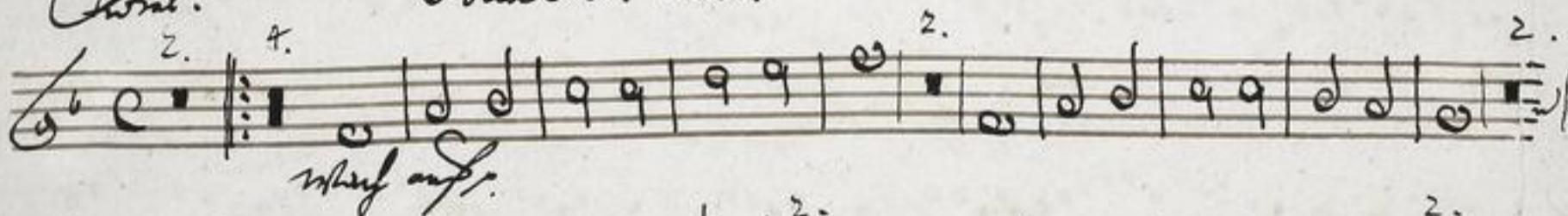
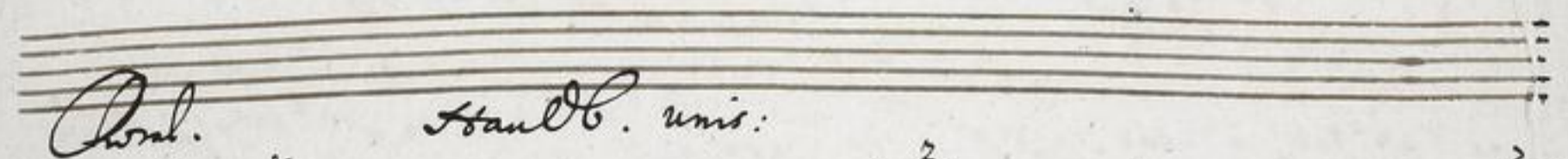
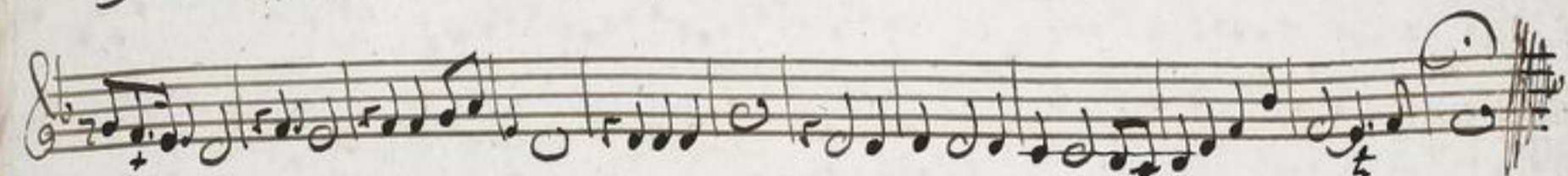
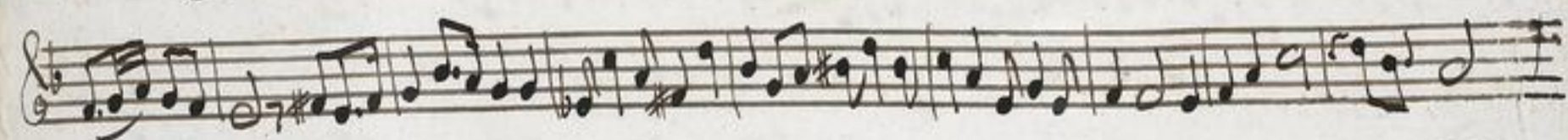
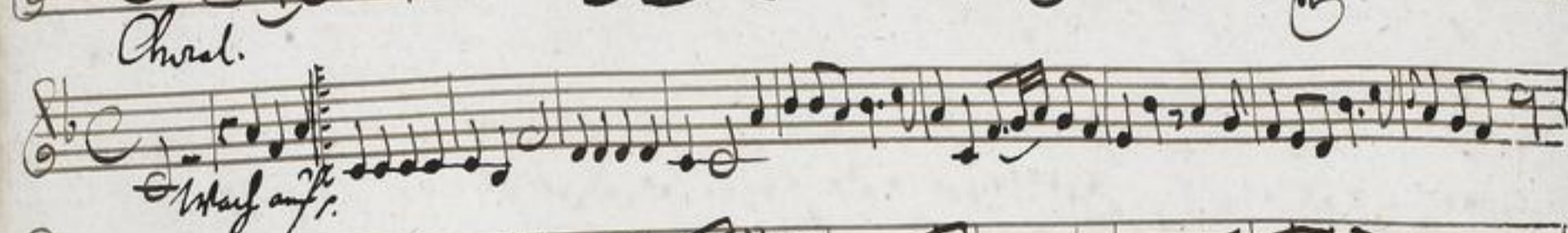
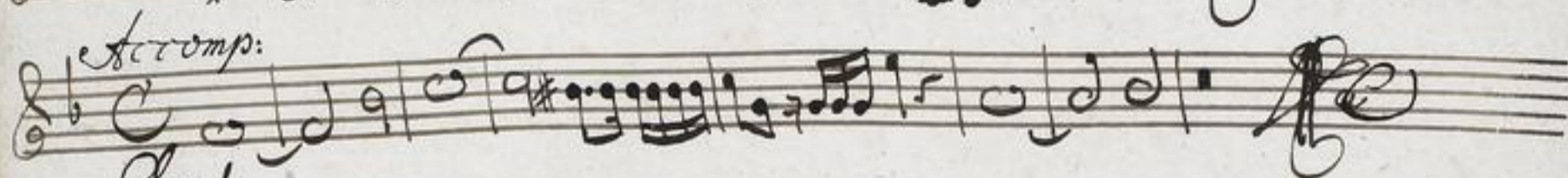
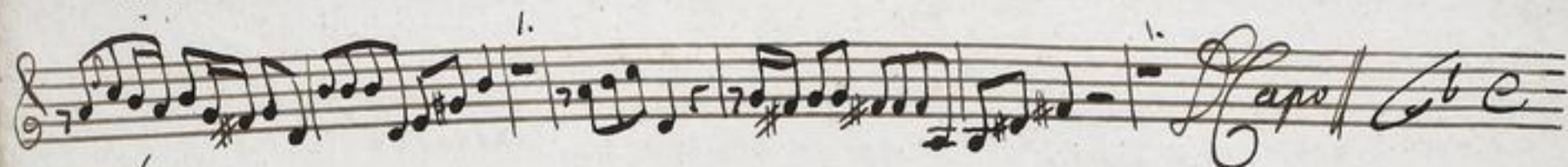
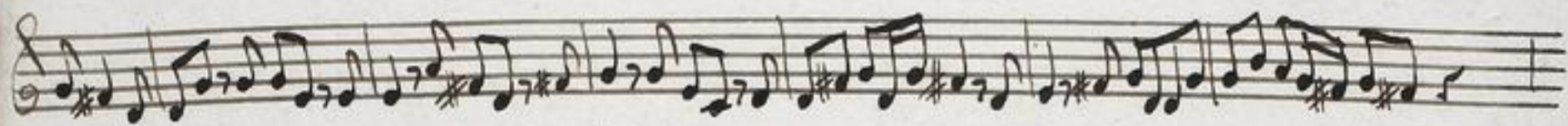
*for. for.*

*sondi.*

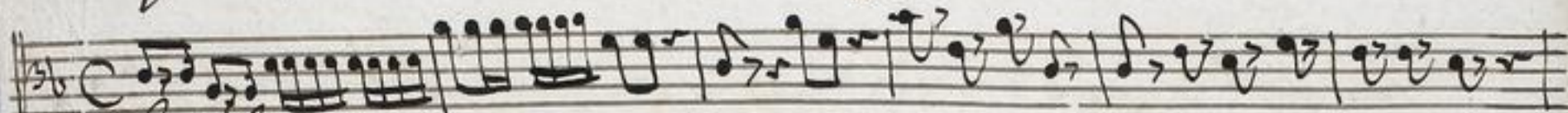
*3. forte unis.*

*Recita!!*

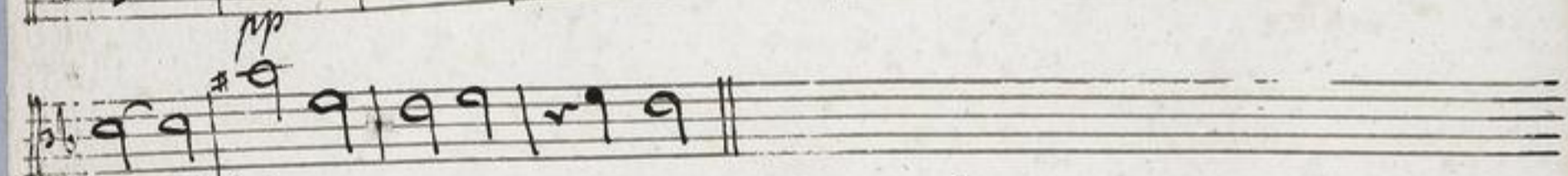
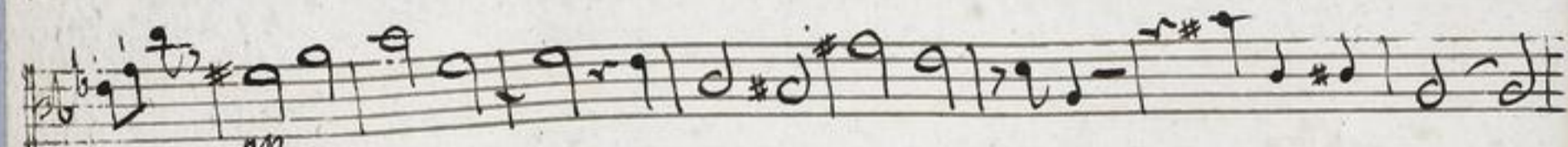
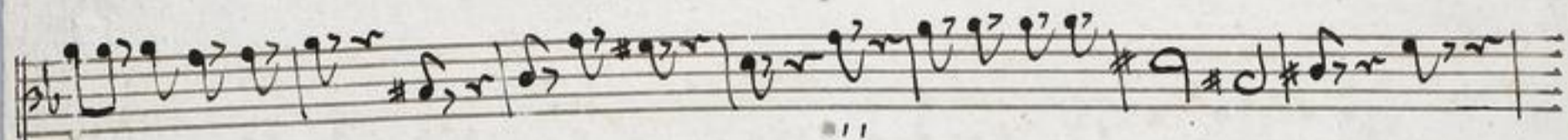
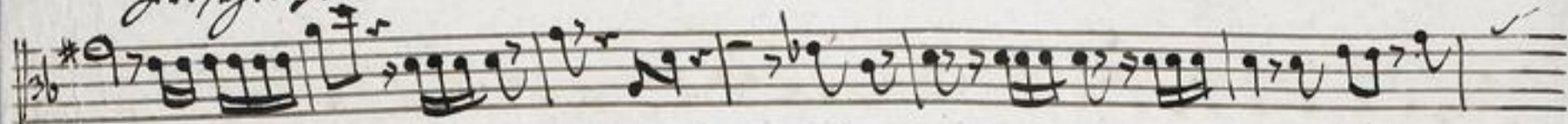
*al fine unis.*



Viola.



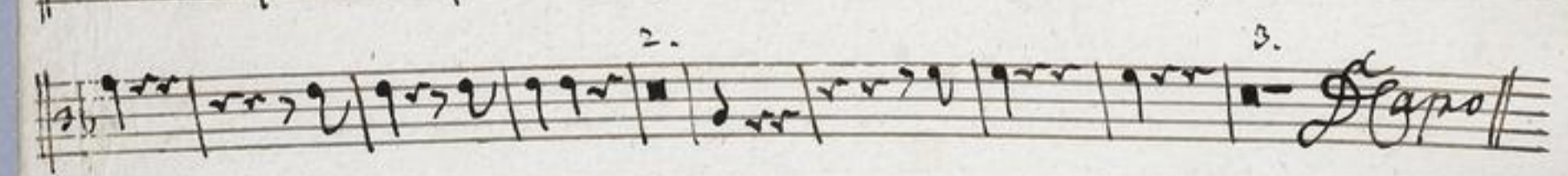
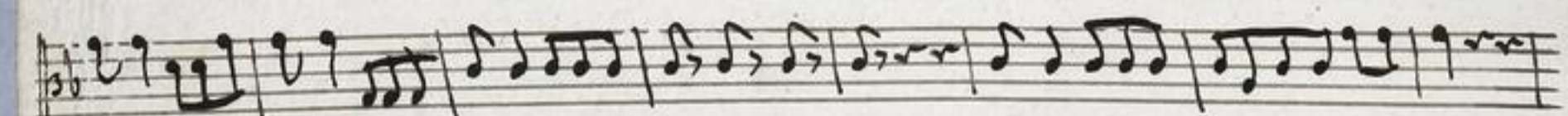
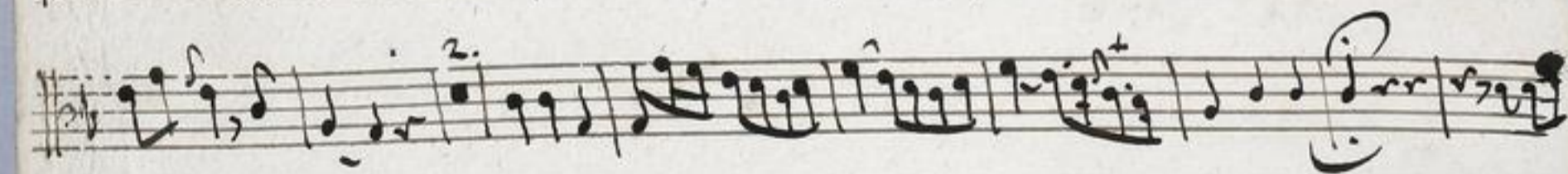
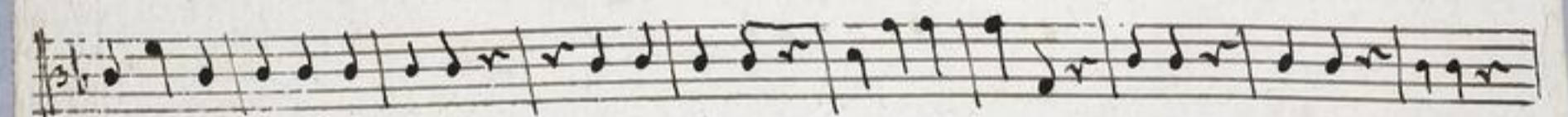
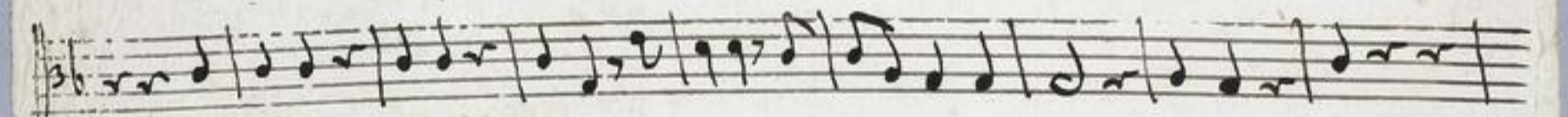
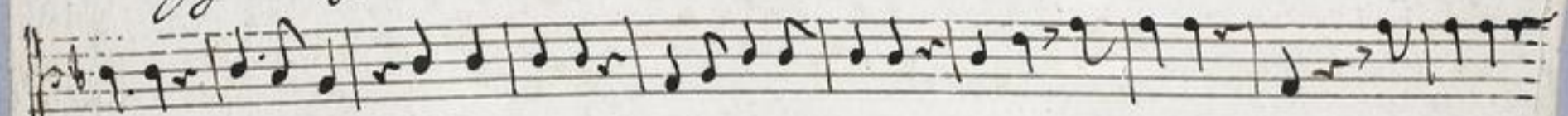
*for, for.*



*Sordis.*



*Zofte mings.*



*Recitat tacet // C*



*Die fere ungl.* *p.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. *sp.*

Musical staff with notes and rests.

Musical staff with notes and rests.

*Choral.* *Chorus.* *pp.*

*Wach auf.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.



Violone.

Handwritten musical notation for the Violone part, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.* (pianissimo).

Aria.

Handwritten musical notation for the Aria part, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo).

Handwritten musical notation for the Accompaniment part, consisting of two staves. The notation includes various rhythmic values and accidentals.

Aria.

*Allegro + un poco,*

*Da Capo.*

*Ad comp?*

*Choral.*  
*traversato f.*

# Violine

Handwritten musical score for Violin, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score begins with a treble clef and a key signature of one flat (B-flat). The first staff has a checkmark above it. The second staff is marked *for, for.*. The fifth staff is marked *pp*. The sixth staff is marked *3/8*. The seventh staff is marked *Zelle mit r.*. The eighth staff has a *p.* marking. The score concludes with a double bar line and a final note on the 14th staff.

*Ich form mich.*

*Accomp.*

*Choral.*

*Wach auf er.*

Flauto. 1<sup>mo</sup>

Accomp: *zofte ungf.*

*zofte ungf.*

*Flauto Recitativo*

*zofte ungf.*



Choral.

Wach auf r.

H. Leit.

Flauto. 2.

Accompagn. *3. fl. misf. r.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Recitativo

Recitativo

Choral.

Wach auf!





✓ J. Lordin. Corno 1.

*Dictum*  
*fac:* *Zofte mirf r.*

*ii*  
*C. Lordin.* *Hapof Recitat*

*Del fono mirf.*

*J. Christ.*

V F. Sordin. Corno. 2.

Dictum *Zieh mich r.* 1.

1. 4.

1. 2.

ii. *Harpe Recital*

C. Sordin. *Ich frue mich r.*

1.

1.

2. 1. *Harpe Recital*

F. Choral *Wach auf r.* 1. 2.

1. 2. 4. 1.

3.

F. P. A. e.

Tympano.

*Dictum* *p.*  
*Zofe mich.*

*Capo Recital*

*Ich fahre mich.*

*Choral.*

*Recit*  
*Wahr mich.*

Canto

5 ✓  
 Herr haben wir nicht in deinem Namen gerufen mit süßlich  
 süßlich klingt das nicht. Fort aber war der große Lüfter pfiff. Lufft die  
 nicht die ich für Worte zettel mit glänzwoll ohne glänzen seyr. Auf fort wie eine Hofnung  
 zettel die ich mich maist von einer Verlichteit. Auf besetzt mich die ich von Pharisäen  
 stant die feilige wie ich, die werden dort was damb.  
 Zettel mich zu deinem Namen zu deinem Namen Herr mein Herr Herr - mein  
 Herr ich bin ja dein - Herr mein Herr ich bin ja - dein Zettel mich  
 zu deinem Namen - Herr - mein Herr ich bin ja dein ich bin ja  
 dein Herr - mein Herr ich bin ja dein 5. Lass ich nicht mit Worten prän -  
 gen ey mein glän - be ist dafarin - mein glänbe ist dafarin -  
 kan ich davon dufm oxlan - gen o - so ist der himmel mein  
 kan ich davon dufm oxlan - gen o - so ist der himmel mein. Capell Recitat

*Aria Recitativo*  $\frac{2}{4}$

Was auf o Mensch vom Dünkel Duffel  
 Was auf ob ist der soße Zeit

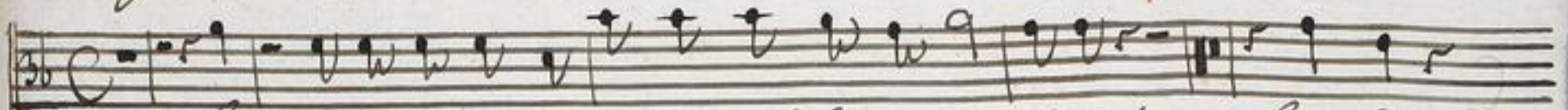
was nicht der Luf verlohren der Saß und besser bald dein Leben  
 ob komst feram die Freigheit die seinen Lof zu geben

willigst ist fent der letzte Tag was weiß was wie man sterben mag.

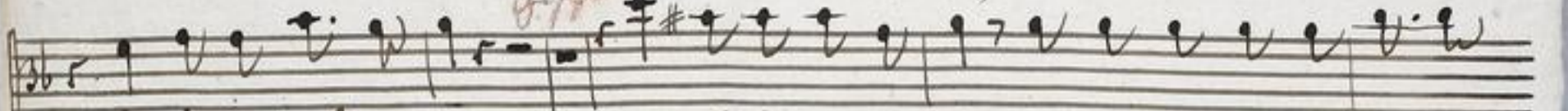
1736.

Alto.

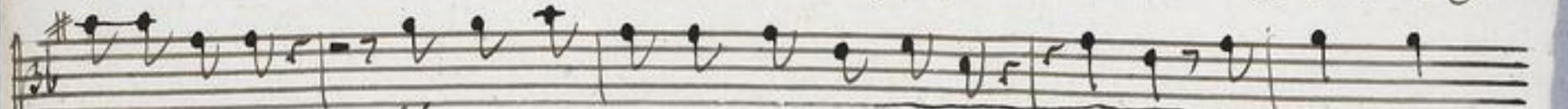
Freiburger



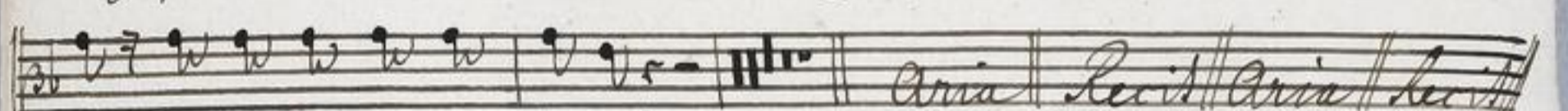
herr haben wir nicht in deinem Namen geweiht herr herr



sich im Besonderen an was haben wir getan so oft man dich so fanglich

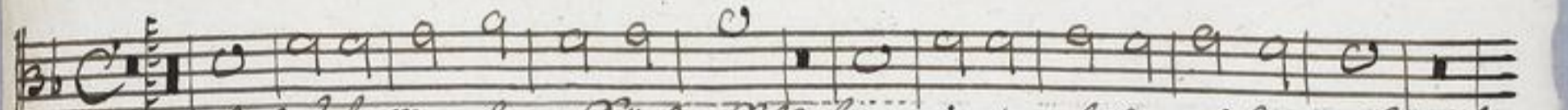


eingeschlossen stand die nicht im Besonderen heuberg offen wie herr verdammt die

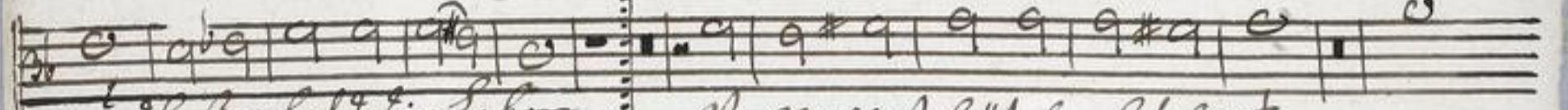


2 um das wollen wir nicht lassen.

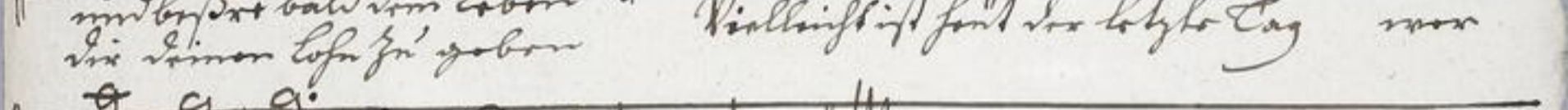
Aria *Adagio* Aria *Adagio*



Warum so Menschen Dingen Dilemma vermagst du verlorst Dilemma  
Warum ist es so fast Zeit ab laut hören die ewig ist



und besetzt bald im Leben vielleicht ist noch der letzte Tag was  
die deiner Lufe zu geben



weiß noch wie man sterben mag

Tenore.

✓  
Herr haben wir nicht in deinem Namen viel Gutes getan Herr Herr

hast du nicht unser Brot gemessen und unsern Traudt gekostet hat dich nicht

unser Kind bedacht wie Herr vor dem du und das wollen wir nicht lassen.

**Aria**  
Wie sollst du nicht sagen wenn ich die Herr für den besten habe. Ich  
gese als du der gürst ich deine Freunde ein.

Ja du den Götter fürst dich die ich der Welt und Gott zugleich wolt dienen

nicht, ich immer der Tag der Herren verstehen so hab ich mich Geil in

Datamb hollen dich.

Warum so Mensch vom Dürren Düssel nimmst du nicht was du hast  
Warum ist es so so Zeit es kommt schon die ewig Zeit

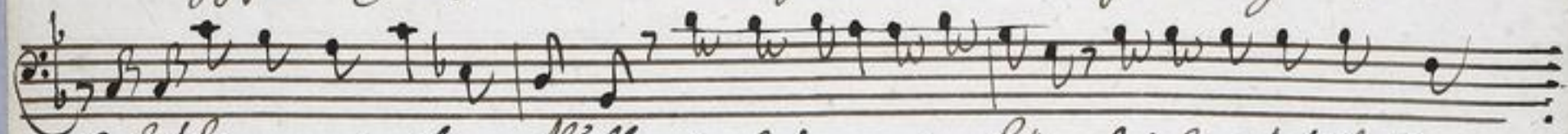
und besser bald dein Leben  
die einen Leben zu geben

nicht ist für den heiligen Tag  
was weißt du wie man sterben mag

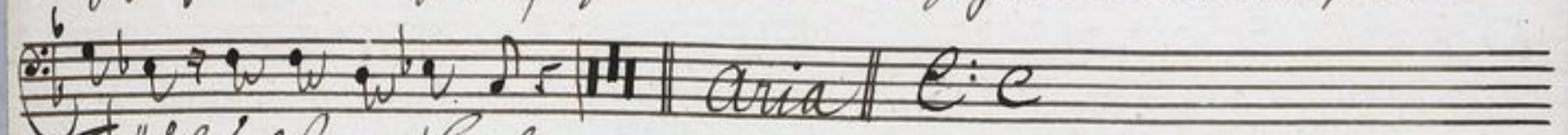
Basso.



Ich hab mich noch nie erkant nicht all von mir ist Ubelthaten



Geset sin von mir ist was flüchten in das - ungefüher das beichtet ist dem

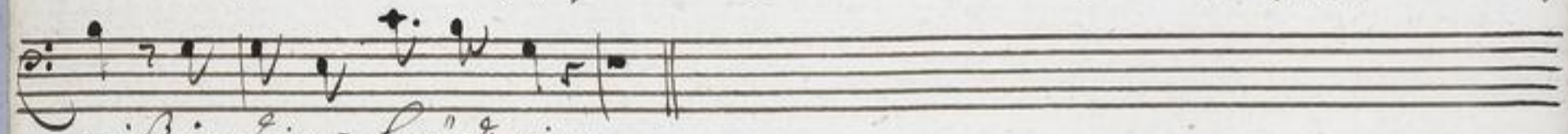


Aria C: c

Entset mit seinen Fingeln



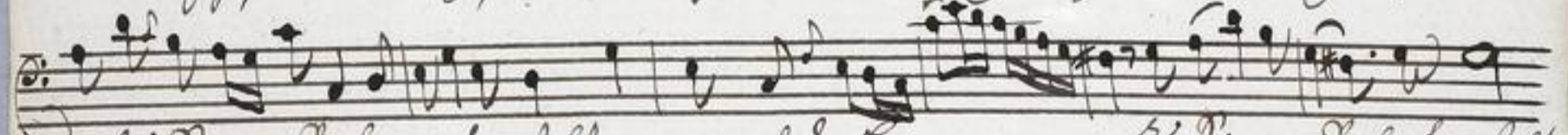
Wie wußt nicht mich nicht seyn wenn ich die Geer zu dinsten stoff. Ich geh ab dem ge



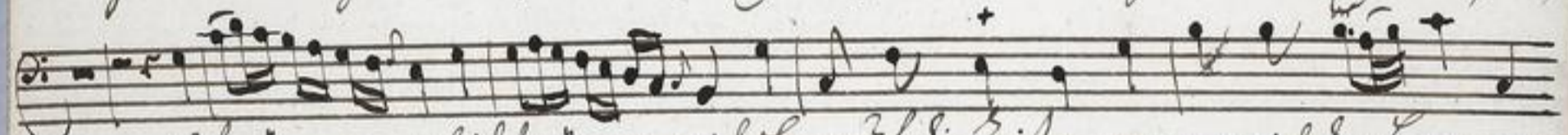
weiß in seine fände ein.



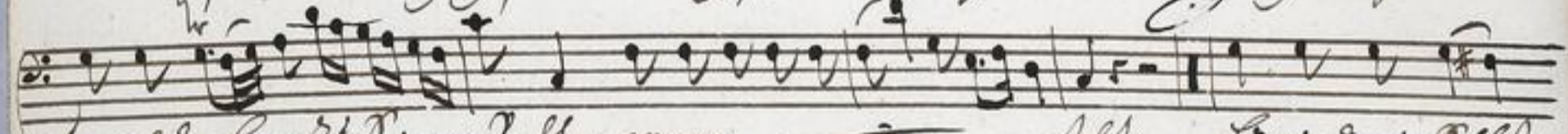
Ich fari - & mich son auf die ziten wenn mich der Geer - wenn mich der Geer -



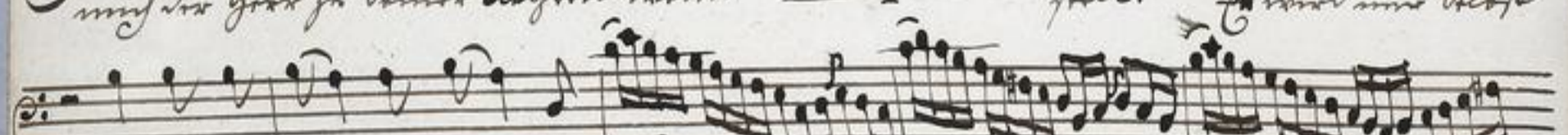
- zu dinsten dinst - den stalt wenn mich der Geer - - zu dinsten dinst - den stalt,



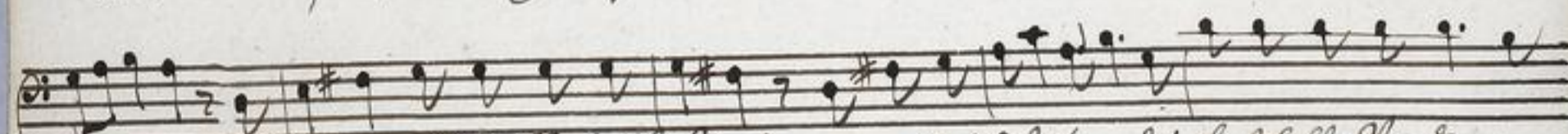
ich fari - & mich ich fari - & mich son auf die ziten wenn mich der Geer - wenn



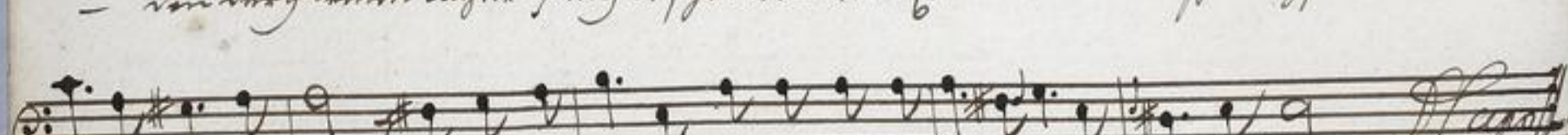
mich der Geer zu dinsten dinsten wenn - - stalt. Er wird mich selbst



er wird mich selbst ein dinst der fari -



- von dinst dinsten dinsten dinsten wenn fari der Welt - das pfundliche vor dem -



- minge Ubelthat fällt, wenn fari der Welt das pfundliche vor dem - minge Ubelthat fällt

Recitat. verletz.





