

# Nr. 10 Herr, sie haben nicht Wein

Dominica secunda post Epiphanie

à 6 für Viol. Viol., Cantus I, Cantus II, Tenor, Bassus

aus: Musicalische Gespräche über die Evangelia. Teil I, 1655

Andreas Hammerschmidt  
(ca. 1611 - 1675)

Symphonia

Violino I

Violino II

Cantus I

Cantus II

Tenor

Bassus

Continuus

Symphonia

6

VI I

VI II

C I

HERR, sie ha-ben nicht Wein, Herr, sie ha-ben nicht Wein,

B c

11

VI I

VI II

C I

Herr, sie ha-ben nicht Wein, sie ha-ben nicht Wein,

B c

15

VII I  
VII II  
C I  
B  
B c

Herr, sie ha-ben nicht Wein,  
Mei-ne Stund ist noch nicht kom-men,  
mei-ne Stund ist noch nicht

19

VII I  
VII II  
C I  
B  
B c

Herr, sie ha-ben nicht Wein, sie ha-ben nicht Wein,  
kom-men, mei-ne Stund ist noch nicht kom-men,

23

VII I  
VII II  
C I  
C II  
T  
B  
B c

Herr, sie ha-ben nicht Wein, Herr, sie ha - ben nicht Wein,  
Seg-ne uns  
Seg-ne uns  
mei-ne Stund ist noch nicht kom-men,

27

C II      Gott, Gott un - ser      Gott, seg-ne uns      Gott, Gott un - ser      Gott, seg-ne uns      Gott, Gott un - ser

T      Gott, Gott un-ser      Gott, seg-ne uns      Gott, Gott un-ser      Gott, seg-ne uns      Gott, Gott un-ser

B c      8 Gott, Gott un-ser      Gott, seg-ne uns      Gott, Gott un-ser      Gott, seg-ne uns      Gott, Gott un-ser

4      3      6      #      b

44

Vl I      Vl II

C I      Herr, sie ha-ben nicht Wein,

C II      Gott, Gott un - ser Gott,      seg-ne uns Gott, Gott un - ser Gott,

T      Gott, Gott un-ser Gott,      seg-ne uns Gott, Gott un-ser Gott,

B

B c      Har-re nur,      sey ge -

49

Vl I

Vl II

B

B c

trost und un-ver-zagt,  
har-re nur,  
ich wil dich lie - ben,  
ich wil dich

53

VI I      VI II      B      B c

seg - nen,      ich wil dich meh - ren,      sey ge - trost und un-ver-zagt, ich wil dich lie-ben, dich seg-nen, dich

6      #      #      6

57

VI I      VI II      B      B c

meh - ren, sey ge - trost und un-ver-zagt, ich wil dich lie-ben, dich seg-nen, dich

6

61

Vl I  
Vl II  
C I  
C II  
T  
B  
B c

Herr, sie ha-ben nicht Wein,  
seg-ne uns Gott, Gott un - ser Gott,  
seg-ne uns Gott, Gott un - ser Gott,  
meh-ren, sey ge-trost und un-ver - zagt,  
sey ge -

65

Vl I  
Vl II  
C I  
C II  
T  
B  
B c

Herr, sie ha - ben nicht Wein,  
seg - ne uns Gott, Gott un - ser Gott,  
seg - ne uns Gott, Gott un - ser Gott,  
trost und un-ver-zagt, sey ge-trost und un-ver -

69

Vl I  
Vl II  
C I  
C II  
T  
B  
B c

seg - ne uns Gott, seg - ne uns Gott, seg - ne uns Gott, Gott un - ser  
zagt, ich wil dich lie-ben, ich wil dich seg-nen, ich wil dich meh-ren,

77

Vl I

Vl II

C I

B

Wein.

sey ge-trost und un-ver - zagt, ich wil dich lie-ben, dich seg-nen, dich meh - ren,

B c

81

Vl I

Vl II

B

B c

sey ge-trost und un-ver - zagt, ich wil dich lie-ben, dich seg-nen, dich meh-ren, sey ge - trost und un-ver-zagt.

6

85

Vl I  
Vl II  
C I  
C II  
T  
B  
B c

seg-ne uns Gott, Gott un - ser Gott und geb uns sei-nen Frie-de  
Frie-de, Frie-de A-men,  
seg-ne uns Gott, Gott un-ser Gott und geb uns sei-nen Frie-de  
Frie-de, Frie-de A-men, A men, und geb uns  
Frie-de, Frie-de A-men, A men, und geb uns  
Frie-de, Frie-de, A-men,

89

Vl I  
Vl II  
C I  
C II  
T  
B  
B c

sei-nen Frie-de, Frie-de A-men, und geb uns sei-nen Frie-de,  
Frie-de, Frie-de, A-men,  
sei-nen Frie-de, Frie-de A-men, und geb uns sei-nen Frie-de,  
Frie-de, Frie-de, A-men,  
Frie-de, Frie-de, A-men,  
Frie-de, Frie-de, A-men,  
Frie-de, Frie-de, A-men,

94

A-men, A-men, A-men, A - men, A - men,  
men, A-men, A-men, A-men, A-men,  
8 men, A-men, A-men, A-men, A-men,  
A-men, A-men, A-men, A - men, A - men,

98

A-men, A - men,  
A - - men, A - men,  
8 A - - men, A - men,

A-men, A - men, A-men, A - - men, A-men, A-men,

101

A-men, A-men, A-men,  
men, A-men, A-men,  
men, A-men, A-men,  
A-men, A-men, A-men, A - men.  
men, A-men, A - men.

8  
A-men, A-men, A - men.

6  
A-men, A-men, A-men, A - men.  
men, A-men, A - men.

4

## VOLUTO

## **Nr. 10 Herr, sie haben nicht Wein**

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# Symphonía

Musical score for piano, page 6, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one sharp. Measure 1: Treble staff has a whole note; Bass staff has a half note. Measure 2: Both staves have a half note. Measures 3-4: Both staves have a quarter note followed by a eighth-note pair. Measures 5-6: Both staves have a quarter note followed by a eighth-note pair. Measures 7-8: Both staves have a quarter note followed by a eighth-note pair. Measure 9: Treble staff has a half note; Bass staff has a half note. Measure 10: Both staves have a half note.

Musical score page 13, measures 13-15. The score consists of two staves. The top staff uses a treble clef and includes measures 13 through 15. Measure 13 starts with a half note followed by a fermata over a eighth-note triplet. Measures 14 and 15 show eighth-note patterns with various dynamics like forte, piano, and accents. The bottom staff begins at measure 14 with a bass clef, featuring eighth-note patterns and rests.

A musical score for piano, page 18, system 3. The score consists of a single treble clef staff. The first measure starts with a note followed by a rest. The second measure starts with a rest. The third measure contains six eighth-note pairs grouped by braces. The fourth measure starts with a note followed by a rest. The fifth measure contains two eighth-note pairs grouped by braces. The sixth measure contains four eighth-note pairs grouped by braces.

Musical score page 26, measures 21-22. The score consists of two staves. The top staff starts with a rest followed by a sixteenth-note chord. The bottom staff starts with a sixteenth note. Measure 21 ends with a sixteenth-note chord. Measure 22 begins with a sixteenth note, followed by a sixteenth-note chord, then a sixteenth note, and finally a sixteenth-note chord.

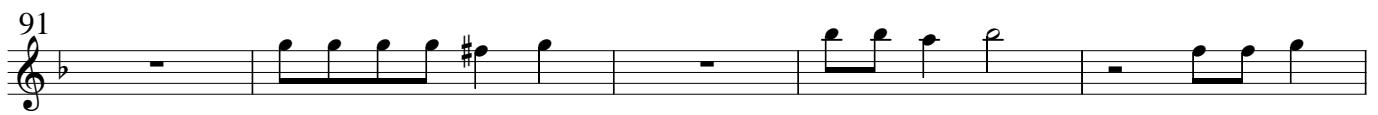
A musical score page with the number 52 at the top left. The score consists of four measures of music for a single melodic line. Each measure begins with a vertical bar line followed by a short vertical dash. The first three measures each contain six eighth-note strokes grouped together by a horizontal bar. The fourth measure contains five eighth-note strokes grouped together by a horizontal bar. The music is written on a staff with a treble clef and a key signature of one flat.

A musical score for piano, page 57. The right-hand part shows a melodic line starting with a grace note followed by eighth-note pairs. The left hand part consists of sustained notes on the B and D strings.

A musical score for piano, page 10, system 62. The key signature is one flat, and the time signature is common time. The music consists of two staves. The top staff starts with a dynamic of  $p$ . The first measure has a single note followed by a rest. The second measure has a rest. The third measure starts with a rest, followed by a eighth-note triplet, then a eighth-note pair, and finally a eighth-note pair. The fourth measure starts with a eighth-note pair, followed by a eighth-note pair, and ends with a dynamic of  $p$ . The fifth measure has a rest. The bottom staff starts with a dynamic of  $f$ . The first measure has a eighth-note pair, followed by a eighth-note pair. The second measure has a eighth-note pair, followed by a eighth-note pair. The third measure has a eighth-note pair, followed by a eighth-note pair.

Musical score page 68, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measure 1 starts with a half note followed by a fermata over a sixteenth-note pattern of B, A, C, B, A, C. Measure 2 begins with a half note followed by a fermata over a sixteenth-note pattern of E, D, F, E, D, F. Measure 3 starts with a fermata over a sixteenth-note pattern of G, F, A, G, F, A. Measure 4 begins with a half note followed by a fermata over a sixteenth-note pattern of C, B, D, C, B, D.

A musical score page with the number 79 at the top left. The page contains a single melodic line on a treble clef staff. The music consists of a series of eighth-note patterns connected by horizontal beams. There are several rests: a short rest after the first beam, a longer rest after the second beam, another short rest after the third beam, and a final short rest before the last beam. The notes are primarily black, with some white notes appearing in the gaps between the beams.



VIOLINO II

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Violino II

6

13

18

26

21

52

57

62

68

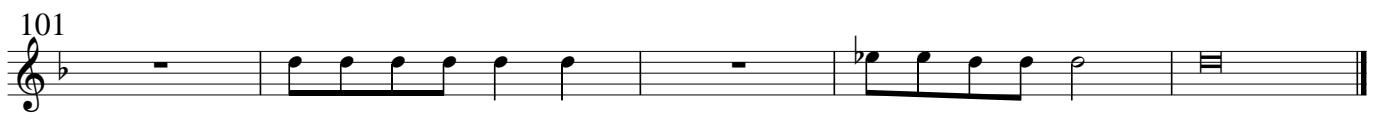
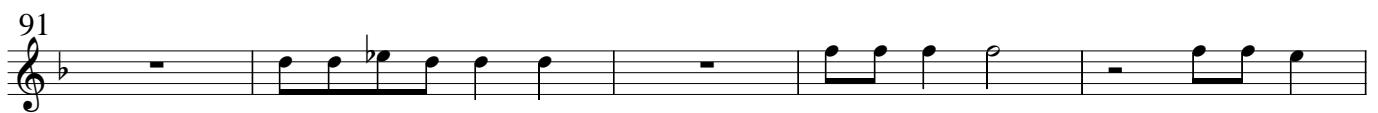
79

84

3

7

3



CONTINUUS

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Continuus

The musical score consists of nine staves of basso continuo music. The key signature is B-flat major (two flats). The time signature varies throughout the piece, indicated by numerals (6, 6, 7, 6, 6) and Roman numerals (IV, III, VI). Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are marked above the staves. The music features various note heads (solid black, open circles, solid dots) and rests, with some notes having vertical stems and others horizontal stems.

50

6 6 #

55 # # 6 # # #

60 6 #

65 # b b #

70 #

75 6 # 6 # 6

80 # # 6 # # #

85

90 # b #

95 # # #

100 # b 5 6 # # b 4 #

This page contains ten staves of musical notation for bassoon, numbered 50 through 100. The music is written on a four-line staff with a bass clef. Key signatures and time signatures are indicated by sharp (#), flat (b), and common symbols (6, 4). Measure 50 starts with a sharp sign under the staff. Measures 51-52 show a sequence of notes with a sharp sign under the staff. Measures 53-54 show a sequence with a '6' under the staff. Measures 55-56 show a sequence with two sharp signs under the staff. Measures 57-58 show a sequence with a '6' under the staff. Measures 59-60 show a sequence with a sharp sign under the staff. Measures 61-62 show a sequence with two sharp signs under the staff. Measures 63-64 show a sequence with a '6' under the staff. Measures 65-66 show a sequence with three sharp signs under the staff. Measures 67-68 show a sequence with a sharp sign under the staff. Measures 69-70 show a sequence with a '6' under the staff. Measures 71-72 show a sequence with a sharp sign under the staff. Measures 73-74 show a sequence with a '6' under the staff. Measures 75-76 show a sequence with a sharp sign under the staff. Measures 77-78 show a sequence with a '6' under the staff. Measures 79-80 show a sequence with two sharp signs under the staff. Measures 81-82 show a sequence with a '6' under the staff. Measures 83-84 show a sequence with a sharp sign under the staff. Measures 85-86 show a sequence with a '6' under the staff. Measures 87-88 show a sequence with a sharp sign under the staff. Measures 89-90 show a sequence with a '6' under the staff. Measures 91-92 show a sequence with two sharp signs under the staff. Measures 93-94 show a sequence with a '6' under the staff. Measures 95-96 show a sequence with a sharp sign under the staff. Measures 97-98 show a sequence with a '6' under the staff. Measures 99-100 show a sequence with two sharp signs under the staff.

# CHORUS

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Symphonia

Cantus I

Cantus II

Tenor

Bassus

Continuus

Symphonia

C I

B c

HERR, sie ha-ben nicht Wein, Herr, sie ha-ben nicht Wein,

7 6 6

C I

B c

Herr, sie ha - ben nicht Wein, sie ha - ben nicht Wein,

C I

B

Herr, sie ha-ben nicht Wein,

B c

Mei-ne Stund ist noch nicht kom-men, mei-ne Stund ist noch nicht

C II

T

B c

27

Gott, Gott un - ser      Gott, seg-ne uns      Gott, Gott un - ser      Gott, seg-ne uns      Gott, Gott un - ser

Gott, Gott un - ser      Gott, seg-ne uns      Gott, Gott un - ser      Gott, seg-ne uns      Gott, Gott un - ser

Gott, Gott un - ser      Gott, seg-ne uns      Gott, Gott un - ser      Gott, seg-ne uns      Gott, Gott un - ser

8

4 3                        6                        ♯                        ♫

36

C I - - - - - Herr, sie ha-ben nicht Wein,

C II - - - - - seg-ne und Gott, Gott un - ser Gott,

T 8 - - - - - seg-ne und Gott, Gott un-ser Gott,

B - - - - - Stund ist noch nicht kom-men,

B c - - - - - meine Stund ist noch nicht

40

C I - - - - - Herr, sie ha-ben nicht Wein,

C II - - - - - seg-ne uns Gott, Gott un - ser Gott,

T 8 - - - - - seg-ne uns Gott, Gott un - ser Gott,

B - - - - - kom-men,

B c - - - - - seg-ne uns

44

C I - - - - - Herr, sie ha-ben nicht Wein,

C II - - - - - Gott, Gott un - ser Gott,

T 8 - - - - - seg-ne uns Gott, Gott un - ser Gott,

B - - - - - Gott, Gott un - ser Gott,

B c - - - - - Har-re nur, sey ge -

Musical score for piano and voice. The piano part (Bc) consists of a bass line. The vocal part (B) starts with a melodic line: trost und un-ver-zagt, har-re nur, ich wil dich lie - ben, ich wil dich. The key signature changes from B-flat major to C major at the beginning of the system.

57

B      meh-ren,      sey ge - trost und un-ver-zagt, ich wil dich lie - ben, dich seg - nen, dich

B c

6

69

C I                    -                    -                    -                    -

C II                    -                    p                    n                    p                    n                    p                    n                    p                    n

T                        seg-ne uns      Gott,                seg-ne uns      Gott,                seg-ne uns      Gott, Gott un - ser

8                        seg-ne uns      Gott,                seg-ne uns      Gott,                seg-ne uns      Gott, Gott un - ser

B                        -                    -                    -                    -                    -

B c                    zagt, ich wil dich lie - ben,      ich wil dich seg - nen,      ich wil dich meh - ren,

77

C I

Wein.

B

sey ge-trost und un-ver - zagt, ich wil dich lie-ben, dich seg-nen, dich meh-ren,

B c

6

#

81

B

sey ge-trost und un-ver - zagt, ich wil dich lie-ben, dich seg-nen, dich meh-ren, sey ge - trost und un-ver-zagt.

B c

6

#

#

#

85

C I

Frie-de, Frie-de, A-men,

C II

seg-ne uns Gott, Gott un - ser Gott und geb uns sei-nen Frie-de

T

8 seg-ne uns Gott, Gott un-ser Gott und geb uns sei-nen Frie-de

B

Frie-de, Frie-de, A-men,

B c

89

C I

Frie-de, Frie-de, A-men,

C II

sei-nen Frie-de, Frie-de A-men, und geb uns sei-nen Frie-de,

T

8 sei-nen Frie-de, Frie-de A-men, und geb uns sei-nen Frie-de,

B

Frie-de, Frie-de, A-men,

B c

Frie-de, Frie-de, A-men,

