

~~1. O Jesu Christ! mein höchstes Licht~~
2. O Jesu Christ! mein höchstes Licht

Nov. 452/37

1744, 37

172.
51

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 452/37

O Jesus Christ mein/höchstes Licht/a/2 Violin/Viola/Canto/
Alto/Tenore/Basso/e/Continuo./Dn.18.p.Tr./1744./ad/1739.

O Jesu Christ, mein

Autograph Juli 1744. 35 x 21,5 cm.

partitur: 5 Bl. Alte Zählung: Bogen 4-6.

11 St.: C, A, T, B, vl 1(2x), 2, vla, vlne(2x), bc.
1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 2 Bl.

Alte Sign.: 172/51. Text: Johann Conrad Lichtenberg, 1739.

Partitur

31. Befragung 1739.

~~1. O. Hofmeister'sche Partitur~~
2. O. Hofmeister'sche Partitur

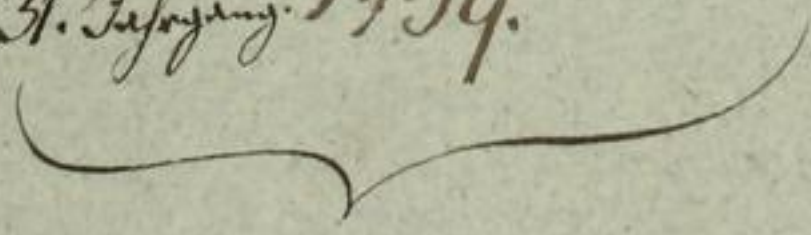
Nov 452/37

1744, 37

172.
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51

Partitur

31. Besetzung 1739.



Handwritten musical notation on the right edge of the page, including staves and notes.

No. 18. p. 17. 1739.

J. A. S. M. Sul: 1799. 7

Handwritten musical score for the first system, consisting of six staves. The notation includes various rhythmic values and clefs. The right margin contains the word "Horn" written vertically.

Handwritten musical score for the second system, consisting of six staves. The third staff contains the following German lyrics: *Geist mein Luffen Luft*, *Ich mich lobt daß ich mich*, *hündlich selig sich und zu*, *den daß das nicht aufhört*. The right margin contains the word "Violon" written vertically.

Handwritten musical score for the third system, consisting of six staves. The third staff contains the following German lyrics: *Ich in dem die Lou*, *Angen den nach Zof Lou*, *mein Geist*. The right margin contains the word "Violon" written vertically.

Handwritten musical score on a single page, featuring several staves of music. The notation includes various note values, rests, and clefs. The paper shows signs of age, with some staining and wear.

Continuation of the handwritten musical score, showing more staves of music. The notation is consistent with the first section, featuring various rhythmic patterns and melodic lines.

Handwritten musical score with German lyrics. The lyrics are written in a cursive script below the musical notation. The text is as follows:

Mein Gott, was für ein Gott der die Welt erschaffen hat. Wie ist im Himmel die
 Herrlichkeit deiner Liebe, die wir die mit dir beschreiben, die ist nicht zu fassen, die ist
 nicht zu messen, die ist nicht zu zählen, die ist nicht zu wiegen, die ist nicht zu
 messen, die ist nicht zu zählen, die ist nicht zu wiegen, die ist nicht zu messen, die ist nicht zu
 zählen, die ist nicht zu wiegen, die ist nicht zu messen, die ist nicht zu zählen, die ist nicht zu wiegen.

Handwritten musical notation on a single staff, featuring a series of rhythmic patterns and notes.

Handwritten musical notation on a single staff, including the instruction *Belief* and the dynamic marking *pp.*

Handwritten musical notation on a single staff, including the instruction *Gott* and the dynamic marking *pp.*

Handwritten musical notation on a single staff, including the instruction *Belief* and the dynamic marking *pp.*

Handwritten musical notation on a single staff, including the instruction *Belief* and the dynamic marking *pp.*

Handwritten musical score, first system. Includes vocal line with lyrics: "mein Götze - liebt mich".

Handwritten musical score, second system. Includes vocal line with lyrics: "von dem mein Götze liebt mich".

Handwritten musical score, third system. Includes vocal line with lyrics: "Gott".

Handwritten musical score, fourth system. Includes vocal line with lyrics: "meine - meine Götze".

Handwritten musical score, fifth system. Includes vocal line with lyrics: "Gott".

Handwritten musical score, first system. It consists of five staves. The top three staves contain dense, rhythmic notation with many beamed notes. The bottom two staves contain a single melodic line with some lyrics written below it.

Handwritten musical score, second system. It consists of five staves. The top three staves contain dense, rhythmic notation. The bottom two staves contain a single melodic line with lyrics: "ich hab' mich nicht geirret".

Handwritten musical score, third system. It consists of five staves. The top three staves contain dense, rhythmic notation. The bottom two staves contain a single melodic line with lyrics: "ich hab' mich nicht geirret".

Handwritten musical score, fourth system. It consists of five staves. The top three staves contain dense, rhythmic notation. The bottom two staves contain a single melodic line with lyrics: "ich hab' mich nicht geirret".

Handwritten musical score, fifth system. It consists of five staves. The top three staves contain dense, rhythmic notation. The bottom two staves contain a single melodic line with lyrics: "ich hab' mich nicht geirret".

Handwritten musical score, first system. Includes staves with notes and rests, and a vocal line with lyrics: *... und die Engel ...*

Handwritten musical score, second system. Includes staves with notes and rests, and a vocal line with lyrics: *... und die Engel ...*

Handwritten musical score, third system. Includes staves with notes and rests, and a vocal line with lyrics: *... und die Engel ...*

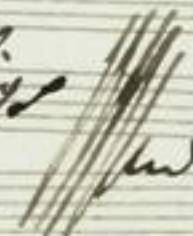
Handwritten musical score, fourth system. Includes staves with notes and rests, and a vocal line with lyrics: *... und die Engel ...*

Handwritten musical score, fifth system. Includes staves with notes and rests, and a vocal line with lyrics: *... und die Engel ...*

Handwritten musical score with five staves. The notation includes various rhythmic values and clefs. There are some annotations in German: "in E" above the first staff, "in E" above the second staff, "in E" above the third staff, and "in E" above the fourth staff. The fifth staff has "in E" written below it. The music appears to be a vocal or instrumental setting.

Handwritten musical score with five staves. The notation includes various rhythmic values and clefs. The word "Salve" is written in large, decorative script across the staves, indicating a vocal setting of the Salve. The music is written in a single system.

Choral: v. 3.

Alti freundlich, solis
De Cap. 

Soli Deo Gloria 

172
51.

Q Joseph Haydn
Joseph Haydn

a
2 Violin

Viola

Canto

Alto

Tenore

Basso

e
Continuo.

In. 18. p. Fr.
1794.
ad
1794.

Choral.

Continuo.

Handwritten musical score for Choral and Continuo. The score consists of ten staves. The first five staves are for the Choral part, and the last five are for the Continuo part. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked *Andante*. The lyrics "Soll ich meine Gott" are written below the first five staves. The score includes various musical notations such as notes, rests, and ornaments. There are also some handwritten annotations and markings throughout the score, including "1.", "2.", "3.", "4.", "5.", "6.", "7.", "8.", "9.", "10.", "11.", "12.", "13.", "14.", "15.", "16.", "17.", "18.", "19.", "20.", "21.", "22.", "23.", "24.", "25.", "26.", "27.", "28.", "29.", "30.", "31.", "32.", "33.", "34.", "35.", "36.", "37.", "38.", "39.", "40.", "41.", "42.", "43.", "44.", "45.", "46.", "47.", "48.", "49.", "50.", "51.", "52.", "53.", "54.", "55.", "56.", "57.", "58.", "59.", "60.", "61.", "62.", "63.", "64.", "65.", "66.", "67.", "68.", "69.", "70.", "71.", "72.", "73.", "74.", "75.", "76.", "77.", "78.", "79.", "80.", "81.", "82.", "83.", "84.", "85.", "86.", "87.", "88.", "89.", "90.", "91.", "92.", "93.", "94.", "95.", "96.", "97.", "98.", "99.", "100.", "101.", "102.", "103.", "104.", "105.", "106.", "107.", "108.", "109.", "110.", "111.", "112.", "113.", "114.", "115.", "116.", "117.", "118.", "119.", "120.", "121.", "122.", "123.", "124.", "125.", "126.", "127.", 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Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and dynamic markings such as *pp.*, *f.*, and *mp.*. The score is written in a historical style, possibly from the 18th or 19th century. The music is organized into systems, with some systems containing multiple staves. The paper shows signs of age, including discoloration and some wear at the edges.

O wie freundlich

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *pp.*, *mp.*, *ad.*, and *f.*. There are also numerical figures (5, 6, 4, 3) written above the notes. The fifth staff concludes with the instruction *Capo* and a double bar line.

Choral Capo *Mus.*

Choral.

Violino. I.

Handwritten musical score for Violino I and Choral parts. The score consists of 14 staves. The first 7 staves are for the Choral part, and the last 7 staves are for the Violino I part. The music is written in G major and 3/4 time. The Choral part includes a 'Recitativo' section. The Violino I part includes dynamic markings such as 'pp.', 'f.', and 'ff.'

Handwritten musical score on aged paper, consisting of 15 staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp.*, *f.*, *ff.*, and *mf.*. The score is divided into sections by double bar lines. The 10th staff contains the word *Capo* followed by a double bar line and the numbers 8#6 and 8#8. The 11th staff begins with the text *O mio Sordidij*. The manuscript shows signs of age, including some staining and wear at the edges.

Handwritten musical score for a choral piece. The score consists of eight staves of music. The notation includes various note values, rests, and dynamic markings such as *pp.*, *f.*, and *fort.*. There are also some markings that appear to be *hr* or *hrn* above the notes. The music is written in a single system across the staves.

~~Choral~~ Choral *Adagio*

Choral

Violino. I.

Allegro Spiritoso.

The musical score is written on 15 staves. The first section, labeled 'Choral', spans the first 10 staves and concludes with a double bar line and the word 'Recitat'. The second section, labeled 'Dolce e minore', begins on the 11th staff and continues to the end of the page. The score includes various musical notations such as notes, rests, and dynamic markings like *pp.*, *ppp.*, and *fort.*. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various dynamic markings such as *pp*, *fort.*, and *pp.*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Capo || $\text{G}\sharp$ 6/8

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 6/8. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *pp.*, *fort.*, and *pp.*. The word *ovun fertig.* is written below the first staff of this section.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures such as 6/8, 3/8, and 9/8. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings include *pp.*, *fort.*, and *ad.*. The word *Choral* is written in several places. The piece concludes with a double bar line and the word *Capo*.

Choral Capo

Choral.

Violino. 2.

Handwritten musical score for Violino 2, featuring a Choral section. The score is written on 15 staves. The first staff begins with the lyrics "o Jeshu Christe" and includes a dynamic marking of *ff*. The second staff contains the word "Recitat" written in a large, decorative script. The third staff begins with the lyrics "Soll ich mir" and includes dynamic markings of *f*, *pp*, *ff*, and *pp*. The remaining staves contain complex musical notation with various dynamic markings such as *f*, *pp*, *ff*, and *pp*, along with articulation marks like accents and slurs. The notation includes a variety of note values, rests, and slurs, indicating a technically demanding piece.

Kwili. 2.

pp

Choral.

Viola

O Jesu Christe

Belief mine

Capo Recital

The musical score consists of 14 staves. The first five staves are vocal lines for the voice 'O Jesu Christe', with first and second endings. The sixth staff is the beginning of the instrumental accompaniment for 'Belief mine'. The next seven staves (7-12) are instrumental parts with various dynamics like *pp.*, *f.*, and *mf.*, and articulations like *stacc.* and *acc.*. The final staff (13) is a 'Capo Recital' section. The bottom two staves (14-15) are empty.

O who fairy

Handwritten musical score for a piece titled "O who fairy". The score consists of 11 staves of music in G major and 3/4 time. The notation includes various dynamics such as fortissimo (f), mezzo-forte (mf), piano (p), and pianissimo (pp), as well as accents (acc.) and trills (tr). The piece concludes with a double bar line and the instruction "Da Capo".

Choral Capo



Choral.

Violone

O Herr Jesu Christ,

Recit:

Behilf meine Gott,

Choral

Violone

Handwritten musical notation for the Choral section, consisting of six staves of music in G major and 3/4 time.

Recit:

Handwritten musical notation for the Recitativo section, consisting of two staves of music in G major and 3/4 time.

Aria.
Soll ich meinen Gott.

Handwritten musical notation for the beginning of the Aria section, consisting of two staves of music in G major and 3/4 time.

Handwritten musical notation for the main body of the Aria section, consisting of ten staves of music in G major and 3/4 time.

F. 1011

Canto.

5.

Ich bin ein armer Sünder dich hab ich in einem Dasein
 Wie fremd, so selig sich mich selber ist Jesu deine Liebe
 mit Jesu mich liebt das ist die Lust und Speise die mich zusetzen
 wenn ich dich nicht hab nicht ruhst du da mein Geist bestrahlt
 gib das mein Herz dich nicht verlassen mit Leben im Hellen
 denn laß nicht an dich denken mich nicht sehen süßen süßen
 mich umfassen mich als dein Eigentum mich im
 lieben sehen als deine Liebe und dich das ist die

an die jungen.
 Laßt Herrensamen. Recit. Aria. Gott ist die Liebe die Anmacht

kan in allen Dingen Herzen die reinste Liebe die lauter Güte ist
 die mich in Dingen dich kein Verdruß kan vermögen mich den
 liebsten, den Gott erwählt von Dingen Gärten von der Welt zum
 mich nicht im Fesseln ein so oft mich Herzlich bring Glaubend
 lieben dich hab hören in jener Zeit bedient

O wie fremd - sie wie fremd - sie was ich schon wie
 schon - - sie was ich schon wenn mich Gott - in je - non schon
 in je - non schon Gott - - mich Jesum Gott - d. Jesum lieben

O. O. - wie frei - sie wie frei - sie wahrhaftigen wann mein
 Geist - in je - nun lösen in je - nun lösen Gott - mit
 Jesum Gott - und Jesum liebend künde. Mein-er Dache freud-lich
 trauf meine Dache freud-lich trauf wann mein Glaube wann mein
 hoffen ein - getroffen ein - getroffen dem folgt dem folgt -
 reif - so liebe trauf reif - so liebe trauf Liebe die vollkom-men ist
 einfolgt - reif - ~~so~~ liebe trauf Liebe die vollkom-
 men ist

Hallel
 man ist

Choral Wie freunt. Hallel

Alto.

O Jesu Geist mein süßes Luft der du in meines Herzen
 Wie frommlich selig süß und schon ist Jesu deine Liebe
 so sey mir liebste Jesu bist nicht anstehen kan mich zehlen
 wenn ich steh kan nicht anstehen das mein Geist bebrüht
 gib das mein seel dich nicht verläßt mit lieben und Anlangen
 denn laß nicht an dich verläßt mich nicht setzen süßen süßen
 mich umfassen und als dem süßen süßen mich einzig an dir
 lieben schon als deine Liebe dich der du sehest Her
 fan-gen.
 mehren.

Tenore.

O Jesu Geist mein seufftes Luft der du in meiner Brust,
 Wie fruchtlich seelig frucht mich schon ist Jesu deine Liebe,

so seuf mich liebste das bist du nicht an der seufften kann mich seuffen
 man diese seufft kann nicht mehr seuffen das meine Geist betende

gib das mein seufftes Luft wie du mit Lieben und Heilungen
 dem laß nicht an der seufften mich nicht seuffen seuffen seuffen

müß an der seufften, mit all dein seufften nur einzig
 lieben schon, als deine Lieb und seufft der du seufft

an die seufften.
 dem Heiligen.



1439.

Basso.

1. Jesu Geist mir seytest Luft der du in meiner Brust
Wie fruchtbarlich fruchtend ist Jesu deine Liebe

So sey mir lieblich das ich ab mich an dich setzen kan noch zu thun
wan dich seht kan nicht an dich sein das meinen Geist bezaubert

Gib laß mir hoch dich wieder an mit loben und Heilungen
dann laß nicht an dich senden mich nicht setzen süßen süßen

Umgehungen mit all dein Geyertum nur einig an die fangen
lieben schon all deine Lieb mit dir der du sie hand krummen.

1. Mein hochmal fordert Gott von dir das größte Gebot ist Liebe. Wer ist im Himmel
wer ist hier der deine Liebe liebt von dir mit Lust begieret kan ich nicht der frucht der

die frucht gebracht mir Jesu der dich lieblich machst. Dein Geist der vor dich sorgt mich
machst. Mein hochgedenke dich frucht. Vergiß nicht das Gebot zu über mich

von so gutem Gott zu lieben

10. Voll ist mein Gott-wort auf - - - - - bin Voll ist mein
Gott-wort auf - - - - - bin das sey frucht - - - - - mein mein - - -

mein hoch- liebt sei - - - - - von hoch mein hoch liebt sei - - - - - von hoch

selbst ist mein Gott-wort auf - - - - - bin das sey frucht

nimm nimm - mein froh-lichstes - nun hören mein froh-
 -lichstes - nun hören. Das was fr - was fr mich güte gottan
 Das was fr - was fr mich güte gottan ist mehr - ist mehr -
 all ist gott -
 lie - ben vor das alles - - - - - - - - - - - - - - - - - -
 auf das th' ist das th' ist froh-lichstes auf das th' ist das th' ist
 froh-lichstes

Capot Recitativo Aria //

Choral Wie fruchtig Capot. //