

Services and Service Elements

I. Morning Worship Services

The morning worship service (or *Hauptgottesdienst*) was celebrated in the court chapel on Sundays, feast days, apostles' days, weekdays (including days of Penitence, Prayer, and Fasting),¹ and special occasions (such as commemorations of important events in church history, investitures, memorial services, etc.). For each type of liturgical occasion, Elector Johann Georg II established an order of worship in his *Kirchenordnung* of 1662 (hereafter "KO 1662").² These morning services included a sermon and sometimes the celebration of Holy Communion; on some feasts, the figural Credo, rather than a sacred concerto, followed the Gospel:³

Order of Worship for Morning Services on Sundays and Feast Days without Holy Communion

1. Introit
2. Kyrie
3. Gloria with intonation
4. Gloria chorale: *Allein Gott in der Höh sei Ehr*
5. Collect and Epistle
6. Chorale
7. Gospel
8. Sacred concerto or figural Credo
9. Creedal chorale: *Wir glauben all an einen Gott*
10. Sermon (often with sermon hymn)
11. Sacred concerto or motet
12. Chorale
13. Collect and Blessing
14. Brief chorale or versicle

The following explanations of the various liturgical and musical elements also serve as a key to the abbreviations used in the Compilation:

Organ Prelude (P): On a few occasions, an organ prelude replaced the introit at the opening of the main morning worship service. An organ prelude preceded the introit when communion was celebrated in the main morning service.

¹ A service with a sermon (called *Wochenpredigt*) was celebrated in the morning on Wednesday and Friday; the musicians responsible for these services were the court cantor, German "choralists," and their organist (Spagnoli 1990, 176 and 190).

² See the discussion in the Introduction above; see also Schmidt 1961, 115–20.

³ The orders of worship for some feasts also include other slight deviations; see Spagnoli 1990, 178–89. Many of these are noted in the Compilation.

Introit (I): The diaries identify the musical opening of the service as the introit (see, for example, the morning liturgy for the 1st Sunday of Advent). The KO 1662 prescribes introits for feast days; most of these are traditional Latin introits, but some are other Latin chants or German chorales; in the Compilation, the prescribed introits are indicated with “=KO 1662.” In the case of the traditional introits, the KO 1662 provides only the incipit, and does not indicate whether the introit was to be sung as chant or in a figural setting. The diaries, however, reveal that these Latin introits were often performed in motet settings by Christoph Bernhard (or occasionally Giuseppe Peranda). In addition, Schütz-Becker psalms were also sung as the introit, as were Becker psalms that were sung to the melodies recommended by Becker in his metrical psalter;⁴ on some occasions, one also finds concerted psalms by Schütz performed as the introit.⁵

Kyrie and Gloria (K, G, K-G): On most Sundays and feast days, the Hofkapelle performed the Kyrie and Gloria (often described as “Missa”) as concerted works, and the celebrant intoned the Latin Gloria.⁶ When Holy Communion was celebrated during the main morning worship service, however, each section of the concerted Kyrie (Kyrie, Christe, and Kyrie) was followed by a German hymn verse. During *tempus clausum* (“closed time”), typically observed on the 2nd, 3rd, and 4th Sundays of Advent, the six Sundays of Lent, and on the 10th Sunday after Trinity, concerted music was suppressed; instead, these items were sung a cappella, usually in settings by Palestrina (the titles of the mass settings are not indicated in the diaries).⁷ The composers of the

⁴ The metrical psalter of Leipzig pastor Cornelius Becker (1561–1604) first appeared in Leipzig in 1602, entitled *Der Psalter Davids Gesangsweis: Auff die in Lutherischen Kirchen gewöhnliche Melodeyen zugerichtet*; for each psalm, Becker provided the incipit of a chorale melody to which the psalm might be sung. Schütz created four-part cantional-style settings of many of the Becker psalms and published these in 1628; at the request of Johann Georg II, he expanded this collection in 1661 as *Psalmen Davids ... jetzund ... auff's neue übersehen, auch ... vermehret* (Dresden, 1661). In the Compilation, Schütz's settings are identified as “Schütz-Becker” psalms. The KO 1662 stipulates that the weekday morning services on Wednesdays and Fridays should open with a Schütz-Becker psalm, and that the same should serve as the introit on apostles' days; see Spagnoli 1990, 191–92, and Schmidt 1961, 74–76. In addition, Becker's psalms, sung to his recommended melodies, were sometimes sung as the introit; see, for example, Tuesday of Holy Week in the Compilation. In a letter to the superintendent in Zeitz, written after 1667, Schütz indicates that the listeners at the courts of Dresden, Merseburg, and Halle (the courts of the elector and two of his brothers) “each time have looked at just copies of the text of these psalms, from which they can understand what is sung, and moreover can ultimately sing along as well” (Johnston 2013, 247). Most of the diary entries refer only to Schütz's melody, as in the entry for the Conversion of St. Paul in 1665: “1. Der 25. Psalm Dr: Cornely Beckers, deutzsch, Die Ersten 5 *Versicul*, nach Cappellmeister Heinrich Schützens Melodey” (*D-DI* Msc. Dresd. Q 241, entry for 25 January 1665). However, on a few occasions, the entry suggests that the four-part setting was sung, as on Friday in New Year's week in 1673: “1. Wurden die Ersten 5. *Versicul* aus dem 80. Psalm D. Beckers und *Composition* Heinrich Schützens gesungen” (*D-DI* Msc. Dresd. K 117, fol. 13^v).

⁵ See also the discussion of introits in Schmidt 1961, 62–66.

⁶ The intonation of the Gloria is prescribed in the KO 1662 and often mentioned in the diaries; most of these references have not been included in the Compilation.

⁷ The Dresden court diaries reveal the observation of *tempus clausum* at the Dresden court and the suppression of concerted music during those periods. Gospel cycles published by Lutheran composers such as Andreas Hammerschmidt, however, suggest that *tempus clausum* either was not uniformly

settings of the Kyrie and Gloria as well as the dates of performance are given in the Compilation; the diaries also indicate when trumpets and timpani were added, and this information has been included. Unattributed works have been identified as such. Unfortunately, the information provided in the diaries is such that specific settings by particular composers cannot be identified.

Chorale (Ch): Chorales were sung in a number of positions in the morning services. Most of these appear in the local hymnal published by Berg in Dresden in 1656, *Dresßdenisch Gesangbuch Christlicher Psalmen und Kirchenlieder* (<http://diglib.hab.de/drucke/yv-2691-8f-helmst/start.htm>), hereafter the “1656 Dresden hymnal.” Some of these were prescribed in the KO 1662, but most were selected by the court preacher and varied from year to year. A few functioned liturgically, in that they replaced an element of the Latin Mass; these included *Kyrie, Gott Vater in Ewigkeit, Allein Gott in der Höh’ sei Ehr* (the principal German Gloria), and *Wir glauben all an einen Gott* (the German creedal chorale).⁸ When Holy Communion was celebrated in the main morning service, the chorale *Allein zu dir, Herr Jesu Christ* was always sung after the sermon, before the communion service. In services with communion, German chorales also followed the concerted Kyrie, Christe, and Kyrie as well as the Gloria, and on some feasts, the creedal chorale followed the concerted Credo. Thus, the liturgy sometimes featured dual presentations of the Kyrie, Gloria, and Credo, which was not unusual in Lutheran practice. The diaries do not indicate how many verses of each chorale were sung but do reveal that specific verses were sung during the sermon and at the conclusion of the service.⁹ These are identified in the Compilation by “st.” (stanza or strophe) numbers as well as text incipits. The KO 1662 prescribes some chorales for services on particular days in the liturgical calendar; these are indicated with “=KO 1662.” The majority of chorale incipits have been normalized with modern spellings as found in the *Evangelisches Gesangbuch* (Berlin: Evangelische Haupt-Bibelgesellschaft, 1993), the *Evangelisches Kirchengesangbuch: Ausgabe für die Landeskirchen Rheinland, Westfalen und Lippe* (Gütersloh: Mohn, 1971 [first ed. 1950]), and the chorale list published by Detlef Gojowy, “Kirchenlieder im Umkreis von J. S. Bach,” *Jahrbuch für Liturgik und Hymnologie* 22 (1978): 90–123.¹⁰

Reading (R): The morning services included two readings, the Epistle and the Gospel, the first of which was preceded by a collect; these were chanted by the celebrant who stood before the

observed in Lutheran areas or that the observation did not always entail musical restrictions, as these collections provide sacred concertos (often with instruments) for all Sundays in the church year, including Advent and Lent.

⁸ On apostles’ days, Luther’s chorale *All Ehr und Lob soll Gottes sein* was sung as the Gloria.

⁹ At the end of the service, for example, the diaries often indicate that one or two particular verses (often the final stanza or stanzas, particularly those that are doxological in nature) of a chorale were sung; the diaries give only the incipit of the verse, but the chorale title has also been supplied in the Compilation. This practice of closing the service with a doxological stanza is not prescribed in the KO 1662 and is only revealed by the diaries. When the diary lists the opening stanza (the chorale incipit) in this position, it is likely that only the first stanza was sung. For the practice surrounding the chorale verse sung during the sermon, see the discussion of the sermon.

¹⁰ See also the discussion of chorales in the Dresden worship services in Schmidt 1961, 79–89.

altar, facing the congregation.¹¹ The diaries do not give the actual readings; these have been supplied from other sources (the Lutherans retained the annual lectionary used by Catholics). The diaries do not indicate whether an opening dialogue and verse were ever sung by the celebrant and the choir, but this practice was common in Lutheran churches with musical ensembles. The word “Collect” (or “Collecta”) is always italicized in the diaries, but most likely a German collect was read. As the readings formed part of every morning service, the dates have not been included.

Litany (L): Luther’s German Litany was sung on certain feast days, often in a figural setting by one of the court composers. In some services it was chanted by the choirboys kneeling before the altar.

Credo (Cr): The Latin Credo was also performed as a concerted work on certain feast days, on which occasions it replaced the sacred concerto or motet that normally followed the Gospel and was introduced by an intonation sung by the celebrant. Like the Kyrie and Gloria, the Credo was sung a cappella during periods of *tempus clausum*.

Figural music (F): Into this category chiefly fall the sacred concertos and motets that were interpolated into the morning liturgy at several spots. The diaries reveal that figural works by a range of composers were performed in the services, but that the majority of these flowed from the pens of the Dresden court composers.¹² In the diaries the court composers are often identified by their initials; in the Compilation, however, all composers have been identified by surname (except when music of both Albrici brothers appears in one service; in these cases, the two are identified as “B. Albrici” and “V. Albrici”); full names and dates are given in the list of composers. Unattributed works have been identified as such when no attribution is given or can be ascertained. The titles and genre designations (often abbreviated) of sacred concertos and motets have been given as they appear in the sources (with the original orthography) and placed in quotation marks; scorings included in the diaries (chiefly from the liturgical year 1665–66) are also given. Extant works have been indicated as such with library sigla or print titles; this information is given with the initial appearance of the title in the Compilation, which may not reflect the earliest performance. References to modern editions of works by Albrici and Peranda have also been provided. Sources for Carissimi motets have been taken from Jones 1982. Those titles lacking a reference to a library siglum or print are presumed to be lost. Corrections and additions to this information are welcome.

Passion (Pn): The Passion was sung before the sermon on *Judica* Sunday (the 5th Sunday of Lent), Palm Sunday (*Palmarum*), and Good Friday in a setting by one of the court composers.

¹¹ Luther developed tones for chanting both the Epistle and the Gospel and published these in his 1526 *Deutsche Messe*. Luther’s tones (and his sample Epistle and Gospel set to these tones) were also given in the Saxon *Agenda*, the liturgical formulary established for all of Saxony, which was first published in 1539.

¹² See the file Composers Mentioned in the Court Diaries.

Sermon (S, S/Ch): On most Sundays and feast days, one of the three court preachers would provide a lengthy exegesis of the appointed Gospel in his sermon; on special occasions (such as the elector's birthday), however, the court preacher would select another text on which to preach. The sermon was part of a more elaborate "pulpit service" (*Kanzeldienst*) that was typical in Lutheran practice; after the minister ascended the pulpit, he delivered the introduction of the sermon and may have read the text for a second time. At this point, the congregation sang a verse or two of a chorale (often prescribed in the KO 1662), and then prayed the Lord's Prayer silently.¹³ Then the pastor preached the body of the sermon, after which the chorale verse(s) and silent Lord's Prayer were sung and prayed again.¹⁴ Some of the liturgies from the 1650s specifically indicate that a different verse was sung after the sermon (see, for example, the service for the Feast of Mary Magdalene in 1650), but most of the orders of worship mention only one chorale. The selection of one or two internal verses in some orders of worship suggests that when the opening verse is listed, only that was sung, but this is not clarified in the diaries. The entries marked **S/Ch** in the Compilation give these chorale titles; if no title appears in the diary, the entry simply says "Sermon" and is identified as **S** (without dates).

Te Deum (TD): The Te Deum was prescribed for some services in the KO 1662; it was sometimes chanted in the German version developed by Martin Luther (*Herr Gott, dich loben wir*),¹⁵ and at other times it was performed as a figural work in either Latin or German, often with trumpets and timpani. Often the manner of performance is not clear from the diary entry. When it was sung in full, either following the sermon or in another position, it stands under the rubric **TD**. However, a portion of the Te Deum was sometimes sung as the sermon hymn, or at the conclusion of the service; in these cases it stands under the rubric **Ch**.¹⁶ On certain occasions, the performance was accompanied by the firing of cannon salvos on the wall of the Dresden fortress (*Festung*). In these cases, the KO 1662 directs that the first salvo will be fired under the words "Holy, holy, holy" ("Heilig ist unser Gott"), the second under "Daily, Lord God," and the third after the collect and blessing that follow.¹⁷ On some occasions, however, it seems that the third salvo was fired under the word "Amen" of the Te Deum.

Service of Investiture (Inv): The service of investiture for a clergyman appointed to a high office (in this case that of superintendent, the supervising minister in a city or district) is not detailed in the records, but it included a consecration and the laying on of hands.¹⁸

¹³ On the birthday of Johann Georg II, a Schütz-Becker psalm sometimes replaced the sermon chorale.

¹⁴ See also the description in Graff 1937, 171–72.

¹⁵ The German Te Deum appears in the 1656 Dresden hymnal on pp. 611–18; it is designed to be sung antiphonally to a series of recitation tones that Luther developed from the traditional psalm tones.

¹⁶ Neither the KO 1662 nor the diaries indicate how the Te Deum was performed during the sermon and at the end of the service, and whether the congregation was involved. The text falls into four sections: (1) "Herr Gott, dich loben wir"; (2) "Heilig ist unser Gott"; (3) "Nun hilf uns, Herr, den Dienern dein"; (4) "Täglich, Herr Gott, wir loben dich."

¹⁷ See Spagnoli 1990, 188.

¹⁸ See Graff 1937, 396–400.

Prayer (Pr): In a few services, such as on days of Penitence, Prayer, and Fasting, the celebrant prayed the Lord's Prayer with the congregation as he knelt before the altar.

Distribution of Holy Communion (D/Ch): Following the consecration of the elements, the chorale *Jesus Christus, unser Heiland, der von uns* was sung during the distribution of communion.

Blessing (Bl): The final blessing ("The Lord bless you and keep you"), which was prescribed in the Saxon Agenda (the liturgical formulary for Saxony), was preceded by a collect. Diary entries for the morning services generally give these two items as "*Collect(a)* und Seegen," but the collect was likely read in German rather than in Latin; the liturgy for the 20th Sunday after Trinity in 1679, however, reveals that the collect might be introduced by a versicle and response intoned by the celebrant and answered by the choir. As the collect and blessing formed part of every service, the dates have not been included.

II. Early Communion Services

Holy Communion was often celebrated in a separate service that preceded the main morning service on some Sundays and feast days; these were private services without a sermon during which members of the electoral family (and sometimes their attendants, such as the electress's ladies-in-waiting) received communion.¹⁹ These are the only services for which the KO 1662 includes no prescriptions or guidelines. As can be seen in the Compilation, the number of elements in these services can vary significantly; some services are very brief, while others are much more elaborate and might even include figural settings of the Kyrie and Gloria. For most of these services, the court diary indicates that an organ prelude was played as the elector and/or his family entered the court chapel and took their seats in the confessionals located on either side of the altar. The introit usually took the form of a chorale, but on some occasions Schütz-Becker Ps 6 was sung in this position. The chorales could vary, but *Allein zu dir, Herr Jesu Christ* was always sung before the consecration. Contracts of the members of the Hofkapelle reveal that only the German musicians were required to participate in these services.²⁰ The choirboys were also involved and sang the German Litany while kneeling before the altar. The readings could vary and often included a collect, the reading of either a psalm, the Sunday or feast-day Epistle, or the Words of Institution; the Gospel of the day might also be read. Frequently the Prayer of Manasseh was also included. All of the musical items are included in the key to the morning worship services, above.

III. Afternoon Services (Vespers and Prayer Hours)

Vespers were celebrated on all Sunday and feast-day afternoons, as well as on certain days of the

¹⁹ See also the discussion in Schmidt 1961, 148–50.

²⁰ See Frandsen 2006, 56.

week. For the most part, however, only those celebrated on feast days, for which the full Hofkapelle with both Italian and German musicians provided the music, were recorded in the court diaries. The court cantor, German “choralists,” and their organist were responsible for the vespers on “ordinary” Sundays, some feast days, and some holy eves, and also for vespers and prayer hours held during the week; only a few of these services appear in the diaries.²¹ The KO 1662 provided forms for vespers both with and without a sermon (both given here) and for the prayer hour.²² Elements not included in the morning worship service, or that differ in their use at vespers, are discussed below.

Order of Worship for Vespers on Sundays and Feast Days

Vespers with a Sermon

1. Versicle: *Deus in adjutorium meum*
2. Figural Latin psalm
3. Sacred concerto or motet
4. Scripture Reading
5. Chorale
6. Sermon (with sermon hymn)
7. Magnificat
8. Sacred concerto or motet
9. Chorale
10. Collect and Blessing

Vespers without a Sermon

1. Versicle: *Deus in adjutorium meum*
2. Figural Latin psalm
3. Sacred concerto or motet
4. Chorale
5. Scripture Reading
6. Magnificat
7. Sacred concerto or motet
8. Chorale
9. Collect and Blessing

Versicle (V): The vespers and prayer hour opened with the traditional versicle *Deus in adjutorium meum*; the KO 1662 directs that the celebrant would intone the first half verse, and the choir would respond. The diaries only report the intonation, but a record of the services celebrated on the 20th Sunday after Trinity in 1679, which appears in a volume of sermons published by court preacher Martin Geier, includes the choir’s response.²³ The diaries do not,

²¹ The non-festal vespers were celebrated on Sunday, Wednesday, and Saturday afternoon, and the prayer hour services (*Betstunden*) were celebrated in the afternoon on Monday, Tuesday, Thursday, and Friday (Spagnoli 1990, 176–77).

²² See Spagnoli 1990, 176–77, and Schmidt 1961, 120–23. A number of the orders of worship for the prayer hour found in the court diaries refer to the “prayer hour” prayer or the “usual” prayer, but the precise text of this prayer is unknown. Johann Georg I first established the prayer hour in 1617, and the order of worship for this service was reprinted into the 1630s; see, for example, *Ordnung: Wie der Durchlauchtigste, Hochgeborene Fürst unnd Herr, Herr Johannis Georg, Hertzog zu Sachsen ... in seiner Churfürstlichen Gnaden Landen, mit den Betstunden, auff eine zeit, und biß auff andere anordnung es wolle gehalten haben* (Dresden: Berg, 1617), cited in Schmidt 1957, 127. The 1619 edition included an extended prayer for the forgiveness of sins; other editions published to 1636, however, included a prayer with petitions for the church, the government, the sick and suffering, and for the fruitfulness of the land, or a prayer focused on concerns related to the ongoing war. Johann Georg II seems not to have issued a prayer for the prayer hour, and thus the court may well have continued to use a prayer established during the reign of his father.

²³ See Möller 2013b, 179, and the order of worship for the 20th Sunday after Trinity in the Compilation.

however, indicate whether the Hofkapelle ever performed figural settings of the response, as was typical in some locations.²⁴ A setting of the response *Domine ad adjuvandum* attributed to Vincenzo Albrici, however, appears in the Ansbach inventory, which suggests that figural responses may have been used at the Dresden court, at least on some occasions.²⁵ As the versicle formed part of every afternoon service, the dates have not been included.

Psalm (Ps): In the festal vespers, the opening versicle was followed by a concerted setting of one of the traditional Latin vesper psalms; the psalm was also chanted (sung *choraliter*) in some vespers. The incipits and composers of the concerted psalms as well as the dates of performance are given in the Compilation, and unattributed works have been identified as such. When the scoring of a psalm is given in the diary, the precise wording from the diary is quoted and placed in italics. Unfortunately, the information provided in the diaries is such that specific settings by particular composers cannot be identified. In the prayer hour, the versicle was followed by a Becker psalm; these were sung in numerical order, presumably to the melodies that Becker recommended in his psalter.²⁶ Occasionally the diary gives the melody to which the psalm was sung, and those given are the melodies recommended by Becker.²⁷

Figural music (F): A sacred concerto or motet followed both the concerted psalm and the Magnificat, in the manner of an antiphon substitute. As in the records of the morning services, extant works are identified here with library sigla and/or print title the first time the title appears.

Historien (H): At vespers on Christmas Day and Easter Sunday, scriptural *Historien* replaced the sacred concerto or motet that usually followed the concerted psalm. At Christmas, Schütz's Christmas History (SWV 435) or another setting of the Nativity story by a court composer would be heard, and at Easter, Schütz's Easter Oratorio (SWV 50) or another setting of the Resurrection story was performed in this spot.

Magnificat (M): On most occasions, a concerted setting of the Magnificat was performed; occasionally, however, the Magnificat was chanted. On Christmas Day, German and Latin Christmas chorales were interpolated between sections of the concerted Latin Magnificat, as stipulated in the KO 1662.²⁸

The reports of the intonation by the celebrant have not been included in the Compilation. They are worded similarly to the prescription in the KO 1662: "Intonirt der Priester vor dem Altar: Deus in adjutorium worauff der Chor antworttet" (Spagnoli 1990, 180); *D-Dl* Msc. Dresd. Q 241 (1665), entry for vespers on Easter Eve: "*Intonirte* der Priester vor dem Altar *Deus in adjutorium*."

²⁴ The performance calendar from the Weissenfels court drawn up by Johann Philipp Krieger lists twenty-five settings of the response "Domine ad adjuvandum" from Krieger's own pen, as well as seven by Cazzati, one by his brother Johann Krieger, one by Legrenzi, and four by Ziani, but none by either Albrici or Peranda; see Gundlach 2001, 107–111, 260–62, 281, 299, and 319.

²⁵ See Schaal 1966, 44; the work was scored for five voices and five instruments, and was composed in the key of D.

²⁶ See also the discussion in Schmidt 1961, 77–79.

²⁷ See the prayer hours on Holy Thursday and Good Friday.

²⁸ *Lobt Gott, ihr Christen alle gleich, Wir Christen Leut, and In dulci jubilo*; see Spagnoli 1990, 180.

Blessing (BI): The blessing at vespers was preceded by a collect; in contrast to the morning service, however, the blessing is always given here as *Benedicamus* rather than “Seegen,” and it may have been read or chanted in Latin. Thus, the Latin spelling has been retained in the Compilation. As the collect and blessing formed part of every vespers service, the dates have not been included.