

The Compilation—Complete Liturgical Year

1st Sunday of Advent

Early Communion Service¹

- P** Organ prelude (1673b, 1676a)
I Schütz-Becker Ps 6 (1673b, 1676a)
Ch *Kyrie, Gott Vater in Ewigkeit* (1673b, 1676a)
Ch Intonation of the Gloria, followed by *All Ehr und Lob soll Gottes sein* (1673b, 1676a)
R Collect, Scripture Reading (1673b: Ps 51; 1676a: I Corinthians 11:23–32 [Words of Institution]) and the Prayer of Manasseh
L German Litany, sung by the choirboys kneeling before the altar (1673b, 1676a)
R Scripture Reading (1673b: I Corinthians 11:23–32 [Words of Institution]; 1676a: John 1)
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration, “and His Electoral Highness took communion alone, in person,” during which was sung *Jesus Christus unser Heiland, der von uns* (1673b, 1676a)
Bl Collect and Blessing
Ch *Gott sei gelobet und gebenedeiet*, st. 3: “Gott geb’ uns allen seiner Gnade Segen” (1673b) *Herr Gott, dich loben wir* (German Te Deum), pt. 4: “Täglich, Herr Gott, wir loben dich” (1676a)

Morning Worship Service²

- I** Bernhard, *Rorate coeli desuper* (1662a, 1676a) =KO 1662
Rorate coeli desuper (1673b) =KO 1662
 Peranda, *Rorate coeli desuper* (1666) =KO 1662
K Kyrie (1662a: Albrici)
Ch *Gott der Vater wohn uns bei*, st. 1: “Gott der Vater wohn uns bei” (1662a)
C Christe (1662a: Albrici)
Ch *Gott der Vater wohn uns bei*, st. 2: “Jesus Christus wohn uns bei” (1662a)
K Kyrie (1662a: Albrici)
Ch *Gott der Vater wohn uns bei*, st. 3: “Heilig Geist, der wohn uns bei” (1662a)

¹ 1673b indicates that the organist played while the elector took his seat: “undt wardt auff der Orgel *preambuliret* bis Churf. Durchl. in dero Stuhl, hierauff gieng der *Missa* an, so in Deützscher sprache gehalten wurde.” 1676a indicates that Johann Georg II made his confession at 6:00 a.m. in the “Kirchstübgen” (either the confessional or the elector’s enclosed booth in the rear balcony) in the court chapel; at 6:30 a.m., he entered the chapel, and the organist played a prelude until he had been seated near the altar. Both the altar and pulpit were draped with paraments embroidered in silver and yellow gold; on the altar were the “ordinary” silver crucifix and the gilded candlesticks known as “the Angels,” as well as the small solid gold paten, pyx, pitcher, and other accoutrements. The service was celebrated by the middle court preacher, Johann Andreas Lucius, who wore a red velvet chasuble on which the Nativity scene was embroidered in pearls. Only the elector received communion, during which four top court officials held the houseling cloth (*D-Dl* Msc. Dresd. Q 260, entry for 3 December 1676).

² 1673b indicates that the music was directed by “der Capellmeister Joseph *Berando*” in both the morning and vesper services; it does not include composer attributions, but as the figural works are attributed to Peranda in other sources, the mass movements have also been attributed to him here.

- G** Gloria (1662a: Albrici)
- K-G** Kyrie and Gloria (1666, 1673b: Peranda; 1676a: Albrici)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1666, 1673b, 1676a)
- R** Collect and Epistle: Romans 13:11–14
- Ch** *Nun komm, der Heiden Heiland* (1662a, 1666, 1673b, 1676a) =KO 1662
- R** Gospel: Matthew 21:1–9
- Cr** Credo (1662a: Albrici; 1666, 1673b: Peranda; 1676a: Albrici)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666, 1673b, 1676a)
- S/Ch** *Wie schön leuchtet der Morgenstern*, st. 7: “Wie bin ich doch so herzlich froh” (1662a)
Herr Gott, dich loben wir, pt. 3: “Nun hilff uns, Herr, den Dienern dein” (1666)
*Herr Jesu Christ, dich zu uns wend*³ (1673b, 1676a)
- F** Albrici, “*Mot: Conscientias nostras*” (1662a)
 Peranda, “*Mottet. Veni Domine*” (1666)
 Peranda, “*Concert: Veni Domine*” (1673b)
 Albrici, “*Motett; Ad te levavi*” (1676a)
- Ch** *Nun lob, mein Seel, den Herren* (1662a)
Herr Christ, der einig Gotts Sohn (1666)
Wie schön leuchtet der Morgenstern (1676a)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a, 1673b, 1676a)
O Vater aller Frommen (1666)

Vespers

- V** *Deus in adjutorium meum*
- Ps** Albrici, *In convertendo* (1662a)
 Peranda, *Laudate* (1666)
 Peranda, *Laetatus sum* (1673b)
 Albrici, *Beatus vir* (1676a)
- F** Albrici, “*Conc. Amo te, laudo te*”⁴ (1662a)
 Peranda, “*Concert. Rorate Nubes 2 Sop.*” (1666)
 “Hierauff ward eine *Symphonia* von dem neu=angenenen *violisten* Johann Jacob Walthern auff der *Violina* gespielet” (1673b)
 Albrici, “*Concert. Jucundare Filia Sion,*” 1676a
- R** Scripture Reading (1662a: Ps 19; 1666, 1676a: Ps 72; 1673b: Ps 111)
- Ch** *Nun komm, der Heiden Heiland* (1662a, 1666)
Nun lasst uns Gott dem Herren (1673b)
Als der gütige Gott, vollenden wollt sein Wort (1676a)
- S/Ch** *Herr Christ, der einig Gotts Sohn* (1676a)
- M** Magnificat (1662a, 1676a: Albrici; 1666, 1673a: Peranda)
- F** Albrici, “*Jesu dulcis memoria*”⁵ (1662a)

³ Text: Duke Wilhelm of Saxe-Weimar (1598–1662); Fischer-Tümpel 1904–16, 2:77. Melody: Zahn 624.

⁴ *S-Uu* VMHS 47:4, 82:2; modern edition in Frandsen 2015.

⁵ *S-Uu* VMHS 1:9, 82:4; modern editions in Frandsen 1996 and 2015.

- Peranda, “*Concert ô vos omnes. â 5. 2 Sop: 1 Bass. 2 Violini*” (1666)
 Peranda, “*Concert: Missus est Angelus*” (1673b)
 Albrici, “*Concert. Omnes Sitientes venite*” (1676a)
Ch *Es wolle Gott uns gnädig sein*⁶ (1662a, 1666)
Christe, du bist der helle Tag (1673b)
Nun komm, der Heiden Heiland (1676a)
Bl Collect and *Benedicamus*

⁶ The incipit is always given as *Es wolt uns Gott genädig sejn*.

2nd Sunday of Advent

Morning Worship Service

- I** *Es wird schier der letzte Tag herkommen* (1662a)
Rorate coeli, choraliter (1666)
- K-G** Kyrie and Gloria (1662a, 1666: Palestrina)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1666)
- R** Collect and Epistle: Romans 15:4–13
- Ch** *Vater unser im Himmelreich* (1662a)
Gott hat das Evangelium gegeben (1666)
- R** Gospel: Luke 21:25–36
- Cr** Credo (1662a, 1666: Palestrina)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666)
- S** Sermon
- F** Palestrina, “*Mot. Exaltabo Te*”¹ (1662a)
 Palestrina, “*Motett. Egyp̄te noli flere*”² (1666)
- Ch** *Es ist gewisslich an der Zeit* (1662a, 1666)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a)
Vater unser im Himmelreich, st. 8: “Von allen Übel uns erlös” (1666)

¹ *Offertoria totius anni* (Rome, 1593).

² *Motetorum liber quintus* (Rome, 1584).

3rd Sunday of Advent**Morning Worship Service**

- I** *Herr Christ, der einig Gotts Sohn* (1662a)
Rorate coeli, choraliter (1666)
- K-G** Kyrie and Gloria (1662a, 1666: Palestrina)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1666)
- R** Collect and Epistle: I Corinthians 4:1–5
- Ch** *Nun komm, der Heiden Heiland* (1662a, 1666)
- R** Gospel: Matthew 11:2–10
- Cr** Credo (1662a, 1666: Palestrina)
- Ch** *Wir glauben all an einen Gott* (1666)
- S** Sermon
- F** Palestrina, "*Laetamini in Domino*"¹ (1662a)
Schütz, "*Concert. Renunciate Johanni quae audistis. Capellmeister Schützens.*" (1666)
- Ch** *Es ist gewisslich an der Zeit* (1662a)
Helft mir Gotts Güte preisen (1666)
- Bl** Collect and Blessing
- Ch** *Ach bleib bei uns, Herr Jesu Christ* (1662a)
O Vater aller Frommen (1666)

¹ *Offertoria totius anni* (Rome, 1593).

4th Sunday of Advent¹
(with Vigil Vespers)

Vigil Vespers (1672a only)

- V** *Deus in adiutorium meum*
Ps Christóbal de Morales, *Dixit Dominus*²
Ch *Ach Herr, mich armen Sünder*
R Reading of Ps 51, the Prayer of Manasseh, and the Lord's Prayer
M Magnificat, "*Composition Praenestini [Palestrina] à Capella*"³
Ch *Ach Gott und Herr, wie groß und schwer*
Bl Collect and *Benedicamus*
Ch *Nimm von uns, Herre Gott*⁴

Early Communion Service (1665b only)⁵

- I** *Ach Herr, mich armen Sünder*
K Palestrina, Kyrie, "a cappella in four voices ... without German hymns between [the sections]"⁶
Ch Intonation of the Gloria by the celebrant before the altar, followed by *Allein Gott in der Höh' sei Ehr*
R Collect and Epistle: Isaiah 9
Ch *Nun komm der Heiden Heiland*
R Gospel: John 1
Cr Intonation of the Credo by the celebrant, followed by the polyphonic Credo by Palestrina
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Es ist das Heil uns kommen her*, st. 11: "Sei Lob und Ehr mit hohem Preis"

¹ 1660a describes the chapel decorations for the Christmas season as follows: The altar and pulpit were draped with paraments of carmine-red velvet embroidered with gold, silver, and pearls. On the side facing the fortress (*Festung*) hung four tapestries of silk richly embroidered in gold, on which were depicted "The Birth of Christ," "Christ Led Out to be Crucified," "The Crucifixion," as well as "Christ Taken Down from the Cross"; on the side facing the courtyard hung four more tapestries, depicting "The Three Kings," "The *Ecce Homo*," "The Handwashing of Pilate," and "The Ascension of Christ." For a similar description from Advent 4 in 1677, see Frandsen 2006:372–73.

² "Der Psalm, *Dixit Dominus, Composition Morali à Capella*."

³ ? *Magnificat octo tonum liber primus* (Rome, 1591).

⁴ A German tract (translation of *Aufer a nobis Domine*) sung as chant; see Kümmerle 1890, 2:375. Line 2: "all unser Sünd und Missetat."

⁵ In 1665 the 4th Sunday of Advent fell on 24 December.

⁶ "*à Cappella à 4. Praenestinae ohne Deutsche Lieder darzwischen*."

Early Communion Service (1672a only)

- P** Organ prelude
I *Kyrie, Gott Vater in Ewigkeit*
Ch Intonation of the Latin Gloria by the celebrant before the altar, followed by *All Ehr und Lob soll Gottes sein*
R Collect and Reading from the Gospel of John
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis”

Early Communion Service (1675 only)⁷

- P** Organ prelude
I Schütz-Becker Ps 6
Ch *Kyrie, Gott Vater in Ewigkeit*
Ch Intonation of the Gloria by the celebrant before the altar, followed by *All Ehr und Lob soll Gottes sein*
R Collect and Epistle: Isaiah 9:1–7
Ch *Nun komm, der Heiden Heiland*
R Gospel: John 1⁸
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus unser Heiland, der von uns* and *Gott sei gelobet und gebenedeiet*
Bl Collect and Blessing
Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis”

⁷ In 1675 the elector made his confession at 6:00 a.m.; he and the electress entered the chapel at 6:30 a.m., during which the organ was played until they were seated. The same communion vessels were used as on Advent 4 in 1660; on this occasion, the celebrant’s chasuble was of red velvet on which the birth of Christ was depicted in gold and pearls, and the houseling cloth, held by four high officials of the court, was embroidered in silver and gold. (*D-DI Msc. Dresd. Q 260*, entry for 19 December 1675).

⁸ “Evangelium Joh: am 1.”

Morning Worship Service⁹

- P** Organ prelude (1660a, 1661a)
- I** *Nun komm, der Heiden Heiland* (1660a)
Es wolle Gott uns gnädig sein (1661a)
Von Gott will ich nicht lassen (1662a)
 Bernhard, *Rorate coeli desuper* (1665b, 1672a, 1675, 1679a)
- K** Kyrie (1660a: unattributed;¹⁰ 1661a: B. Albrici)
- Ch** *Ach Gott und Herr, wie groß und schwer* (1660a)
Nimm von uns, Herre Gott (1661a)
- C** Christe (1660a: unattributed; 1661a: B. Albrici)
- Ch** *Ich ruf zu dir, Herr Jesu Christ* (1660a, 1661a)
- K** Kyrie (1660a: unattributed; 1661a: B. Albrici)
- G** Gloria (1660a: unattributed;¹¹ 1661a: B. Albrici)
- Ch** *Gott der Vater wohn uns bei*, st. 1: “Gott der Vater wohn uns bei” (1660a)
Ach Herr, mich armen Sünder (1661a)
- K-G**¹² Kyrie and Gloria (1662a, 1672a: Palestrina; 1665b: Peranda; 1675: Cherici, “*â Capella*”; 1679a: Bernhard, “*â Capella*”)
- Ch** *Allein Gott in der Höh’ sei Ehr*¹³ (1660a, 1661a, 1662a, 1675, 1679a)
- R** Collect and Epistle: Philippians 4: 4–7
- L** German Litany, *musicaliter* (1660a)
 “The German Litany in verse, sung to the melody of *Vater unser im Himmelreich*” (= *Gott Vater in dem Himmelreich*)¹⁴ (1665b)
- Ch**¹⁵ *Nun komm, der Heiden Heiland* (1661a, 1665b)
Christ, unser Herr, zum Jordan kam (1662a, 1672a, 1675, 1679a)
- R** Gospel: John 1:19–28

⁹ 1660a includes the following description: The service was celebrated by the middle court preacher, Valentin Heerbrandt, wearing a chasuble of carmine-red velvet embroidered in gold, silver, and pearls. The chalice, paten, and pyx were of solid gold; the entire life of Christ was depicted on the enameled chalice, and the vessels were inlaid with 900 precious stones; together these weighed over 800 *Cronen*. On the altar stood two gilded silver candlesticks decorated with angels, as well as a silver crucifix. (See *D-Dla Loc.* 12026, fol. 55^v; for similar descriptions from 1672 and 1677, see Frandsen 2006:371–72.) 1661a describes the entry of the elector’s party, organ music, and music director as follows: “After this, when the organist began to play on the positive, His Electoral Highness and the Electoral Prince came and took their places on the right side of the altar; the electress and electoral princess followed and placed themselves next to them. The worship service was celebrated in the following manner, and the electoral Kapellmeister, Vincenzo Albrici, directed the music, also at vespers.”

¹⁰ 1660a does not identify the composer of the liturgical music; it may have been Giovanni Andrea Bontempi, who directed the music in the morning service (“*die Musica dirigitte der Capellmeister Gio: Andrea Bontempi*”).

¹¹ 1660a: “Daß *Gloria musicaliter*, bis auf die wordt *et in terra pax hominibus bonae voluntatis*.”

¹² Neither 1665b nor 1672a includes the Gloria chorale, *Allein Gott*.

¹³ Missing in 1665b and 1672a.

¹⁴ 1665b: “Die Teutzsche Litaney Reimweise in der Melodey Vater Unser im Himmelreich.”

¹⁵ 1660a does not include a chorale in this spot.

- Cr** Credo (1660a: unattributed; 1661a: V. Albrici; 1662a, 1672a, 1679a: Palestrina)
- F** Peranda, “Ein *Concert. Jesu mi consolator â 8. 5. Viol: 1 Sop: 1. Alto et 1. Ten.*” (1665b)
Palestrina, “*Motett: Canite tuba. â Capella*”¹⁶ (1675)
- Ch** *Wir glauben all an einen Gott* (1660a, 1661a, 1662a, 1665b, 1672a, 1675, 1679a)
- S/Ch**¹⁷ *Herr Christ, der einig Gotts Sohn* (1660a, 1661a, 1665b)
Herr Jesu Christ, dich zu uns wend (1672a, 1675, 1679a)
- Ch** *Allein zu dir, Herr Jesu Christ* (1660a, 1661a) =KO 1662
Nun lob, mein Seel, den Herren (1672a)
- TD** *Herr Gott, dich loben wir* (German *Te Deum*) (1665b)
- F** Palestrina, “*Mot. Perfice gressus*”¹⁸ (1662a)
Palestrina, “*Motett: Ægypte noli flere. â Capella*” (1675)
Palestrina, “*Motett: Hosianna in excelsis â Capella*” (1679a)
- D/Ch** Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* (1660a, 1661a, 1662a) =KO 1662
- Ch** *Nun komm, der Heiden Heiland* (1662a, 1679a)
Helft mir Gotts Güte preisen (1675)
- Bl** Collect and Blessing
- Ch** *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1660a, 1661a)
Gott sei uns gnädig und barmherzig (1662a, 1665b, 1672a, 1675, 1679a)

Vespers¹⁹

- V** *Deus in adjutorium meum*
- Ps** Albrici, *In convertendo* (1660a, 1661a)²⁰
Peranda, *Beatus vir* (1665b)
“Der 110. Psalm. Der HERR sprach zu meinem Herrn, *choraliter.*” (1672a)²¹
Albrici, “*Dixit Dominus â Capella*” (1679a)
- F**²² Albrici, “*Concert. Tu es cor meum*”²³ (1660a)
Albrici, “*Concert. Sperate in Deo*”²⁴ (1661a)
Peranda, “Ein *Concert. Sanctificamini hodie â 3. 1 Sop: 1. Alto. 1. Ten.*” (1665b)

¹⁶ *Motetorum liber secundus* (Venice, 1572).

¹⁷ 1662a does not mention a sermon hymn.

¹⁸ *Offertoria totius anni* (Rome, 1593).

¹⁹ 1660a indicates that Albrici directed the music at vespers; the musical works are not attributed, but *Tu es cor meum* is attributed to him in other diaries (and survives in *D-B* and *S-Uu*). Thus, he likely composed the other works as well.

²⁰ 1661a: “Ein gros *Concert. In convertendo. V. A.*”

²¹ According to the KO 1662, when a holy eve fell on a Sunday (as for example the 4th Sunday of Advent in 1674), the figural music was to be sung a cappella; Spagnoli 1990, 178. On this occasion, the psalm was sung as chant rather than as a polyphonic or concerted work.

²² The figural work following the concerted psalm is missing in 1672a.

²³ *D-B Mus. ms. 17081/17* (attributed to Peranda); *S-Uu VMHS 2:6, 2:6a*; modern editions in Frandsen 1996 and 2015.

²⁴ *S-Uu VMHS 2:4, 82:6*; modern edition in Frandsen 2015.

- Bernhard, “*Motett: Spiritus Domini, â Cap.*” (1679a)
- Ch** *Christum wir sollen loben schon* (1665b)
- R** Scripture Reading (1660a: Ps 111; 1661a: Ps 40; 1665b: Ps 111; 1672a: Ps 2; 1679a: Eph 1:3–6)²⁵
- Ch** *Nun komm, der Heiden Heiland* (1660a)
Es ist gewisslich an der Zeit (1661a)
Als der gütige Gott, vollenden wollt sein Wort (1672a)
Ich ruf zu dir, Herr Jesu Christ (1679a)
- S/Ch** *Herr Christ, der einig Gotts Sohn* (1672a, 1679a)
- M** Magnificat (1660a: Albrici; 1661a: Kerll;²⁶ 1665b: Peranda, “â 9.”; 1672a, 1679a: Palestrina, “â Capella”)
- Ch** *Es wolle Gott uns gnädig sein* (1660a)
Nun komm, der Heiden Heiland (1672a)
- F**²⁷ V. Albrici, “*Concert: Jesu dulcis memoria*” (1661a)
 Peranda, “*Ein Concert O vos omnes â 8. 3 Viol. 2. Violini. 2. Sop: 1. Basso.*” (1665b)
 Bernhard, “*Motett: Ecce ego mittam. â Cap.*” (1679a)
- Ch** *Wie schön leuchtet der Morgenstern* (1661a, 1679a)
Wir Christenleut (1665b)
- Bl** Collect and *Benedicamus*

²⁵ 1679a indicates that the Epistle for St. Thomas the Apostle was read.

²⁶ “*Das Magnificat*, Johann Caspar Kerl, Chur=Beÿerisch Cappellmeister.”

²⁷ 1660a does not include a figural work here.

Christmas Day
(with Christmas Eve)

Christmas Eve (24 December)¹

Vigil Vespers

- V** *Deus in adiutorium meum*
Ps Albrici, *Dixit Dominus Dom.* (1662a)
 Pallavicino, *Dixit Dominus* (1672a)
 Cherici, *Dixit Dominus* (1675)
F Carissimi, “*Conc: Surgamus, eamus*”² (1662a)
 Pallavicino, “*Concert: Laudate pueri*” (1672a)
 Cherici, “*Ein Concert. O quam clara*”³ (1675)
Ch⁴ *Christum wir sollen loben schon* (1662a)
Gelobet seist du, Jesu Christ (1675)
R Scripture Reading (1662a: Ps 57; 1675: Ps 122)
M Magnificat (1662a: Albrici; 1675: Cherici)
F Albrici, “*Conc. Spargite flores*”⁵ (1662a)
 Cherici, “*Ein Concert. Deplorandus et amarus*”⁶ (1675)
Ch *Helft mir Gotts Güte preisen* (1662a)
Wir Christenleut (1672a, 1675)
Bl Collect and *Benedicamus*

Christmas Day (25 December)⁷

Morning Worship Service

- I** *Puer natus est nobis* (1660a)⁸
 Bernhard, *Puer natus est nobis* (1665b, 1672a, 1675) = KO 1662
K-G Kyrie and Gloria (1660a: unattributed; 1665b: Peranda, with four trumpets and timpani;

¹ 1675 indicates that Kapellmeister Sebastian Cherici directed the music on Christmas Eve, the first two days of the Christmas feast, New Year’s Day, and Epiphany Sunday.

² RISM B/1: 1649², 1652¹, 1656².

³ *Motetti sagri*, op. 4 (Bologna, 1686).

⁴ The chorale, scripture reading, Magnificat, and second concerto are missing in 1672a (the order of worship is incomplete).

⁵ *D-B Mus. ms. 501/8*; modern editions in Frandsen 1996 and 2015.

⁶ *Harmonia di devoti concerti* (Bologna, 1681).

⁷ 1660a indicates that Albrici directed the music in the morning service; the mass settings and motet may be his own. For a description of the processing of the guards and firing of cannon salvos on Christmas morning in 1677, see Frandsen 2006, 377.

⁸ 1660a does not indicate whether the introit was sung as chant or in a polyphonic setting, and the KO 1662 prescribes only “Introit: *Puer natus est nobis*”; Spagnoli 1990, 179.

- 1672a: Albrici, with trumpets and timpani; 1675: Cherici, with trumpets and timpani)
- Ch** *Allein Gott in der Höh' sei Ehr* (1660a, 1665b, 1672a, 1675)
- R** Collect and Epistle: Titus 3:4–8
- Ch** *Gelobet seist du, Jesu Christ* (1660a, 1665b, 1672a)
- R** Gospel: Luke 2:1–14
- Cr** Credo (1660a: unattributed; 1665b: Peranda, with four trumpets and timpani; 1672a: Albrici, with trumpets and timpani; 1675: Cherici, with trumpets and timpani)
- Ch** *Wir glauben all an einen Gott* (1660a, 1665b, 1672a, 1675)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “Ein Kindelein so löbelich” (1660a, 1665b, 1672a, 1675)
- F** [Unattributed], “*Motet. Jubilate DEO*” (1660a)
Peranda, “Ein groß *Concert. Gaudete Pastor: 4. Tromb: et Timp: 4. Schallmeÿen, 5. Istr: 4. Soprani: 2 A: 2 T: 2 B.*” (1665b)
Albrici, “*Concert: Buccinae concrepint,*” with trumpets and timpani (1672a)
Cherici, “*Motett: Gloria in excelsis Deo,*” with trumpets and timpani (1675)
- Bl** Collect and Blessing
- Ch** *Vom Himmel hoch, da komm ich her*, st. 13: “Ach mein herzliebes Jesulein” (1660a, 1665b, 1672a)

Vespers⁹

- V** *Deus in adjutorium meum*
- Ps** [Unattributed], “Der 122. Psalm: *Laetatus sum: musicaliter*” (1660a)
Peranda, *Laetatus sum* (1665b)
Albrici, *Dixit Dominus* (1672a)
Cherici, *Beatus vir* (1675)
- R**¹⁰ Scripture Reading (1660a: Titus 3:4–8)
- H** [Unattributed], “Die Geburth Christi, *in stilo recitativo*”¹¹ (1660a)
Schütz, “Die Geburth unsers Herrn und Heilandes Jesu Christi, *figuraliter*, H. S.” (SWV 435) (1665b)
Peranda, “Die Geburth Christi, *figuraliter*” (1672a, 1675)
- S/Ch** *Der Tag der ist so freudenreich*, st. 2: “Ein Kindelein so löbelich” (1660a, 1665b, 1672a, 1675) =KO 1662
- M** Magnificat, with the following interpolated German chorales: =KO 1662
1. *Lobt Gott ihr Christen allzugleich*
2. *Wir Christen Leut*
3. *In dulci jubilo*
(1660a: unattributed; 1665b: Peranda, with four trumpets and timpani; 1672a: Albrici, with trumpets and timpani; 1675: Cherici, with trumpets and timpani)
- Bl** Collect and *Benedicamus*

⁹ 1660a indicates that Bontempi directed the music; the figural works are unattributed.

¹⁰ Only 1660a includes a scripture reading.

¹¹ Probably Schütz, SWV 435; see Rifkin-Linfield 2001.

2nd Day of Christmas (St. Stephen, 26 December)¹

Morning Worship Service

- I** “*Grates nunc omnes*, with the German [hymn *Danksagen wir alle Gott*], *choraliter*”²
(1660a, 1665b, 1672a, 1675) =KO 1662
- K-G** Kyrie and Gloria (1660a: unattributed; 1665b: Peranda, with two trumpets and timpani;
1672a: Pallavicino; 1675: Cherici)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1660a, 1665b, 1672a, 1675)
- R** Collect and Epistle: Titus 3:4–8
- Ch** *Vom Himmel hoch, da komm ich her* (1660a, 1665b, 1672a, 1675) =KO 1662
- R** Gospel: Luke 2:15–20
- F** [Unattributed], “*Concert. Ecce sancti*” (1660a)
Peranda, “*Ein Concert Coeli enarrant, J. P. â. 8. 4. Tenor: 4 Bassi.*”
Pallavicino, “*Concert: Plaudite gentes*” (1672a)
Cherici, “*Ein Concert. Laudate pueri*” (1675)
- Ch** *Wir glauben all an einen Gott* (1660a, 1665b, 1672a, 1675)
- S/Ch** *Der Tag der ist so freudenreich*, st. 2: “*Ein Kindelein so löbelich*” (1660a, 1665b, 1672a,
1675) =KO 1662
- F** [Unattributed], “*Motet: quid timetis*” (1660a)
Peranda, “*Ein Concert Spirate [suaves]. J. P. â. 4. 2. Cornet: 2. Soprani.*”³ (1665b)
Pallavicino, “*Concert: Exulta,*” with trumpets and timpani (1672a)
Cherici, “*Motett: Mortales fideles*” (1675)
- Ch** *Wir Christenleut habn jetzund Freud* (1660a)
Vom Himmel kam der Engel Schar (1665b)
Lobt Gott, ihr Christen alle gleich (1672a, 1675)
- Bl** Collect and Blessing
- Ch** *Puer natus in Bethlehem*, st. 9: “*In hoc natali gaudio*” (1660a)
In dulci jubilo, st. 4: “*Ubi sunt gaudia*” (1665b)
Wie schön leuchtet der Morgenstern, st. 7: “*Wie bin ich doch so herzlich froh*” (1672a,
1675)

Vespers

- V** *Deus in adiutorium meum*

¹ 1660a indicates that Albrici directed the music in the morning and afternoon services, but it does not include any attributions to composers. The figural works may have been composed by Albrici, but none of the titles bear attributions to him in other diary entries or in contemporary collections and inventories.

² This rubric refers to *alternatim* practice; the German chorale *Danksagen wir alle Gott* was sung three times in alternation with the stanzas of the Latin sequence; see Spagnoli 1990, 180. See also 1672a, entry for 26 December, “*Introitus: Grates nunc omnes, mit den Teützschen, zu Dreÿen mahlen,*” and 1676a, entry for 26 December: “*1. Zum Introitu: Grates nunc omnes. mit den Deützschen zu Dreÿen mahlen choraliter.*”

³ *D-B Mus. ms. 17081/15; S-Uu VMHS 30:11, 81:157* (dated Feb. 1666); modern edition in Frandsen 1996.

- Ps** [Unattributed], *Confitebor tibi Domine* (1660a)
 Peranda, *Dixit Dominus* (1665b)
 Pallavicino, *Laudate pueri*, with trumpets and timpani (1672a)
 Cherici, *Dixit Dominus* (1675)
- F** [Unattributed], “*Concert. Consurgite*” (1660a)
 Peranda, “*Ein Concert Florete: J. P. â. 3. 2. Sopra: e Tenore*” (1665b)
 Pallavicino, “*Concert: Rura laetamini*” (1672a)
 Cherici, “*Ein Concert: Heu infelix peccator*”⁴ (1675)
- R** Scripture Reading (1660a, 1666, 1672a: Ps 72; 1675: Ps 24)
- Ch** *In dulci jubilo* (1660a)
Christum wir sollen loben schon (1665b)
Puer natus in Bethlehem (1672a, 1675)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “*Ein Kindelein so löbelich*” (1660a, 1665b, 1672a, 1675) =KO 1662
- M** Magnificat (1660a: unattributed; 1665b: Peranda; 1672a: Pallavicino, with trumpets and timpani; 1675: Cherici)
- Ch** *Vom Himmel hoch, da komm ich her* (1660a)
- F**⁵ Peranda, “*Ein Concert. Audete Pastores. J. P. â 3 Soprani*” (1665b)
 Pallavicino, “*Concert: Qui pacem non vult*” (1672a)
 Cherici, “*Concert. Adeste superi*” (1675)
- Ch** *Helft mir Gotts Güte preisen* (1665b)
In dulci jubilo (1672a, 1675)
- Bl** Collect and *Benedicamus*

⁴ *Harmonia di devoti concerti* (Bologna, 1681).

⁵ 1660a does not include a figural work here.

3rd Day of Christmas (St. John the Evangelist, 27 December)¹

Morning Worship Service

- I** *Christum wir sollen loben schon* (1660a, 1665b, 1672a, 1675) =KO 1662
- K-G** Kyrie and Gloria (1660a: unattributed; 1665b: Peranda; 1672a: Peranda, with trumpets and timpani; 1675: Novelli)
- Ch** *Allein Gott in der Höh' sei Ehr* (1660a, 1665b, 1672a, 1675)
- R** Collect and Epistle: Hebrews 1:1–14
- Ch** *Vom Himmel kam der Engel Schar* (1660a, 1665b, 1672a, 1675) =KO 1662
- R** Gospel: John 1:1–14
- F** Albrici, “*Concert, Florete flores*” (1660a)
Peranda, “*Ein Concert. O Jesu mi dulcissime. J. P. 5. Viol: 2 Soprani e 1 Alto.*”² (1665b)
Albrici, “*Concert: Rex pacificus*” (1672a)
Novelli, “*Concert. Ad te ô clementissime Pater*” (1675)
- Ch** *Wir glauben all an einen Gott* (1660a, 1665b, 1672a, 1675)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “*Ein Kindelein so löblich*” (1660a, 1665b, 1672a, 1675) =KO 1662
- F** [Unattributed], “*Motet: Laudate Dominum*, der 117. Psalm” (1660a)
Peranda, “*Motetto Verbum caro factum est.*” (1665b)
Albrici, “*Concert: Reboent aethera*” (1672a)
Novelli, “*Motett: Accurrite gentes*” (1675)
- Ch** *Wir Christenleut habn jetzund Freud* (1660a, 1665b, 1672a)
Freut euch ihr lieben Christen (1675)
- Bl** Collect and Blessing
- Ch** *Danksagen wir alle Gott* (1660a, 1665b, 1672a)
Lobt Gott, ihr Christen alle gleich, st. 6: “*Heut schliest er wieder auf die Tür zum schönen Paradeis*” (1675)

Vespers

- V** *Deus in adjutorium meum*
- Ps** [Unattributed], *Laudate pueri* (1660a)
Peranda, *Laudate Dominum* (1665b)
Pallavicino, *Dixit Dominus* (1672a)
Novelli, *Dixit Dominus* (1675)
- F** Albrici, “*Concert, Benedicte Domine*”³ (1660a)
Peranda, “*Ein Concert Jesu dulcis Jesu pie. J. P. â 6. 3 Viole. 1. Soprano. 1 Alto e 1*

¹ 1660a indicates that Albrici directed the music in both services; the figural works are unattributed, but some titles can be attributed to him from other sources. 1675 indicates that Vice-Kapellmeister Giovanni (“Joseph”) Novelli directed the music in both services.

² *S-Uu* VMHS 30:6, 84:51; modern editions in Frandsen 1996 and 2015.

³ *S-Uu* VMHS 1:4, 81:54; modern editions in Frandsen 1996 and 2015.

- Ten.*⁴ (1665b)
 Pallavicino, “*Concert: In tribulationibus*” (1672a)
 Peranda, “*Ein Concert. Ad coelestem Hierusalem*” (1675)
- Ch** *Gelobet seist du, Jesu Christ* (1660a)
Helft mir Gotts Güte preisen (1665b)
Der Tag, der ist so freudenreich (1672a)
- R** Scripture Reading (1660: Isaiah 9:1–21; 1665b: Ps 2; 1672a: Ps 21; 1675: Ps 72)
- Ch** *In dulci jubilo* (1660a)
Puer natus in Bethlehem (1675)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “*Ein Kindelein so löbelich*” (1660a, 1675) =KO
 1662
- M** Magnificat (1660a: unattributed; 1665b: Peranda, with trumpets and timpani; 1672a,
 1675: Novelli)
- Ch** *Vom Himmel hoch, da komm ich her* (1660a)
- F**⁵ Peranda, “*Ein Concert Attendite fideles. J. P. â 5. 2. Sop: 1. Alt. 1. Ten: 1 Basso.*”
 (1665b)
 Pallavicino, *In te Domine speravi* (1672a)
 Novelli, “*Ein Concert. Congaudete*” (1675)
- Ch** *Lobt Gott, ihr Christen alle gleich* (1665b, 1672a)
In dulci jubilo (1675)
- Bl** Collect and *Benedicamus*

⁴ *D-Dl Mus.* 1738-E-522; modern edition in Frandsen 1996.

⁵ 1660a does not include a figural work here.

Sunday after Christmas

Morning Worship Service

- I** *Christum wir sollen loben schon* (1660a, 1672a)
*Puer natus in Bethlehem*¹ (1665b)
- K-G** Kyrie and Gloria (1660a: Palestrina;² 1665b: Peranda;³ 1672a: Palestrina)
- Ch** *Allein Gott in der Höh' sei Ehr* (1660a, 1665b, 1672a)
- R** Collect and Epistle: Galatians 4:1–7
- Ch** *Vom Himmel hoch, da komm ich her* (1660a, 1672a)
Gelobet seist du Jesu Christ (1665b)
- R** Gospel: Luke 2:33–40
- Cr** Credo (1660a: Palestrina; 1665b: Peranda; 1672a: Palestrina)
- F** Albrici, “*Concert. O! cor meum*”⁴ (1660a)
- Ch** *Wir glauben all an einen Gott* (1660a, 1665b, 1672a)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “Ein Kindelein so löblich” (1660a, 1665b, 1672a)
 =KO 1662
- F** Palestrina, “*Mot: Praenestini choraliter Laetamini in Domino*”⁵ (1660a)
 Palestrina, “Ein *Concert à Capella: O admirabile commercium. Praenestinae.*”⁶ (1665b)
 Palestrina, “*Concert à Capella. Praenestini.*” (1672a)
- Ch** *Helft mir Gotts Güte preisen* (1660a, 1665b)
Puer natus in Bethlehem (1672a)
- Bl** Collect and Blessing
- Ch** *Nun lob, mein Seel, den Herren*, st. 5: “Sei Lob und Preis mit Ehren” (1660a)
Vom Himmel hoch, da komm ich her, st. 13: “Ach mein herzliebes Jesulein” (1665b)
Wir Christenleut habn jetzund Freud (1672a)

Prayer Hour (1660a only)

- V** *Deus in adjutorium meum*
- Ps** Becker Ps 42
- Ch** *Wir Christenleut habn jetzund Freud*
- R** Scripture Reading (Ps 27), the “usual prayer,” and Lord’s Prayer

¹ According to the KO 1662, this Sunday was sung a cappella (“à cappella musicirt”); thus *Puer natus* was likely sung as chant (see Spagnoli 1990, 178).

² 1660a indicates that the Kyrie and Gloria of Palestrina (“Praenestini”) were performed “*choraliter* with instruments,” and that between movements the organ was played (“*Choraliter* mit Instrumenten, darzwischen iedesmahl die Orgel gebraucht wurde, *Praenestini composition*”). The diarist has likely confused the term “choraliter” (chanted) with “a cappella” here and in the entry for the Palestrina motet that followed the sermon.

³ Only the Kyrie is mentioned in 1665b: “*Kyrie à Capella. J. P.*”

⁴ *S-Uu* 1:16, 77:114 (earlier version), 47:11, 84:26 (later version); modern editions of both versions in Frandsen 1996.

⁵ *Offertoria totius anni* (Rome, 1593).

⁶ Likely from *Liber primus motetorum* (Rome, 1569).

Ch *In dulci jubilo*
Bl Collect and Blessing

New Year's Day (Feast of the Circumcision)
(with New Year's Eve)

New Year's Eve

Vespers¹

- V** *Deus in adiutorium meum*
Ps Peranda, *Dixit Dominus* (1664b/c)
 Kerll, *Dixit Dominus* (1665b)
F Peranda, "Concert, *Languet cor meum*"² (1664b/c)
 Peranda, "Ein Concert *Quis dabit capiti meo. â 6. 3. Viol: 1. Alto. 1 Teno: 1. Basso.*"³
 (1665b)
Ch *Helft mir Gotts Güte preisen* (1664b/c)
Das alte Jahr vergangen ist (1665b)
R Ps 51, Prayer of Manasseh and the Lord's Prayer (1664b/c)
M Magnificat (1664b/c, 1665b: Peranda)
F Peranda, "Concert, *Quo tendimus mortales*"⁴ (1664b/c, 1665b)
Ch *Ach Gott und Herr, wie groß und schwer* (1664b/c)
In dulci jubilo (1665b)
Bl Collect and *Benedicamus*
Ch *Nimm von uns, Herre Gott* (1664b/c)

New Year's Day

Early Communion Service (1665a/c only)⁵

- P** Organ prelude
I *Kyrie, Gott Vater in Ewigkeit*
G Intonation of the Gloria by the pastor before the altar⁶
Ch *Allein Gott in der Höh' sei Ehr*

¹ 1665: also the Sunday after Christmas.

² *D-Dl* 1738-E-508; *S-Uu* VMHS 1:12, 81:96 (both attributed to Albrici); modern edition in Frandsen 1996.

³ *D-B* Mus. ms. 17081/18; *S-Uu* VMHS 1:18 (dated 1663), 79:28, 79:116 (all attributed to Albrici); modern edition in Frandsen 1996.

⁴ *D-B* Mus. 1738-E-519; *S-Uu* VMHS 1:19 (dated 1665), 78:11 (both attributed to Albrici); modern edition in Frandsen 1996.

⁵ See the description of the crucifix, candlesticks, communion vessels, and celebrant's chasuble in Frandsen 2006: 372. 1665a/c indicate that the organ was played until the members of the electoral party were seated.

⁶ Only the intonation of the Latin Gloria was sung.

- R** Collect and Reading of the Gospel (from John)
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis”

Morning Worship Service⁷

- I**⁸ *Helft mir Gotts Güte preisen* (1661b, 1662a, 1666, 1673a, 1676a) =KO 1662
 Schütz, “*Introitus den 150. Psalm Capellmeister Schützens näue Composit: mit Trompeten und Paucken*” (1667a/b)⁹
K-G Kyrie and Gloria (1661b, 1662a: Albrici; 1665a/c, 1666, 1667a/b: Peranda, with trumpets and timpani; 1673a: Pallavicino, with trumpets and timpani; 1676a: Cherici)
Ch¹⁰ *Allein Gott in der Höh sei Ehr* (1661b, 1662a, 1666, 1667a/b, 1673a, 1676a)
R Collect and Epistle: Galatians 3:23–29
Ch *Jesu, nun sei gepreiset* (1661b, 1662a, 1665a/c, 1666, 1667a/b, 1673a, 1676a) =KO 1662
R Gospel: Luke 2:21
Cr Credo (1665a/c, 1667a/b: Peranda, with trumpets and timpani)
F Albrici, “*Concert, Jesu dulcis memoria*” (1661b)
 Albrici, “*Concert. Diligam te Domine*” (1662a)
 Peranda, “*Teutzsch: Daß alte Jahr vergangen ist. â 6. 2. Viol: 1. Fagott. 2. Sop: et 1. Alto.*” (1666)
 Pallavicino, “*Concert: Ecce nunc*” (1673a)
 Cherici, “*Concert. Venite gentes*”¹¹ (1676a)
Ch *Wir glauben all an einen Gott* (1661b, 1662a, 1665a/c, 1666, 1667a/b, 1673a, 1676a)
S/Ch *Nun lasst uns Gott dem Herren* (1661b, 1662a, 1665a/c, 1666, 1667a/b, 1673a, 1676a) =KO 1662
TD [Unattributed], German Te Deum (*Herr Gott dich loben wir*), with trumpets and timpani (1665a/c, 1667a/b, 1673a)¹²

⁷ 1676a indicates that Cherici directed the music, all of which was of his own composition.

⁸ Missing in 1665a/c.

⁹ In celebration of the return of Electoral Prince Johann Georg III after his marriage to Anna Sophie, the daughter of Frederick III of Denmark; the marriage took place in Copenhagen on 9 October 1666. 1667a/b indicate that Peranda directed the remaining music, all of which was his own. Schütz’s setting of Ps 150, “Alleluja! Lobet den Herrn,” is lost (see Rifkin-Linfield 2001).

¹⁰ Missing in 1665a/c.

¹¹ *Harmonia di devoti concerti* (Bologna, 1681).

¹² In 1667 the performance was accompanied by cannon salvos at the words “Holy, holy, holy” (“Heilig ist unser Gott”) and at the words “Daily, Lord God”; a third salvo was fired during the final hymn. The diary indicates that the “Leib *Guardien*” fired fourteen half *Cartaunen* (kartouwe: half cannon or siege gun) on the fortress at the words “holy, holy, holy” then fired six full and four half *Cartaunen* at the words “Daily, Lord God,” and then fourteen half *Cartaunen* again during the final hymn. For a detailed discussion of this practice, see Poppe 2006. The Dresden fortress (*Festung Dresden*) lies near the

- F** Albrici, “*Mot: Deus misereatur*” (1661b)
 Albrici, “*Mot. Reboent aethera*” (1662a)
 Peranda, “*Ein Concert Laetentur Coeli a. 10 Voc: et 10. Istr: 2 Tromb: et Timpagni.*” (1666)
 Cherici, “*Motett: Mortales fideles,*” with trumpets and timpani (1676a)
- Ch** *Nun lob, mein Seel, den Herren* (1661b, 1662a)
Lobt Gott, ihr Christen alle gleich (1666)
Das alte Jahr vergangen ist (1676a)
- Bl** Collect and Blessing
- Ch** *Bescher uns, Herr, das täglich Brot*, st. 5: “Ach Herr, gib uns ein fruchtbares Jahr”¹³ (1661b)
Vom Himmel hoch, da komm ich her, st. 13: “Ach mein herzliebes Jesulein” (1662a, 1673a, 1676a)
Gott sei uns gnädig und barmherzig (1665a/c, 1667a/b)
Danksagen wir alle Gott (1666)

Vespers¹⁴

- V** *Deus in adjutorium meum*
- Ps** Albrici, *Dixit Dominus* (1661b)
 Peranda, *Dixit Dominus* (1662a)
 Peranda, *Laetatus sum* (1665a/c)
 Peranda, “*Laudate pueri â 10. 5. Voc: et 5. Istr:*” (1666)
 Pallavicino, *Beatus vir*, with trumpets and timpani (1673a)
 Cherici, *Dixit Dominus* (1676a)
- F** Albrici, “*Concert. Venite cantemus*”¹⁵ (1661b, 1662a)
 Peranda, “*Ein Concert spirate suaves*” (1665a/c)
 Peranda, “*Ein Concert: Ad cantus et sonos â 6. 3. Violini. 2. Sop: et 1. Ten.*”¹⁶ (1666)
 Pallavicino, “*Concert: Quid trepidatis*” (1673a)
 Cherici, “*Concert. Expergiscere anima mea*”¹⁷ (1676a)
- R** Scripture Reading (1661b, 1662a, 1665a/c, 1676a: Ps 65)
- Ch** *Jesu, nun sei gepreiset* (1661b)
Danket dem Herrn, heut und allezeit (1662a)
Gelobet seist du, Jesu Christ (1665a/c)
Wir Christenleut habn jetzund Freud (1666)
Lobt Gott, ihr Christen alle gleich (1673a, 1676a)

electoral palace.

¹³ Also “O Herr, gib uns ein fruchtbares Jahr.”

¹⁴ The order of worship for vespers is missing in 1667a/b.

¹⁵ *S-Uu VMHS* 81:53; modern edition in Frandsen 2015.

¹⁶ *Ad cantus, ad sonos: D-B Mus. ms. 17081/9; D-Dl Mus. 1738-E-517; D-F Ms. Ff. Mus. 448*; modern edition in Frandsen 1996.

¹⁷ *Motetti sagri*, op. 4 (Bologna, 1686).

- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “Ein Kindelein so löbelich” (1661b, 1662a, 1665a/c, 1666, 1676a); *Danket dem Herrn, heut und allezeit* (1673a)
- M** Magnificat (1661b: unattributed; 1662a: Albrici; 1665a/c: Peranda, with trumpets and timpani; 1666: Peranda,¹⁸ “*Magnificat â 10. 5. Voc: et 5. Istr: 2. Tromb:*”; 1673a: Pallavicino, with trumpets and timpani; 1676a: Cherici, with trumpets and timpani)
- Ch** *Helft mir Gotts Güte preisen* (1661b)
- F**¹⁹ Albrici, “*Concert. Lauda anima mea*” (1662a)
 Peranda, “*Concert, Das alte Jahr vergangen ist*” (1665a/c)
 Peranda, “*Ein Concert: Vos qui statis in haec via. â 6. 2. Viol: 1. Fagott. 2. Sop: et 1. Ten:*” (1666)
 Pallavicino, “*Concert: Verbum supremum*” (1673a)
 Cherici, “*Concert. Ô dilectissime populi*” (1676a)
- Ch** *Jesu, nun sei gepreiset* (1662a, 1665a)
Vom Himmel kam der Engel Schar (1666)
In dulci jubilo (1673a)
Wir Christenleut habn jetzund Freud (1676a)
- Bl** Collect and *Benedicamus*

¹⁸ The Magnificat is unattributed, but as Peranda composed all of the other figural music in this service, he likely composed this as well.

¹⁹ 1661b does not include a figural work in this spot.

Sunday after New Year's Day
(KO 1662: "à cappella musicirt"¹)

Morning Worship Service²

- I** *Jesu, nun sei gepreiset* (1662a)
Was fürchtest du, Feind Herodes, sehr (1673a)
Christum wir sollen loben schon (1676a)
- K-G** Kyrie and Gloria (1662a, 1673a: Palestrina; 1676a: Bernhard, "à Capella")
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1673a, 1676a)
- R** Collect and Epistle: I Peter 4:12–19 (or Titus 3:4–8)
- Ch** *Vom Himmel hoch, da komm ich her* (1662a)
Vom Himmel kam der Engel Schar (1673a)
Gelobet seist du, Jesu Christ (1676a)
- R** Gospel: Matthew 2:13–15
- Cr** Credo (1662a, 1673a, 1676a: Palestrina)
- Ch** *Wir glauben all an einen Gott* (1662, 1673a, 1676a)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: "Ein Kindelein so löbelich" (1662a, 1673a, 1676a)
- F** Palestrina, "Mot. *Jubilate. à. 5.*"³ (1662a)
Palestrina, "Concert, à Capella, *Bonum est, Praenest.*"⁴ (1673a)
Bernhard, "Motett: welche bey der kleinen Orgel *musiciret* ward: *Verbum caro factum est*"⁵ (1676a)
- Ch** *Gelobet seist du, Jesu Christ* (1662a)
In dulci jubilo (1673a)
Lobt Gott, ihr Christen alle gleich (1676a)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a)
Wir Christenleut habn jetzund Freud (1673a)
Wie schön leuchtet der Morgenstern, st. 7: "Wie bin ich doch so herzlich froh" (1676a)

¹ Spagnoli 1990, 178.

² 1676a indicates that Vice-Kapellmeister Christoph Bernhard directed the music.

³ *Jubilate Deo omnis terra: Motetorum liber tertius* (Venice, 1575).

⁴ *Bonum est confiteri: Offertoria totius anni* (Rome, 1593).

⁵ This "small organ" may be one of the positives installed in the chapel balcony in the 1660s; see Frandsen 2006, 42.

Feast of the Epiphany¹

Morning Worship Service

- I** *Ecce advenit Dominator Dominus* (1661b, 1665a/c) =KO 1662
Bernhard, *Ecce advenit Dominator Dominus* (1662a, 1666, 1667a, 1673a, 1676a) =KO 1662
- K-G** Kyrie and Gloria (1661b: unattributed; 1662a: Albrici; 1665a/c, 1673a: Peranda, with trumpets and timpani; 1666, 1667a: Peranda; 1676a: Cherici, with trumpets and timpani)
- Ch** *Allein Gott in der Höh' sei Ehr* (1661b, 1662b, 1665 a/c, 1666, 1667a, 1673a, 1676a)
- R** Collect and Epistle: Isaiah 60:1–6
- Ch** *Puer natus in Bethlehem* (1661b, 1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- R** Gospel: Matthew 2:1–12
- Cr** Credo (1661b: unattributed; 1662a: Peranda; 1665 a/c, 1673a: Peranda, with trumpets and timpani; 1666, 1667a: Peranda; 1676a: Cherici, with trumpets and timpani)
- Ch** *Wir glauben all an einen Gott* (1661b, 1662a, 1665 a/c, 1666, 1667a, 1673a, 1676a)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “Ein Kindelein so löblich” (1661b, 1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- F** Albrici, “*Mot: Psallite DEO nostro*” (1661b, 1662a)
Peranda, “*Motetto. Resonate Jubilate,*” with trumpets and timpani (1665a/c)
Peranda, “*Motetto. Resonate Jubilate. 10. Voci. 10. Istr: 4. Tromb: et Timpani.*” (1666)
Peranda, “*Concert. Laetentur coeli,*” with trumpets and timpani (1667a)
Albrici, “*Concert: Laeti properemus*” (1673a)
Cherici, “*Motett. Tremunt Coeli,*” with trumpets and timpani (1676a)
- Ch** *Was fürchtst du, Feind Herodes, sehr* (1661b, 1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- Bl** Collect and Blessing
- Ch** *Danksagen wir alle Gott* (1661b, 1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662

Vespers²

- V** *Deus in adjutorium meum*
- Ps** Peranda, “*Confitebor tibi Domine â 10. 5. Voci. 5. Istr: et Ripieni.*” (1666)
Albrici, *Dixit Dominus* (1673a)
Cherici, *Dixit Dominus* (1676a)
- F** Peranda, “*Ein Concert. Languet cor meum â 6. 2. Violini. 1. Fagotto. 1. Sop: 1. Alto et 1.*

¹ 1661b indicates that Albrici directed the music, but it includes no composer attributions. The motet is attributed to him in a diary for 1662; the mass settings may be his works as well. 1665c (fol. 84) indicates that Peranda directed the concerted music, all of which was of his own composition (“alles seine *Composition*”). 1676a indicates that the shawm (schalmei) players performed early in the morning (they traditionally performed chorales outside of the castle walls), before the early communion service, and also describes the cannon salvos that were fired before the main morning service and gives the sizes of the various charges.

² The order of worship is missing in 1661b, 1662a, 1665a/b, und 1667a.

- Ten.*” (1666)
 Albrici, “*Concert: Venite cantemus*” (1673a)
 Cherici, “*Concert. Eja curre anima mea*” (1676a)
- Ch** *Wir Christenleut habn jetzund Freud* (1666)
Der Tag, der ist so freudenreich (1673a, 1676a)
- R** Scripture Reading (1666, 1676a: Ps 72; 1673a: Isaiah 60:8–22)
- M** Magnificat (1666: Peranda; 1673a: Albrici; 1676a: Cherici, with trumpets and timpani)
- F** Peranda, “*Ein Concert cor meum haesit. â 6. 2. Violini. 1. Violoncino. 2. Sop: et 1. Basso.*” (1666)
 Albrici, “*Concert: Currite pastores*” (1673a)
 Cherici, “*Concert. O quam clara*” (1676a)
- Ch** *In dulci jubilo* (1666, 1673a, 1676a)
- Bl** Collect and *Benedicamus*

1st Sunday after Epiphany¹**Morning Worship Service**

- I** *Gelobet seist du, Jesu Christ* (1662a)
Puer natus in Bethlehem (1665a)
Jesu, nun sei gepreiset (1666)
Christum wir sollen loben schon (1673a)
Vom Himmel hoch, da komm ich her (1676a)
- K-G** Kyrie and Gloria (1662a: Stadlmayr; 1665a: Palestrina; 1666: Peranda; 1673a: Pallavicino; 1676a: Cherici)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666, 1673a, 1676a)
- R** Collect and Epistle: Romans 12:1–5
- Ch** *Jesu, nun sei gepreiset* (1662a)
Gelobet seist du, Jesu Christ (1665a, 1676a)
Helft mir Gotts Güte preisen (1666)
Vom Himmel hoch, da komm ich her (1673a)
- R** Gospel: Luke 2:41–52
- Cr** Credo (1665a: Palestrina)
- F** Carissimi, “*Militia est vita hominum*”² (1662a)
Peranda, “*Ein Concert. Dedit abÿsus vocem suam. â 4. 2. Soprani. 2. Bassi.*”³ (1666)
Peranda, “*Concert, Quantum suo*” (1673a)
Martiani, “*Sÿmphonía*” (1676a)⁴
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666, 1673a, 1676a)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “*Ein Kindelein so löbelich*” (1662a, 1665a, 1666, 1673a, 1676a) =KO 1662
- F** Albrici, “*Deus misereatur*” (1662a)
Peranda, “*O admirabile commercium*” (1665a)
Peranda, “*Motetto. Ante oculos tuos Domine â. 10. 5. Voci et 5. Istr.*” (1666)
Pallavicino, “*Concert: Laudate Dominum*” (1673a)
Peranda, “*Motett: Verbum caro factum est*” (1676a)
- Ch** *Lobt Gott, ihr Christen alle gleich* (1662a, 1673a)
Wir Christenleut habn jetzund Freud (1665a)
Vom Himmel hoch, da komm ich her (1666)
Das alte Jahr vergangen ist (1676a)
- Bl** Collect and Blessing
- Ch** *Vom Himmel hoch, da komm ich her*, st. 13: “*Ach mein herzliebes Jesulein*” (1662a, 1666)

¹ In 1665 the service was sung a cappella on the first two Sundays after Epiphany, but the diary does not indicate what occasioned this change.

² RISM B/1: 1643¹, 1652¹.

³ *D-DI Mus.* 1738-E-527; *S-Uu VMHS* 30:4, 78:51; modern edition in Frandsen 1996.

⁴ Ludovico Martiani (or Marziani) served as a violinist in the Hofkapelle in the later 1670s; this is one of the few instances in the court liturgies of the substitution of an instrumental for a vocal work.

Danksagen wir alle Gott (1665a)

Wir Christenleut habn jetzund Freud (1673a)

Es ist das Heil uns kommen her, st. 11: “Sei Lob und Ehr mit hohem Preis” (1676a)

2nd Sunday after Epiphany**Morning Worship Service**

- I** *Was fürchtest du, Feind Herodes, sehr* (1662a, 1673a)
Vom Himmel hoch, da komm ich her (1665a)
Wo Gott zum Haus nicht gibt sein Gunst (1666)
- K-G** Kyrie and Gloria (1662a: Stadlmayr; 1665a: Palestrina; 1666: Peranda; 1673a: Albrici)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666, 1673a)
- R** Collect and Epistle: Romans 12: 6–16
- Ch** *Vom Himmel hoch, da komm ich her* (1662a)
Gelobet seist du, Jesu Christ (1665a, 1666)
Vom Himmel kam der Engel Schar (1673a)
- R** Gospel: John 2:1–11
- Cr** Credo (1665a: Palestrina)
- F** Carissimi, “*Concert. Insurrexerunt.*”¹ (1662a)
 Peranda, “*Ein Concert Exurgat Deus â. 3. 1. Sop: Alto, Tenore.*” (1666)
 Albrici, “*Concert: Cogita o homo*”² (1673a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666, 1673a)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “*Ein Kindelein so löblich*” (1662a, 1665a, 1666, 1673a) =KO 1662
- F** Albrici, “*Mot: Ante oculos tuos*” (1662a)
 Palestrina, “*Motett:*” (1665a)
 Peranda, “*Motetto. Plaudite vocibus.*” (1666)
 Albrici, “*Concert: Laudate Dominum omnes gentes*” (1673a)
- Ch** *Wir Christenleut habn jetzund Freud* (1662a)
Was fürchtest du, Feind Herodes, sehr (1665a)
Wie schön leuchtet der Morgenstern (1666)
Wo Gott zum Haus nicht gibt sein Gunst (1673a)
- Bl** Collect and Blessing
- Ch** *Jesu, nun sei gepreiset*, st. 3: “*Dein ist allein die Ehre*” (1662a)
Puer natus in Bethlehem, st. 9: “*In hoc natali gaudio*” (1665a)
Vom Himmel hoch, da komm ich her, st. 13: “*Ach mein herzliebes Jesulein*” (1666)
Wir Christenleut habn jetzund Freud (1673a)

¹ RISM B/1: 1642¹, 1649⁴, *R. Floridus canonicus ... sacras cantiones* (Rome, 1651).

² *D-B* Mus. ms. 501/16; *D-Dl* Mus. 1738-E-515; *S-Uu* VMHS 1:5, 77:89, 79:6; modern editions in Frandsen 1996 and 2015.

3rd Sunday after Epiphany**Morning Worship Service** (1666 only)

- I** *Christum wir sollen loben schon*
K-G Kyrie and Gloria (Peranda)
Ch *Allein Gott in der Höh' sei Ehr*
R Collect and Epistle: Romans 12:16–21
Ch *Vom Himmel hoch, da komm ich her*
R Gospel: Matthew 8:1–13
F Peranda, “*Ein Concert Si Dominus mecum â 6. 2 Violini 1 Sop: 1 Alto. 1 Ten: et 1 Basso*”¹
Ch *Wir glauben all an einen Gott*
S/Ch *Der Tag der ist so freudenreich*, st. 2: “*Ein Kindelein so löbelich*” =KO 1662
F Peranda, “*Motetto. Salvum me fac Deus.*”
Ch *Lobt Gott, ihr Christen alle gleich*
Bl Collect and Blessing
Ch *Gott sei uns gnädig und barmherzig*

¹ *D-B* Mus. ms. 17081/8; *D-Dl* Mus. 1738-E-516; *S-Uu* VMHS 2:1 (attributed to Albrici), 78:39; modern editions in Frandsen 1996 and 2015.

4th Sunday after Epiphany
(1666 only)

Morning Worship Service

- I** *Wenn wir in höchsten Nöten sein*
K-G Kyrie and Gloria (Peranda)
Ch *Allein Gott in der Höh' sei Ehr*
R Collect and Epistle: Romans 13:8–10
Ep *Vom Himmel kam der Engel Schar*
R Gospel: Matthew 8:23–27
F Peranda, “Ein Concert, Ad coelestem Hierosolymam.¹ â 3. 2. Soprani et Alto.”
Ch *Wir glauben all an einen Gott*
S/Ch *Der Tag, der ist so freudenreich*, st. 2: “Ein Kindelein so löbelich” =KO 1662
F Peranda, “*Motetto, Propitiare Domine.*”²
Ch *Ein feste Burg ist unser Gott*
Bl Collect and Blessing
Ch *Gott sei uns gnädig und barmherzig*

¹ *Hierusalem.*

² *D-Dl Mus.* 1738-E-500, 500a; modern edition in Frandsen 1996.

5th Sunday after Epiphany
(1666 only)

Morning Worship Service

- I** *Es spricht der Unweisen Mund wohl*
K-G Kyrie and Gloria (Peranda)
Ch *Allein Gott in der Höh' sei Ehr*
R Collect and Epistle: Colossians 3:12–17
Ch *Ach Gott, vom Himmel sieh darein*
R Gospel: Matthew 3:24–30
F Peranda, “*Ein Concert: Accurrite gentes. â 6. 3 Voci, Alto. Ten. e Basso. e 3. Istr: 2. Cornetti. e Fagotto.*”¹
Ch *Wir glauben all an einen Gott*
S [Missing]
F Peranda, “*Motetto. Fasciculus myrrhae*”²
Ch *Auf meinen lieben Gott*
Bl Collect and Blessing
Ch *Ach bleib bei uns, Herr Jesu Christ*

¹ *Accurrite gentes: D-Dl Mus. 1738-E-510; S-Uu VMHS 30:3, 85:26b; modern edition in Frandsen 1996.*

² *D-Dl Mus. 1738-E-509, 509a; modern edition in Frandsen 2015.*

6th Sunday after Epiphany

does not appear in the sources

Feast of the Purification (2 February)¹

Morning Worship Service

- I** Bernhard, *Suscepimus Deus* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
Suscepimus Deus misericordiam tuam (1678b) =KO 1662
- K-G** Kyrie and Gloria (1662a: Albrici; 1665a/c, 1666: Peranda; 1667a: Förster; 1673a, 1678b: Albrici, with trumpets and timpani; 1676a: Cherici, with trumpets and timpani)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a, 1678b) =KO 1662
- R** Collect and Epistle: Malachi 3:1–4
- Ch** *Gelobet seist du, Jesu Christ* (1662a, 1665a/c, 1666, 1673a, 1676a, 1678b) =KO 1662
Lobt Gott, ihr Christen alle gleich (1667a)
- R** Gospel: Luke 2:22–32
- Cr** Credo (1665a/c, 1666: Peranda; 1667a: Förster; 1673a, 1678b: Albrici, with trumpets and timpani; 1676a: Cherici, with trumpets and timpani)
- F** Albrici, “*Expectatrices animae*” (1662a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a, 1678b)
- S/Ch** *Der Tag der ist so freudenreich*, st. 2: “Ein Kindelein so löbelich” (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a, 1678b) =KO 1662
- F** [Unattributed], “*Mot. Laudate Dominum*” (1662a)
 Peranda, “*Motett: Nunc dimittis servum tuum* (1665a/c, 1666) =KO 1662
 Peranda, “*Mottetto nunc dimittis*” (1667a) =KO 1662
 Albrici, “*Nunc dimittis servum tuum,*” with trumpets and timpani (1673a, 1678b) =KO 1662
 Cherici, “*Nunc dimittis servum tuum,*” with trumpets and timpani (1676a) =KO 1662
- Ch** *Mit Fried und Freud ich fahr dahin* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a, 1678b) =KO 1662
- Bl** Collect and Blessing
- Ch** *Vom Himmel hoch, da komm ich her*, st. 13: “Ach mein herzliebes Jesulein”² (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a, 1678b)

Vespers

- V** *Deus in adjutorium meum*
- Ps** [Unattributed], *Laudate pueri Dominum* (1662a)
 Peranda, *Beatus vir* (1665a/c)
 Peranda, *Laudate Domino* (1666)

¹ In 1662 and 1673, the feast fell on Sexagesima Sunday. 1678b indicates that Albrici directed the music, but it does not include composer attributions (with the exception of the psalm at vespers); the concertos performed at vespers are attributed to Albrici in other sources, however, and thus the mass movements have also been attributed to him here.

² The KO 1662 gives *So fahr ich hin zu Jesu Christ* as the closing chorale and gives “Ach mein herzliebes Jesulein” as an alternative; Spagnoli 1990, 183.

- Förster, *Confitebor* (1667a)
 Albrici, *Nisi Dominus* (1673a)
 Cherici, *Beatus vir* (1676a)
 Johann Georg II, *Laudate Dominum omnes gentes*,³ with trumpets and timpani (1678b)⁴
- F** Albrici, “*Concert. Benedicte Domine Jesu*” (1662a)
 Peranda, “*Concert. Jesu dulcis*” (1665a/c)
 Peranda, “*Ein Concert. Rorate nubes à 2. Sopr:*” (1666)
 Peranda, “*Concert. Quis dabit*” (1667a)
 Albrici, “*Concert: Expectatrices animae*” (1673a)
 Cherici, “*Concert Expergiscere anima mea*” (1676a)
 Albrici, “*Concert: Responsum accepit Simeon*” (1678b)
- Ch** *Lobt Gott, ihr Christen alle gleich* (1662a, 1665a/c, 1666)
Christum wir sollen loben schon (1667a)
Der Tag, der ist so freudenreich (1673a)
Ach Gott, wie manches Herzeleid (1676a)⁵
Wie schön leuchtet der Morgenstern (1678b)
- R** Scripture Reading (1662a: Ps 118; 1665a/c, 1666, 1667a: Malachi 3:1–4; 1673a: Ps 110; 1676a: Ps 99; 1678b: Isaiah 49:1–13, together with the festal prayer and Lord’s Prayer)
- M** Magnificat (1662a: unattributed; 1665a/c, 1666, 1667a: Peranda; 1673a, 1678b: Albrici, with trumpets and timpani; 1676a: Cherici, with trumpets and timpani)
- F** Albrici, “*Concert. Cogita o homo*” (1662a)
 Peranda, “*Concert. Spirate [suaves]*” (1665a/c)
 Peranda, “*Ein Concert: Ad arma mortales à 11. 2. Sop: e Ten: 2 Cornetti Fagotto. e 5. Viole.*” (1666)
 Peranda, “*Concert. Jesu dulcis*” (1667a)
 Albrici, “*Concert: Hodie Beata Virgo*” (1673a)
 Cherici, “*Concert. Deplorandus et amarus*” (1676a)
 Albrici, “*Concert: Moveantur cuncta sursum deorsum*” (1678b)
- Ch** *Mit Fried und Freud ich fahr dahin* (1662a)
In dulci jubilo (1665a/c, 1666, 1667a, 1673a)
Wir Christenleut habn jetzund Freud (1676a, 1678b)
- Bl** Collect and *Benedicamus*

³ D-B Mus. ms. 30210.

⁴ 1678b: “Des Durchlauchtigsten Churfürstens zu Sachsen/ Herzog Johann Georg des Andern/ selbsteigene *Composition* mit Trompeten und Paucken.”

⁵ 1676a also indicates that the chorale text is that of Martin Moller (“*Martini Mölleri*”), an important Lutheran theologian and devotional writer of the late sixteenth and early seventeenth centuries. This is the only instance of the identification of the author of a chorale text in the court diaries.

Septuagesima Sunday

Morning Worship Service

- I** *Christum wir sollen loben schon* (1662a)
Puer natus in Bethlehem (1665a)
Es spricht der Unweisen Mund wohl (1666)
Nimm von uns, Herr, du treuer Gott (1673a)
- K-G** Kyrie and Gloria (1662a: Albrici; 1665a, 1666: Peranda; 1673a: Pallavicino)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666, 1673a)
- R** Collect and Epistle: I Corinthians 9:24–10:5
- Ch** *Gelobet seist du, Jesu Christ* (1662a)
Herr Christ, der einig Gotts Sohn (1665a)
Es ist das Heil uns kommen her (1666)
Wo Gott der Herr nicht bei uns hält (1673a)
- R** Gospel: Matthew 20:1–16
- F** Albrici, “*Concert. Misericordias Domini*”¹ (1662a)
 Peranda, “*Concert. Vos qui statis in haec via*” (1665a)
 Peranda, “*Ein Concert O vos omnes 2. Sop: e Basso 2. Violini e 3. Viole.*” (1666)
 Albrici, “*Concert, Sursum deorsum*” (1673a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666, 1673a)
- S/Ch**² *Der Tag, der ist so freudenreich*, st. 2: “*Ein Kindelein so löbelich*” (1662a, 1665a) =KO
 1662
Es wolle Gott uns gnädig sein (1673a)
- F** Albrici, “*Motetta. Laudate Dom.*” (1662a)
 Peranda, “*Motett. Fremite, ad arma currite*” (1665a)
 Peranda, “*Motetto. Bone Jesu.*” (1666)
 Pallavicino, “*Motett, Pugnate nobiscum Domine,*” with trumpets and timpani (1673a)
- Ch** *Wir Christenleut habn jetzund Freud* (1662a, 1665a)
Ich heb mein Augen sehnlich auf (1666)
Erhalt uns, Herr, bei deinem Wort (1673a)
- Bl** Collect and Blessing
- Ch** *Vom Himmel hoch, da komm ich her*, st. 13: “*Ach mein herzliebes Jesulein*” (1662a)
Danksagen wir alle Gott (1665a)
Ach bleib bei uns, Herr Jesu Christ (1666)
Gott sei uns gnädig und barmherzig (1673a)

¹ *S-Uu* VHMS 1:14, 1:14a, 81:56; modern edition in Frandsen 1996.

² Missing in 1666.

Sexagesima Sunday¹**Morning Worship Service**

- I** *Es spricht der Unweisen Mund wohl* (1665a, 1666)
K-G Kyrie and Gloria (1665a, 1666: Peranda)
Ch *Allein Gott in der Höh' sei Ehr* (1665a, 1666)
R Collect and Epistle: II Corinthians 11:19–12:9
Ch *Ach Gott, vom Himmel sieh darein* (1665a, 1666)
R Gospel: Luke 8:4–15
F Peranda, “*Concert.*” (1665a)
 Peranda, “*Ein Concert. Deus misereatur nostri. â 2. 1. Sop: e. Bas.*” (1666)
S *Der Tag, der ist so freudenreich*, st. 2: “*Ein Kindelein so löbelich*” (1665a, 1666) =KO
 1662
F Peranda, “*Motett.*” (1665a)
 Peranda, “*Mottetto. Fremite.*” (1666)
Ch *Es wolle Gott uns gnädig sein* (1665a, 1666)
Bl Collect and Blessing
Ch *Danksagen wir alle Gott* (1665a, 1666)

¹ In 1673 the Feast of the Purification fell on Sexagesima Sunday; see the liturgies there.

Estomihi (Quinquagesima) Sunday

Morning Worship Service

- I** *Christe, der du bist Tag und Licht* (1662a)
 Durch Adams Fall ist ganz verderbt (1665a)
- K-G** Kyrie and Gloria (1662a: Albrici; 1665a: Peranda)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a)
- R** Collect and Epistle: I Corinthians 13:1–13
- Ch** *Ich ruf zu dir, Herr Jesu Christ* (1662a)
 Christus, der uns selig macht (1665a)
- R** Gospel: Luke 18:31–43
- F** Albrici, “*Concert: Jubilate, cantate*” (1662a)
 Peranda, “*Concert. Attendite fideles*” (1665a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a)
- S/Ch**¹ *Herr Christ, der einig Gotts Sohn* (1662a)
- F** Albrici, “*Mot. Domine salvum fac*” (1662a)
 Peranda, “*Salvum me fac Deus*” (1665a)
- Ch** *Nun lob, mein Seel, den Herren* (1662a)
 Ich ruf zu dir, Herr Jesu Christ (1665a)
- Bl** Collect and Blessing
- Ch** *Es ist das Heil uns kommen her*, st. 11: “*Sei Lob und Ehr mit hohem Preis*” (1662a)
 Gott sei uns gnädig und barmherzig (1665a)

¹ The chorale is missing in 1665a.

Invocavit (1st Sunday of Lent)¹

Morning Worship Service

- I** *Christe, der du bist Tag und Licht* (1662a, 1665a)
K-G Kyrie and Gloria (1662a: Palestrina; 1665a: Peranda)
Ch *Allein Gott in der Höh' sei Ehr* (1662a, 1665a)
R Collect and Epistle: II Corinthians 6:1–10
Ch *Wer in dem Schutz des Höchsten sitzt²* (1662a)
Ein feste Burg ist unser Gott (1665a)
R Gospel: Matthew 4:1–11
Cr Credo (1662a: Palestrina; 1665a: Peranda)
Ch *Wir glauben all an einen Gott* (1662a, 1665a)
S Sermon
F Palestrina, “*Mot: Jubilate Deo â 5*” (1662a)
 Peranda, “*Motett. Improperium expectavit*” (1665a)
TD *Herr Gott dich loben wir* (German Te Deum) (1662a)
Ch *Da Jesus an dem Kreuze stund* (1665a)
Bl Collect and Blessing
Ch *Gott sei uns gnädig und barmherzig* (1662a)
Christus, der uns selig macht, st. 8: “O hilf, Christe, Gottes Sohn” (1665a)

¹ According to the KO 1662, the first four Sundays of Lent were sung a cappella; normally the Hofkapelle performed music of Palestrina. See Spagnoli 1990, 178.

² Probably Seybald Heyden’s *Wer unterm Schutz des Höchsten ist*. The wording given above appears often in the court diaries; see also Reminiscere (2nd Sunday of Lent) 1665 and Feast of St. Michael 1662 and 1666, below.

Reminiscere (2nd Sunday of Lent)

Morning Worship Service

- I** *O Lamm Gottes, unschuldig* (1662a)
Wer in dem Schutz des Höchsten ist (1665a, 1666)¹
- K-G** Kyrie and Gloria (1662a, 1665a, 1666: Palestrina)²
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666)
- R** Collect and Epistle: I Thessalonians 4:1–17
- Ch** *Christus, der uns selig macht* (1662a)
Ich ruf zu dir, Herr Jesu Christ (1665a, 1666)
- R** Gospel: Matthew 15:21–28
- C** Credo (1662a, 1665a, 1666: Palestrina)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666)
- S** Sermon
- F** Emmanuel, King of Portugal (?), “*Mot: Vivo ego dicit Dominus. â. 6.*”³ (1662a)
 Palestrina, “*Motett. Dominus Jesus Christus in qua nocte fratebatur*”⁴ (1665a)
 Palestrina, “*Mot: peccantem me quotidie Praenest: â Cappella.*”⁵ (1666)
- Ch** *Christe, der du bist Tag und Licht* (1662a)
Allein zu dir, Herr Jesu Christ (1665a, 1666)
- Bl** Collect and Blessing
- Ch** *Christe, du Lamm Gottes*⁶ (1662a)
Christus, der uns selig macht, st. 8: “O hilf, Christe, Gottes Sohn” (1665a, 1666)

¹ 1665a: “... des höchsten sitzt.” See *Invocavit* (1st Sunday of Lent) above, n. 2.

² 1666: “*Missa. Praenest: â Cappella.*” 1666 indicates that all of the mass movements and motets of Palestrina performed during Lent were sung “â Cappella.”

³ Possibly João IV, King of Portugal (1603–56, r. 1640–56), *Vivo ego, dicit Dominus* (Rome, 1657). RISM describes the work as a “Motete a 6 vozes” and calls the attribution “questionable.” João IV was the great-great-grandson of Emmanuel I (r. 1495–1521). 1662a gives the attribution as “*Mot: Vivo ego dicit Dominus. â. 6. Emmanuelis, Regis Lusitan.*”

⁴ *Motetorum liber secundus* (Venice, 1572).

⁵ *Motetorum liber secundus* (Venice, 1572).

⁶ This common chorale, a German Agnus Dei, does not appear in the 1656 Dresden hymnal; it first appeared in the 1528 Braunschweig church order prepared by Johannes Bugenhagen. Text: (st. 1–2) “Christe du Lamm Gottes; der du trägst die Sünd der Welt, erbarm dich unser”; (st. 3) “Christe du Lamm Gottes; der du trägst die Sünd der Welt, gib uns deinen Frieden. Amen.” Melody: Zahn 58.

Oculi (3rd Sunday of Lent)

Morning Worship Service

- I** *Da Jesus an dem Kreuze stund* (1662a, 1665a, 1666)
- K-G** Kyrie and Gloria (1662a, 1665a, 1666: Palestrina)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666)
- R** Collect and Epistle: Ephesians 5:1–9
- Ch** *Vater unser im Himmelreich* (1662a)
Christe, der du bist Tag und Licht (1665a)
Ich heb mein Augen sehulich auf (1666)
- R** Gospel: Luke 11:14–28
- Cr** Credo (1662a, 1665a, 1666: Palestrina)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a)
- S** Sermon
- F** Palestrina, “*Mot: Perfice gressus*”¹ (1662a)
 Palestrina, “*Motett. Congrega Domine*”² (1665a)
 Palestrina, “*Mot: Pater noster*”³ (1666)
- Ch** *Christus, der uns selig macht* (1662a)
Ein feste Burg ist unser Gott (1665a, 1666)
- Bl** Collect and Blessing
- Ch** *O Lamm Gottes, unschuldig* (1662a)
Christus, der uns selig macht, st. 8: “O hilf, Christe, Gottes Sohn” (1665a, 1666)

¹ The motet is unattributed in 1662a, but the title appears in Palestrina’s *Offertoria totius anni* (Rome, 1593).

² *Motetorum liber tertius* (Venice, 1575).

³ Likely from *Motetorum liber tertius* (Venice, 1575).

Laetare (4th Sunday of Lent)¹**Morning Worship Service**

- I** *Christe, der du bist Tag und Licht* (1662a)
Christus, der uns selig macht (1665a)
- K-G** Kyrie and Gloria (1662a, 1665a: Palestrina)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a)
- R** Collect and Epistle: Galatians 4:21–5:1
- Ch** *Hilf Gott, dass mirs gelinge* (1662a)
Vater Unser im Himmelreich (1665a)
- R** Gospel: John 6:1–15
- Cr** Credo (1662a, 1665a: Palestrina)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a)
- S** Sermon
- F** Palestrina, “*Dextera Domini*”² (1662a)
 Palestrina, “*Motett. pecantem me quotidie*” (1665a)
- Ch** *Da Jesus an dem Kreuze stund* (1662a)
Warum betrübst du dich, mein Herz (1665a)
- Bl** Collect and Blessing
- Ch** *Christe, du Lamm Gottes* (1662a)
Gott sei uns gnädig uns barmherzig (1665a)

¹ In 1666 the Feast of the Annunciation fell on Laetare Sunday; see the Annunciation liturgies below.

² *Offertoria totius anni* (Rome, 1593).

Judica (5th Sunday of Lent)¹**Morning Worship Service**

- I**² *Christe, der du bist Tag und Licht* (1665a)
Christus der uns selig macht (1666)
- Ch**³ *Kyrie, Gott Vater in Ewigkeit* (1662a, 1665a, 1666)
- R** Collect and Epistle: Hebrews 9:11–15
- Ch** *O Lamm Gottes, unschuldig* (1662a)
In dich hab ich gehoffet, Herr (1665a, 1666)
- R** Gospel: John 8:46–59
- Pn** Bernhard, “Die Historia des Leydens *Christi Jesu* aus St: *Johanne*” (1662a)
 “Die *Passion* Unsers Herrn Jesu Christi aus dem *Evangelisten Luca*.”⁴ (1665a)
 Schütz, “Die *Passion* unsers Herrn Jesu Christi, aus dem Evangelisten *S: Matthaeo*. Des Capelmeister Schützens *Neue Composition*.” (SWV 479) (1666)
- S** Sermon
- Ch** *Da Jesus an dem Kreuze stund* (1662a, 1665a, 1666)
- Bl** Collect and Blessing
- Ch** *Christus, der uns selig macht*, st. 8: “O hilf, Christe, Gottes Sohn” (1662a)
Christe, du Lamm Gottes (1665a, 1666)

¹ According to the KO 1662, the Passion was sung before the sermon on Judica, Palmarum, and Good Friday; see Spagnoli 1990, 177. It was sung by the members of the Hofkapelle without organ or instruments. For a list of the Passion settings performed by the Hofkapelle between 1656 and 1679, see Steude 1970, 101–2 and Steude 2001, 170–71.

² The introit chorale is missing in 1662a; the order of worship began with the Kyrie chorale.

³ The Kyrie chorale replaced the polyphonic Kyrie and Gloria on *Judica* and *Palmarum*.

⁴ No composer given; the Passion may have been chanted to the traditional Passion recitation tones.

Feast of the Annunciation (25 March)¹

Early Communion Service (1673a only)²

- P** Organ prelude
I *Kyrie, Gott Vater in Ewigkeit*
Ch Intonation of the Gloria, followed by *All Ehr und Lob soll Gottes sein*
R Collect and Reading of I Cor 11:23–34 (Words of Institution)
Ch *Allein zu dir Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis”

Morning Worship Service³

- I** *Nun komm, der Heiden Heiland* (1662a)
 Bernhard, *Vultum tuum deprecabuntur* (1665a/c/d, 1666, 1673a, 1676a) =KO 1662
K *Kyrie* (1662a, 1665a/c/d, 1666: Peranda)
Ch *Ach Gott und Herr, wie groß und schwer* (1662a)
Ach Herr, mich armen Sünder (1665a/c/d, 1666)
C *Christe* (1662a, 1665a/c/d, 1666: Peranda)
Ch *O Lamm Gottes, unschuldig* (1662a, 1666)
Erbarm dich mein, O Herre Gott (1665a/c/d)
K *Kyrie* (1662a, 1665a/c/d, 1666: Peranda)
Ch *Es wolle Gott uns gnädig sein* (1662a)
Aus tiefer Not schrei ich zu dir (1665a/c/d)
Ach Gott und Herr, wie groß und schwer (1666)
G *Gloria* (1662a, 1665a/c/d, 1666: Peranda)
K-G *Kyrie and Gloria* (1673a: Pallavicino; 1676a: Cherici)
Ch *Allein Gott in der Höh' sei Ehr* (1662a, 1665a/c/d, 1666, 1673a, 1676a)
R Collect and Epistle: Genesis 49:10 (or Philippians 4:4–9)
Ch *Als der gütige Gott, vollenden wollt sein Wort* (1662a, 1673a, 1676a) =KO 1662

¹ The KO 1662 indicates that when the Feast of the Annunciation fell during Holy Week or on Easter Sunday, it was to be transferred to Palm Sunday; see Spagnoli 1990, 183. In 1662, 1665, 1673, and 1676, the feast fell either on the Tuesday of Holy Week or on Good Friday, and was celebrated on Palm Sunday; in 1666, it fell on Laetare Sunday. 1665c (fol. 45^r) indicates that Peranda directed the concerted music, all of which was of his own composition (“alles seine *Composition*”).

² On this occasion, the altar and pulpit were draped with light blue and gold paraments, and the choir with tapestries and red velvet cushions (for kneeling); the “ordinary” crucifix and candlesticks stood on the altar, and the “ordinary” communion vessels were used. The celebrant’s chasuble was of light brown velvet, “with a richly embroidered crucifix,” and the organ accompanied the procession of the elector and electress into the chapel (*D-DI Msc. Dresd. K 80*, fols. 34^v-35^r).

³ See the description of the communion vessels, houseling cloth, celebrant’s chasuble, and altar accoutrements used in 1665 in Frandsen 2006, 372.

- L** Concerted Litany (1665a/c/d: Peranda)⁴
Litany chanted by the choirboys kneeling before the altar (1666)⁵
- R** Gospel: Luke 1:26–39
- Cr** Credo (1662a, 1665a/c/d, 1666: Peranda;⁶ 1673a: Pallavicino; 1676a: Cherici)
- Ch** *Wir glauben all an einen Gott* (1665a/c/d, 1666, 1673a, 1676a)
- S/Ch** *Herr Christ, der einig Gotts Sohn* (1662a, 1665a/c/d, 1666, 1673a)
Herr Jesu Christ, dich zu uns wend (1676a)
- Ch** *Allein zu dir, Herr Jesu Christ* (1662a, 1665a/c/d, 1666) =KO 1662
- D/Ch** Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* (1662a, 1665a/c/d, 1666) =KO 1662
- F** Pallavicino, “*Concert: Accipite arma*” (1673a)
Peranda, “*Motett: Benedicam Dominum*” (1676a)
- Ch** *Nun lob, mein Seel, den Herren* (1673a)
Herr Christ, der einig Gotts Sohn (1676a)
- Bl** Collect and Blessing
- Ch** *Es ist das Heil uns kommen her*, st. 11: “*Sei Lob und Ehr mit hohem Preis*” (1662a, 1665a/c/d, 1666)
Gott sei uns gnädig und barmherzig (1673a, 1676a)

Vespers

- V** *Deus in adjutorium meum*
- Ps** Peranda, *Dixit Dominus* (1662a)
Peranda, *Confitebor tibi Domine* (1665a/c/d)
Peranda, *Beatus vir* (1666)
Albrici, *Dixit Dominus* (1673a)
Cherici, *Beatus vir* (1676a)
- F** Peranda, “*Concert. Vos qui statis*” (1662a)
Peranda, “*Motetta, Congratulamini*” (1665a/c/d)
Peranda, “*Ein Concert. Mißus est Angelus â 3. Voci. 2. Soprani e Basso. con 5. Viol: G:*” (1666)
Albrici, “*Concert: Congratulamini*” (1673a)
Peranda, “*Concert: Si vivo mi Jesu*” (1676a)
- R** Scripture Reading (1662, 1666: Nicene Creed; 1665a/c/d: Ps 72; 1673a: Ps 111; 1676a: Ps 24)
- Ch** *Nun lob, mein Seel, den Herren* (1662a, 1666)
Nun komm, der Heiden Heiland (1665a/c/d)
Nun lasst uns Gott dem Herren (1673a, 1676a)
- S/Ch**⁷ *Herr Jesu Christ, dich zu uns wend* (1673a)

⁴ According to the KO 1662, when Holy Communion was celebrated during the morning worship service, Luther’s German litany replaced the chorale after the Epistle; see Spagnoli 1990, 177. 1665a/c/d records the item as “*Litaneÿ musicaliter.*”

⁵ “*Litanei ward von den Knaben Vor dem Altar kniende abgesungen.*”

⁶ 1666: “*Credo. Musicaliter. J. P.*”

- Es wolle Gott uns gnädig sein* (1676a)
- M** Magnificat (1662a: unattributed; 1665a/c/d, 1666, 1676a: Peranda; 1673a: Albrici)
- F** Peranda, “*Concert. Quis dabit*” (1662a)
 Peranda, “*Concert: Missus est Angelus*” (1665a/c/d)
 Peranda, “*Motetto, Congratulamini mihi omnes.*” (1666)
 Albrici, “*Concert: Sancta et immaculata Virginitas*” (1673a)
 Cherici, “*Concert. O dilectissime populi*”⁸ (1676a)
- Ch** *Herr Christ, der einig Gotts Sohn* (1662a, 1666)
Wie schön leuchtet der Morgenstern (1665a/c/d)
Danket dem Herren heut und allezeit (1673a, 1676a)
- Bl** Collect and *Benedicamus*

⁷ The chorale is missing in 1662a, 1665a/c/d, and 1666.

⁸ *Harmonia di devoti concerti* (Bologna, 1681).

Palmarum (Palm Sunday; 6th Sunday of Lent)
(1666 only)

Morning Worship Service

- I** *Christus, der uns selig macht*
K *Kyrie, Gott Vater in Ewigkeit*
R Collect and Epistle: Philippians 2:5–11
Ep *O Lamm Gottes, unschuldig*
R Gospel: Matthew 21:1–9
Pn Schütz, “Die *Passion* unsers Herrn Jesu Christi aus dem Evangelisten *S: Lucae*, des *Cap: Schützens Neue Composit.*” (SWV 480)
S Sermon
Ch *Da Jesus an dem Kreuze stund*
Bl Collect and Blessing
Ch *Christe, du Lamm Gottes*

Monday–Wednesday of Holy Week¹

Monday of Holy Week

Morning Worship Service²

- I** *O Lamm Gottes, unschuldig* (1662a)³
 Schütz-Becker Ps 35, st. 1–7 (1665a/c)
 Becker Ps “that follows in order”⁴ (1666)
 Becker Ps 16, “to the melody of *Nun freut euch lieben Christen gmein*”⁵ (1673a, 1676a)
- Ch** *Hilf Gott, dass mirs gelinge* (1662a, 1673a, 1676a)
Christe, der du bist Tag und Licht (1665a/c)
Christus, der uns selig macht (1666)
- R** Collect and Scripture Reading: Lamentations 1 (1662a)
 Collect “and reading of a portion of the Passion”⁶ (1665a/c)
 Collect “and reading of the Passion history”⁷ (1666)
 Collect “and a portion of the Passion according to the four Evangelists”⁸ (1673a, 1676a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1673a, 1676a)
- S** Sermon (1662a: on John 19:23–7; 1665a/c: on Luke 23; 1666: text not given; 1673a: on a passage from Luke; 1676a: on a passage from Mark)
- Ch** *Christe, der du bist Tag und Licht* (1662a)
Da Jesus an dem Kreuze stund (1665a/c, 1666)
Herzlich Lieb hab ich dich, o Herr (1673a, 1676a)
- Bl** Collect and Blessing
- Ch** *Christe, du Lamm Gottes* (1662a, 1665a/c, 1666, 1673a, 1676a)

¹ The KO 1662 stipulates that morning services with sermons were to be held every day during Holy Week, and that on Holy Thursday, when the electoral party took communion, vespers with a sermon was also to be celebrated, but there was to be no music or playing of the organ “as was usual”; see Spagnoli 1990:184. 1673a indicates that the altar, pulpit, and electoral box (“Emporkirche,” located in the rear balcony) were draped with black paraments during Holy Week (*D-Dl* Msc. Dresd. K 117, fol. 37^v).

² The order of worship is that provided in the KO 1662 for the week-day service with a sermon (“Wochenpredigt”); see Spagnoli 1990, 190; here a final chorale has been added.

³ In the spring of 1662, the prescription found in the KO 1662 that the weekday service was to begin with a Schütz-Becker psalm was apparently not yet observed.

⁴ “der in der Ordnung folget”; likely refers to the Schütz-Becker psalm.

⁵ “nach der Melody: Nun freut euch lieben Christen gemein.”

⁶ “und ablesung eines stücks der Passion”

⁷ “und ablesung der *Passions historia*”

⁸ “und ein Stück aus der Passion, nach den 4. Evangelisten”; the description refers to the harmonized Passion narrative of Johannes Bugenhagen, *Die Historia des leydens und der Aufferstehung unsers Herrn Jhesu Christi aus den vier Evangelisten* (Wittenberg, 1526).

Tuesday of Holy Week

Morning Worship Service

- I** *Die Propheten habn Prophezeit* (1662a)
Schütz-Becker Ps 35, st. 8–12 (1665a/c)
Becker Ps “that follows in order”⁹ (1666)
Becker Ps 22, st. 1–15, “sung to the melody *Da Jesus an dem Kreuze stund*” (1673a, 1676a)
- Ch** *Da Jesus an dem Kreuze stund* (1662a)
Christus, der uns selig macht (1665a/c, 1673a, 1676a)
Ach Gott und Herr, wie groß und schwer (1666)
- R** Collect and Scripture Reading (1662a: Ps 64; 1665a/c: “a portion of the Passion”; 1666: “*der Passions Historia*”; 1673a, 1676a: “a portion of the Passion according to the four Evangelists”)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1673a, 1676a)
- S** Sermon (1662a: on John 19:28–30; 1673a: “from Luke”; 1676a: “from Mark”)
- Ch** *O Lamm Gottes, unschuldig* (1662a, 1665a/c, 1666)
Wo soll ich fliehen hin (1673a, 1676a)
- Bl** Collect and Blessing
- Ch** *Christus, der uns selig macht*, st. 8: “O hilf, Christe, Gottes Sohn” (1662a)
Christe, du Lamm Gottes (1665a/c, 1666, 1673a, 1676a)

Wednesday of Holy Week

Morning Worship Service

- I** *Christus, der uns selig macht* (1662a)
Schütz-Becker Ps 36 (1665a/c)
Becker Ps “that follows in order” (1666)
Ps 31, *In dich hab ich gehoffet Herr*¹⁰ (1673a, 1676a)
- Ch** *Hilf Gott, dass mirs gelinge* (1662a)
Herr Jesu Christ, wahr’ Mensch und Gott (1665a/c, 1666)
Da Jesus an dem Kreuze stund (1673a, 1676a)
- R** Collect and Scripture Reading: Ps 22 (1662a, 1665a/c, 1666, 1673a, 1676a)¹¹
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1673a, 1676a)
- S** Sermon (1662a: on John 19:31–37; 1676a: “from Mark”)
- Ch** *Da Jesus an dem Kreuze stund* (1662a, 1665a/c, 1666)
Herr Jesu Christ, meins Lebens Licht (1673a, 1676a)
- Bl** Collect and Blessing (1662a, 1665a/c, 1666, 1673a, 1676a)

⁹ Likely refers to the Schütz-Becker psalm.

¹⁰ Likely either Schütz-Becker Ps 31, or Becker Ps 31, sung to the recommended melody.

¹¹ 1673a and 1676a indicate that only the first part of the psalm was read.

- Ch** *Christe, du Lamm Gottes* (1662a, 1673a, 1676a)
Christus, der uns selig macht, st. 8: “O hilf, Christe, Gottes Sohn” (1665a/c, 1666)

Holy (Maundy) Thursday

Early Communion Service (1667a only)¹

- I** *Ach Herr, mich armen Sünder*
R Collect and Reading of Ps 143
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Ich dank dir, lieber Herr*, st. 8: “Herr Christ, dir lob ich sage, für deine Wohltat all”

Morning Worship Service

- I**² Schütz-Becker Ps 111 (1665a/c); Becker Ps (1666: psalm number missing)
 Ps 111, *choraliter* (1673a, 1676a)
Ch³ *Christe, der du bist Tag und Licht* (1662a, 1665a/c, 1666)
Herr Jesu Christ, wahr’ Mensch und Gott (1667a)
Auf meinen lieben Gott (1668b)
Ch *Kyrie, Gott Vater in Ewigkeit* (1662a, 1665a/c, 1666, 1667a, 1668b, 1673a, 1676a)
Ch⁴ *Allein Gott in der Höh sei Ehr* (1665a/c, 1666, 1667a, 1668b)
All Ehr und Lob soll Gottes sein (1673a, 1676a)
R Collect and Epistle: I Corinthians 11:23–32
Ch *O Mensch, bewein dein Sünde groß* (1662a)
Jesus Christus, unser Heiland, der von uns (1665a/c, 1666, 1667a, 1668b, 1673a, 1676a)
R Gospel: John 13:1–15
Ch⁵ *O Lamm Gottes, unschuldig* (1665a/c, 1666, 1667a, 1668b)
Ch *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1667a, 1668b, 1673a, 1676a)
S Sermon (1662a: “on the Lord’s Supper”; 1673a: “on I Cor 11”; 1676a: “and before the Lord’s Prayer, *O Lamm Gottes unschuldig*”⁶)
Ch⁷ *Jesus Christus, unser Heiland, der von uns* (1662a)
Da Jesus an dem Kreuze stund (1665a/c, 1666)
Christus, der uns selig macht (1667a, 1668b)
Gott sei gelobet und gebenedeiet (1673a)
Bl Collect and Blessing
Ch *O Lamm Gottes, unschuldig* (1662a)

¹ 1667a indicates that the communion service was celebrated without the playing of the organ (“ohne Orgel schlagen”), in observation of Holy Week.

² In 1662a, 1667a, and 1668b, the service opens with a chorale.

³ Missing in 1673a and 1676a.

⁴ Missing in 1662a.

⁵ Missing in 1662a, 1673a, and 1676a.

⁶ “und für dem Vater unser: O Lamm Gottes unschuldig”

⁷ Missing in 1676a.

Christe, du Lamm Gottes (1665a/c, 1666, 1667a, 1668b)
Gott sei uns gnädig, und barmherzig (1673a, 1676a)

Private Communion Service for the Electress and Electoral Princess (1667a only)⁸

- I** *Ach Gott und Herr, wie groß und schwer*
R Collect and Reading of I Corinthians 11
Ch *Wir glauben all an einen Gott*
S Sermon
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Christe du Lamm Gottes*

Vespers

- V** *Deus in adjutorium meum*
Ps Becker Ps 111 (1667a, 1668b)
Ch *Nun lob, mein Seel, den Herren* (1667a, 1668b)
R Scripture Reading (1667a, 1668b: Ps 116)
Ch *Auf meinen lieben Gott* (1667a)
Christe, der du bist Tag und Licht (1668b)
S Sermon
M German Magnificat (“Meine Seele erhebt den Herren”), *choraliter* (1667a, 1668b)
Ch *O Lamm Gottes, unschuldig* (1667a, 1668b)
Bl Collect and *Benedicamus*

Prayer Hour

- V** *Deus in adjutorium meum*
Ps Becker Ps 111, “to the melody of *Gott sei gelobet [und gebenedeiet]*” (1673a, 1676a)
Ch *Hilf Gott, dass mirs gelinge* (1673a, 1676a)
R Scripture Reading, “together with the usual prayer and Lord’s Prayer”⁹ (1673a, 1676a: Ps 102)
Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1673a, 1676a)
Bl Collect and Blessing

⁸ The diary indicates that a private communion service was held after the morning worship service in the electress’s “*Audientz Gemach*,” during which she and her daughter received the sacrament.

⁹ “neben dem gewöhnlichen Gebeht und Vater Unser”; see KO 1662 (Spagnoli 1990, 177).

Good Friday

Morning Worship Service

- I** Ps 22, “Mein Gott, mein Gott” (1662a, 1665a/c, 1666)
Ps 22, *choraliter* (1667a, 1668b, 1676a)¹
- Ch** *O Lamm Gottes, unschuldig* (1662a)
Da Jesus an dem Kreuze stund (1665a/c, 1666, 1667a)
Herr Jesu Christ, wahr’ Mensch und Gott (1668b, 1673a, 1676a)
- R** Collect and Scripture Reading (1662a, 1665a/c, 1666, 1667a, 1668b: Isaiah 53)
- Pn** “Das Leiden Christi aus *S. Matthaeo*” (1662a)
Schütz, “Ward die Passion aus dem Evangelisten Johanne nach der neuen *Composit: Cappellm: Heinrich Schützens, abgesungen.*” (SWV 481a) (1665a/c)
Schütz, “Die *Passion* aus dem Evangelisten *Johanne* deß *Capellmeister Schützens Neue Composition.*”² (SWV 481) (1666)
Schütz, “Die *Passion* aus dem *Evangelisten Lucae*. *Capellmeister Schützens Composition*” (SWV 480) (1667a)
Peranda, “Die *Passion* aus dem *Evangelisten Marco*”³ (1668b)
Schütz, “Wardt die *Passion* aus dem Heiligen *Evangelisten Johanne* vom Chor abgesungen, *Capellmeister Schützens Compos:*” (SWV 481) (1673a)
Schütz, “Ward die *Passion* abgesungen, aus dem Heyl. *Evangelisten Matthaeo*. *Cappellmeister Schützens Composition*” (SWV 479) (1676a)
- S** Sermon (1662a: on John 19:38–42; 1676a: “aus dem *Marco* biß zum Ende”)
- Ch** *Da Jesus an dem Kreuze stund* (1662a, 1668b, 1673a, 1676a)
O Lamm Gottes, unschuldig (1665a/c, 1666, 1667a)
- Bl** Collect and Blessing
- Ch** *Christe, du Lamm Gottes* (1662a)
Christus, der uns selig macht, st. 8: “O hilf, *Christe, Gottes Sohn*” (1665a/c, 1666, 1667a, 1668b, 1673a, 1676a)

Prayer Hour⁴

- V** *Deus in adjutorium meum*
- Ps** Becker Ps 101 (1667a)
Becker Ps 22 (1668b: st. 1–15; 1673a: “to the melody of *Da Jesus an dem Kreuze*”)

¹ An introit is missing in the other sources. 1676a indicates that only the first part of the psalm was sung.

² Schütz’s St. John Passion was already described as “new” the previous year.

³ *D-LEm* Becker II.2.15; facs. in Heinrich Schütz and Marco Giuseppe Peranda, *Passionsmusiken nach den Evangelisten Matthäus, Lukas, Johannes und Markus*, ed. Wolfram Steude (Leipzig: Zentralantiquariat der deutschen demokratischen Republik, 1981); modern edition: Marco Giuseppe Peranda, *Markus-Passion*, ed. Wolfram Steude (Leipzig: Deutscher Verlag für Musik, 1978; Berlin: Merseburger, 1978).

⁴ The worship service is indicated as vespers in 1667a and 1668b.

- stund*;⁵ 1676a)
- Ch** *Herr Jesu Christ, meins Lebens Licht* (1667a)
Hilf Gott, dass mirs gelinge (1668b)
Christus, der uns selig macht (1673a, 1676a)
- R** Scripture Reading, “usual” (“gewöhnliches”) prayer, and Lord’s Prayer (1667a, 1668b: Ps 22; 1673a, 1676a: Ps 143, the Thanksgiving for Christ’s Passion, and the Lord’s Prayer)⁶
- Ch** *Herr Jesu Christ, wahr’ Mensch und Gott* (1667a, 1673a, 1676a)
Herr Jesu Christ, meins Lebens Licht (1668b)
- Bl** Collect and Blessing
- Ch**⁷ *O Lamm Gottes, unschuldig* (1673a, 1676a)

⁵ 1673a: “nach der Melodie: Da Jesus an dem Creütze stundt.”

⁶ 1673a: “The middle court preacher read Ps 143, together with the thanksgiving for Christ’s Passion and the Lord’s Prayer (“Lase der Mittlere Hoffprediger den 143. Psalm, nebenst der Dancksagung vor Christi Leyden, und das Vater Unser”); a similar description appears in 1676a.

⁷ The chorale is missing in 1667a and 1668b, and also in the KO 1662; see Spagnoli 1990, 176–77.

Easter Sunday
(with Easter Eve)

Easter Eve (Holy Saturday)¹

Vigil Vespers²

- V** *Deus in adiutorium meum*
- Ps** Kerll, *Laudate Dominum omnes gentes* (1665a/c)³
Peranda, *Laudate Dominum omnes gentes* (1666, 1667a, 1668b)
Albrici, *Laudate Dominum* (1673a)
Cherici, *Dixit Dominus* (1676a)
- F** Peranda, “*Concert Vespere Sabbate*” (1665a/c)
Peranda, “*Concert. Angelus Domini, â 2. Sopr.*” (1666)
Peranda, “*Concert. Angelus Omnes*” (1667a)
Peranda, “*Ein Concert. Angelus Domini*” (1668b)
Albrici, “*Concert: Currite fideles*” (1673a)
Peranda, “*Concert. Vespere autem Sabbathi*” (1676a)
- Ch** *Christ lag in Todesbanden* (1665a/c, 1666, 1667a, 1668b, 1673a, 1676a)
- R** Collect and Scripture Reading (1665a/c, 1668b, 1676a: Ps 110; 1666, 1667a: Ps 22, last portion)
- M** Magnificat (1665a/c, 1666, 1667a, 1668b, 1676a: Peranda; 1673a: Albrici)
- F** Peranda, “*Concert. Angelus Domini descendit de coelo*” (1665a/c)
Peranda, “*Concert: Vesperae autem Sabbathi â 3. 1. Alto. 1. Ten: e Basso.*” (1666)
Peranda, “*Surrexit Christus hodie Hallel.*” (1667a)
Peranda, “*Concert, Vespere autem Sabbathi*” (1668b)

¹ 1676a provides the following description: “[Saturday] the 25th of March, on Holy Easter Eve, the church was decorated in the following manner: the pulpit and altar were draped with light brown paraments embroidered in yellow gold; the choir was hung with tapestries, and on the altar stood the usual crucifix and candlesticks. The church was arrayed with silk tapestries richly embroidered with gold; to the right of the altar “The Last Supper,” and to the left of the same “The Ascension.” The electoral box was draped with a red velvet parament embroidered with the electoral Saxon, Brandenburg, and royal Danish coats of arms [representing the royal families represented in the Saxon ruling family]. On the electoral box “The Mount of Olives” was hung; beneath the arch of the electress’s ladies-in-waiting, “Christ as He was taken prisoner in the garden”; under the adjoining arch, “Christ as He was led before Caiaphas”; next to this to the right of the pulpit, “The Scourging”; over the sacristy, “The Crowning [with Thorns]”; over the church door, the “Ecce Homo”; next to this, “The Judgment and Handwashing of Pilate”; then, underneath the arch of the privy council, “The Procession to Calvary”; next to it, “The Crucifixion,” and beneath the electoral box, “The Easter Lamb” (*D-Dl Msc. Dresd. Q 260*, entry for 25 March 1676). For a similar description from 1665, see Frandsen 2006, 401–2.

² 1668b: “a high festal vespers was celebrated, and figural music with instruments was used once again; however, the large organ was still closed, and *cornetti muti* were used” (“ward Eine Hohe Fest Vesper gehalten, und die *Musica* wiederum *figuraliter* mit *Instrumenten* gebraucht, iedoch die große Orgel noch zugemacht und die *Cornet muti*”).

³ “des Chur Beÿerischen Cappellmeisters Caspar Kerls *Composition.*”

- Albrici, “*Concert: Ego dormivi*” (1673a)
 Peranda, “*Concert. Angelus Domini descendit*” (1676a)
Ch *Jesus Christus, unser Heiland, der den Tod überwand* (1665a/c, 1668b, 1673a, 1676a)
Surrexit Christus hodie (1666, 1667a)
Bl Collect and *Benedicamus*

Easter Sunday⁴

Morning Worship Service

- I** “Introit: *Salve festa dies*, between [the verses of] which *Also heilig ist der Tag* [was sung] three times.”⁵ (1665a/c, 1666, 1667a) =KO 1662
 Bernhard, *Salve festa dies*, “in between [the verses of] which *Also heilig ist der Tag* [was sung] three times”⁶ (1662a, 1668b,⁷ 1673a, 1676a) =KO 1662
- K-G** Kyrie and Gloria (1662a: B. Albrici; 1665a/c: Peranda, with trumpets and timpani; 1666, 1667a: Peranda, with four trumpets and timpani; 1673a: Pallavicino, with trumpets and timpani; Cherici, with trumpets and timpani)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a)
- R** Collect and Epistle: I Corinthians 5:7–8
- Ch** *Christ lag in Todesbanden* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- R** Gospel: Mark 16:1–8
- Cr** Credo (1662a: B. Albrici; 1665a/c: Peranda, with trumpets and timpani; 1666, 1667a: Peranda, with four trumpets and timpani;⁸ 1673a: Pallavicino, with trumpets and timpani; 1676a: Cherici, with trumpets and timpani)
- Ch**⁹ *Wir glauben all an einen Gott* (1662a, 1666, 1667a, 1673a, 1676a)
- S/Ch** *Christ ist erstanden* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a)
- F** V. Albrici, “*Mot: Reboent aethera*” (1662a)
 Peranda, “*Concert: Victoria*,” with [four] trumpets and timpani (1665a/c, 1666)¹⁰

⁴ 1668b records only the introit.

⁵ 1665a/c: “*Introitus. Salve festa dies*, darzwischen 3. mahl *Also heilig ist der Tag*”; similar wording is found in 1666 and 1667a. The KO 1662 stipulates this manner of performance, in which the German hymn *Also heilig ist der Tag* was sung in alternation with the verses of *Salve festa dies*; see Spagnoli 1990, 184. *Also heilig* has a single verse, and ends with “Kyrieleis.” This *alternatim* practice dates back to the medieval period in Germany; see Brooks 1910, 106–7. The KO 1662 also stipulates that three half cannons (*Cartaunen*) were to be fired during the introit (see Spagnoli 1990, 184), but only 1676a records the firing of cannon salvos at this point in the service: “1. Zum *Introitu. Salve festa dies*. Wozwischen zu dreÿen mahlen, *Also heilig ist der Tag*, und würden darbey iedemahl auf den Hohen Wall 3. Halbe *Carthaunen* gelöhset.”

⁶ 1662a: “*Salve festa dies*. In zwischen dreymahl, daß: *Also heilig ist der Tag*. C. B.”; similar wording appears in 1673a and 1676a.

⁷ 1668b does not make reference to the German verses.

⁸ 1667a: “*Chorus musicirt das Sÿmbol Nic. 4 Trom: et Tÿmpagni J. P.*”

⁹ Missing in 1665a/c.

¹⁰ 1665a/c designate the work as a “*Concert*,” 1666 as a “*Motett*.” Both performances included trumpets

- Peranda, “*Mottet. Tulerunt Dominum meum 2 Tromb: et Tympani*” (1667a)
 Pallavicino, “*Concert: Quis est hodie*,” with trumpets and timpani (1673a)
 Peranda, “*Motett: Victoria*,” with trumpets and timpani (1676a)
Bl Collect and Blessing
Ch *Jesus Christus unser Heiland, der den Tod überwand* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a)

Vespers¹¹

- V** *Deus in adjutorium meum*
Ps Ps 114 chanted in German before the altar¹² (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
H Schütz, *Die Auferstehung unsres Herren Jesu Christi* (SWV 50) (1662a, 1665a/c, 1666, 1667a, 1673a)¹³
 Müller, “Die Aufferstehung unsers Herrn und Heilandes Jesu Christi. Teutsch *figuraliter*. Des Capellverwantens Johann Müllers *composition*” (1676a)
S/Ch *Also heilig ist der Tag* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
M Magnificat, with trumpets and timpani (1662a, V. Albrici; 1665a/c, 1666, 1667a: Peranda, with four trumpets and timpani; 1673a: V. Albrici, with trumpets and timpani; 1676a: Cherici, with trumpets and timpani)
F Cavalli, “*Concert. Plaudite, cantate*”¹⁴ (1662a)
 Peranda, “*Concert, Surrexit Pastor bonus*” (1665a/c, 1667a; 1666: “*Concert Surrexit Pastor bonus a 4 2. Soprani 2. Cornetti.*”)
 Albrici, “*Concert: Alleluia Victimae paschali*” (1673a)
 Peranda, “*Concert. Dic nobis Maria*”¹⁵ (1676a)
Ch *Erschienen ist der herrlich Tag* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
Bl Collect and *Benedicamus*

and timpani; 1666 specifies four trumpets.

¹¹ See the order of worship for Easter vespers in KO 1662 (Spagnoli 1990, 184).

¹² “Der 114. Teuzsch *Choraliter*.”

¹³ 1662a: “Die Aufferstehung Unsers Siegsfürsten Christi Jesu *d’Henrico Sagittario Maestro di Cappella*”; 1665a/c: “Die Aufferstehung Christi *figuraliter*, Cappellmeister Schützens *Comp.*”; 1666: “Die Aufferstehung unsers Herrn Jesu Christi deß Capellmeister Schützens *Composit.*”; 1667a: “Die Aufferstehung *Musicaliter* Capelmeister Schützens *Composit.*”; 1673a: “Die Aufferstehung unsers Herrn und Heýlandes Jesu Christi, *figural*: Capellmeister Schützens *Composition.*”

¹⁴ RISM B/1: 1656¹.

¹⁵ *D-B Mus. ms. 17081/3; RUS-Mk C-43*; modern edition in Frandsen 1996.

Easter Monday (2nd Day of Easter)**Morning Worship Service**

- I** *Surrexit Christus hodie* (1662a, 1665a/c, 1666, 1667a, 1668b,¹ 1673a, 1676) =KO 1662
- K-G** Kyrie and Gloria (1662a: Albrici; 1665a/c, 1666, 1667a: Peranda, with four/two trumpets and timpani;² 1673a: Pallavicino; 1676a: Cherici)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a)
- R** Collect and Epistle: Acts 10:34–43
- Ch** *Erschienen ist der herrlich Tag* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676) =KO 1662
- R** Gospel: Luke 24:13–36
- F** Albrici, “*Concert. Ego dormivi et soporatus sum*” (1662a)
Peranda, “*Concert, O vos omnes*” (1665a/c)
Peranda, “*Concert Dic nobis Maria. a 6. 2 Sopr: 3 Basso 2 Violi: e Fagott*” (1666)
Peranda, “*Concert. Dic nobis Maria*” (1667a)
Pallavicino, “*Concert: Timor abesto*” (1673a)
Peranda, “*Concert. Accurrite gentes*” (1676a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a)
- S/Ch** *Christ ist erstanden* (1662a, 1665–67, 1673a, 1676) =KO 1662
- F** Albrici, “*Mot. Surrexit Dominus Salvator*” (1662a)
Peranda, “*Motet: Tulerunt Dominum meum,*” with two trumpets and timpani (1665a/c; 1666: “*Motett Tulerunt Dominum meum 2. Tromb: e Tjymp: J: P:*”)
Peranda, “*Mottet: Victoria 2. Tromb: et Tjympani*” (1667a)
Pallavicino, “*Concert: Haec dies quam fecit,*” with trumpets and timpani (1673a)
Peranda, “*Motett: Plaudite vocibus*” (1676a)
- Ch** *Jesus Christus, unser Heiland, der den Tod überwand* (1662a)
Heut triumphieret Gottes Sohn (1665a/c, 1666, 1667a, 1673a, 1676a)
- Bl** Collect and Blessing
- Ch** *Ach bleib bei uns, Herr Jesu Christ* (1662a, 1673a, 1676a)
Herr Gott, dich loben wir (German *Te Deum*), pt. 3: “*Nun hilff uns, Herr, den Dienern dein*” (1665a/c)
Nun lob, mein Seel, den Herren, st. 5: “*Sei Lob und Preis mit Ehren*” (1666, 1667a)

Vespers

- V** *Deus in adjutorium meum*
- Ps** Albrici, *Dixit Dominus* (1662a)
Peranda, *Laetatus sum* (1665a/c)
Peranda, *Laudate* (1666)
Peranda, *In convertendo* (1667a)
Pallavicino, *Laudate pueri*, with trumpets and timpani (1673a)
Cherici, *Beatus vir* (1676a)

¹ 1668b includes only the introit.

² 1666 specifies four trumpets, 1667a records two.

- F** Carissimi, “*Omnes gentes*”³ (1662a)
 Peranda, “*Concert ad caelestem Jerusalem*” (1665a/c)
 Peranda, “*Concert: Florete flores. a 3. 2. Soprani e Ten.*” (1666)
 Peranda, “*Concert. ad cantus ad sonos*” (1667a)
 Pallavicino, “*Concert. Plaudite*” (1673a)
 Cherici, “*Concert. O quam clara*” (1676a)
- R** Scripture Reading (1662a: Ps 16; 1665a/c, 1666, 1667a: Ps 118; 1673a: Ps 81; 1676a: Ps 98)
- Ch** *Erstanden ist der heilig Christ* (1662a, 1673a, 1676a)⁴
Christ lag in Todesbanden (1665a/c, 1666, 1667a)
- S/Ch** *Also heilig ist der Tag* (1662a, 1673a)
Christ ist erstanden (1665a/c, 1676a)
Jesus Christus, unser Heiland, der den Tod überwand (1666, 1667a)
- M** Magnificat (1662a: Kerll; 1665a/c, 1666, 1667a: Peranda, with two trumpets and timpani; 1673a: Pallavicino; 1676a: Cherici)
- F** Albrici, “*Concert. O bone Jesu*”⁵ (1662a)
 Peranda, “*Concert, ô dic nobis Maria*” (1665a/c)
 Peranda, “*Concert: Si vivo mi Jesu â 7. 1 Sopra: 1 Alto. e Basso. 2 Violini 1 Viola da Gamba e Fagotto.*” (1666)
 Peranda, “*Concert. Si vivo, mi Jesu*” (1667a)
 Pallavicino, “*Concert: Surrexit Christus*” (1673a)
 Peranda, “*Concert. O Jesu mi dulcissime*” (1676a)
- Ch** *Jesus Christus, unser Heiland, der den Tod überwand* (1662a, 1673a, 1676a)
Erstanden ist der heilig Christ (1665a/c, 1666, 1667a)
- Bl** Collect and *Benedicamus*

³ *Arion Romanus sive Liber primus sacrarum cantionum* (Konstanz, 1670).

⁴ 1676a adds “(das kurze)” after the title.

⁵ *S-Uu VMHS* 77:136; modern edition in Frandsen 1996.

Easter Tuesday (3rd Day of Easter)

Morning Worship Service

- I** *Erstanden ist der heilig Christ* (1662a, 1665a/c, 1666, 1667, 1668b,¹ 1673a,² 1676a) =KO 1662
- K-G** Kyrie and Gloria (1662a: Albrici; 1665a/c: Peranda, with trumpets and timpani; 1666, 1667a: Peranda; 1673a: Pallavicino; 1676a: Chericci)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a)
- R** Collect and Epistle: Acts 3:26–33
- Ch** *Christ lag in Todesbanden* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- R** Gospel: Luke 24:36–47
- F** Carissimi, “*Concert. Viderunt te Domine*”³ (1662a)
Peranda, “*Concert. Ad cantus, ad sonos*” (1665a/c)
Peranda, “*Concert. ô fideles â 7. 1 Sop: 1. Alto. 1 Tenor. e Basso. 2 Violini e Fagotto.*”⁴ (1666)
Peranda, “*Concert. Cantemus Domino*”⁵ (1667a)
Albrici, “*Concert: Et ecce terrae motus*” (1673a)
Peranda, “*Concert. Abite dolores*”⁶ (1676a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a)
- S/Ch** *Christ ist erstanden* (1662a, 1665a/c, 1666, 1667, 1673a, 1676a) =KO 1662⁷
- TD** *Herr Gott dich loben wir* (German Te Deum) (1666)
- F** Albrici, “*Victimae Paschali*” (1662a)
Peranda, “*Concert: Plaudite citharis*” (1665a/c)
Peranda, “*Mottet. Plaudite vocibus*” (1667a)
Albrici, “*Concert: Plaudite vocibus*” (1673a)
Peranda, “*Motett: Tristitia vestra*” (1676a)
- Ch** *Erschienen ist der herrlich Tag* (1662a, 1673a, 1676a)
Heut triumphieret Gottes Sohn (1665a/c)
Surrexit Christus hodie (1667a: a figural setting by Peranda)
- Bl** Collect and Blessing
- Ch** *Also heilig ist der Tag* (1662a)
Jesus Christus, unser Heiland, der den Tod überwand (1665a/c, 1666, 1667a, 1673a, 1676a)

¹ 1668b includes only the introit and the versicle and psalm at vespers.

² 1673a: “Das Gespräch des Engels mit der Maria” appears after the Latin title.

³ RISM B/1: 1647².

⁴ *O fideles modicum: D-DI Mus. 1738-E-518, 518a.*

⁵ *D-B Mus. ms. 17081/2; D-DI Mus. 1738-E-511; RUS-Mk C-42; modern edition in Frandsen 1996.*

⁶ *D-DI Mus. 1738-E-528; modern edition in Frandsen 1996.*

⁷ The KO 1662 prescribes *Christ ist erstanden* as the hymn during the pulpit service from Easter until Ascension; see Spagnoli 1990, 185.

Vespers⁸

- V** *Deus in adiutorium meum*
- Ps** Albrici, *In convertendo* (1662a)
 Peranda, *Beatus vir* (1665a/c)
 Peranda, *Laudate pueri Dominum* (1667a)
 Peranda, *Nisi Dominus* (1668a)
 Albrici,⁹ *Confitebor* (1673a)
 Cherici, *Dixit Dominus* (1676a)
- F** Albrici, “*Concert. Et ecce terrae*” (1662a)
 Peranda, “*Concert: Accurrite gentes*” (1665a/c)
 Peranda, “*Concert. O Jesu mi*” (1667a)
 Albrici, “*Concert: Surrexit Pastor*” (1673a)
 Cherici, “*Concert. Venite gentes*” (1676a)
- Ch** *Der Heiligen Leben tut*¹⁰ (1662a)
Christ lag in Todesbanden (1665a/c, 1667a)
Heut triumphieret Gottes Sohn (1673a, 1676a)
- R** Scripture Reading (1662a: Ps 114; 1665a/c, 1667a: John 20:1–18; 1673a: Ps 16; 1676a: Ps 46)
- M** Magnificat (1662a, 1673a: Albrici; 1665a/c: Peranda; 1667a: Kerll; 1676a: Cherici)
- F** Albrici, “*Concert. Resonant Org.*” (1662a)
 Peranda, “*Concert. Florete flores*” (1665a/c)
 Peranda, “*Concert. J. P. Languet cor meum*” (1667a)
 Albrici, “*Concert: Ego dormivi*” (1673a)
 Peranda, “*Concert. Cantemus Domino*” (1676a)
- Ch** *Jesus Christus, unser Heiland, der den Tod überwand* (1662a)
Erschienen ist der herrlich Tag (1665a/c, 1667a)
Erstanden ist der heilig Christ (1673a, 1676a)
- Bl** Collect and *Benedicamus* (1673a)

⁸ 1666 does not include an order of worship for this occasion.

⁹ The psalm is unattributed, but as all of the other works were those of Albrici, he likely composed the psalm as well.

¹⁰ A translation of the hymn *Vita sanctorum, decus angelorum*, probably by Thomas Müntzer; see Wackernagel 1864–77, 3:443 (no. 504).

Quasimodogeniti (1st Sunday after Easter)

Morning Worship Service

- I** *Christus ist erstanden, von des Todes Banden* (1662a)
Surrexit Christus hodie (1665a/c, 1666, 1667a, 1673a, 1676a)
Heut triumphieret Gottes Sohn (1668b)¹
- K** Kyrie (1665a/c: Peranda)²
 Kyrie and Gloria (1662a: Bertali; 1666: Peranda, with two trumpets and timpani; 1667a: Peranda; 1673a: Albrici; 1676a: unattributed, with trumpets and timpani)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a)
- R** Collect and Epistle: I John 5:4–12
- Ch** *Christ lag in Todesbanden* (1662a, 1667a)
Erschienen ist der herrlich Tag (1665a/c, 1666) =KO 1662
Heut triumphieret Gottes Sohn (1673a, 1676a)
- R** Gospel: John 20:19–31
- F** Albrici, “*Concert. Venite cantemus*” (1662a)
 Peranda, “*Concert Spirate suaves*” (1665a/c)
 Carissimi, “*Concert. Cognoscam te Domine â 1. Ten.*”³ (1666)
 Peranda, “*Concert: Spirate suaves*” (1667a)
 Albrici, “*Concert: Surrexit Pastor bonus*” (1673a)
 Cherici,⁴ “*Concert. Heu infelix peccator*” (1676a)
- C** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a)
- S/Ch** *Christ ist erstanden* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- F** Albrici, “*Mot. Plaudite vocibus*” (1662a)
 Peranda, “*Motet: Alleluia debellandi*,” with trumpets and timpani (1665a/c)
 Peranda, “*Mot: Plaudite vocibus*” (1666)
 Peranda, “*Motett. Tristitia vestra*” (1667a)
 Albrici, “*Concert: Confitebor tibi Domine*” (1673a)
 Cherici, “*Motett: Mortales fideles*,” with trumpets and timpani (1676a)
- Ch** *Jesus Christus, unser Heiland, der den Tod überwand* (1662a, 1665a/c)
Also heilig ist der Tag (1666, 1667a)
Erschienen ist der herrlich Tag (1673a, 1676a)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a, 1665a/c, 1666)
Jesus Christus, unser Heiland, der den Tod überwand (1667a)
Wenn mein Stündlein vorhanden ist, st. 4: “Weil du vom Tod erstanden bist” (1673a,

¹ 1668b includes only the introit and the versicle and psalm at vespers.

² The Gloria is not mentioned in 1665a/c.

³ Not listed in Jones 1982.

⁴ The concertos are unattributed in 1676a, but a work entitled *Heu infelix peccator* attributed to Cherici was performed in the vespers service on the 2nd Day of Christmas (1675), and a work entitled *Mortales fideles* attributed to him was performed in the morning service on the 2nd Day of Christmas (1675) and in the morning service on New Year’s Day (1676).

1676a)

Vespers

- V** *Deus in adjutorium meum*
- Ps** Albrici, *Laudate pueri* (1662a)
Peranda, *Laudate pueri Dominum* (1665a/c)
Peranda, *Confitebor* (1666)
Peranda, *Laetatus sum* (1667a)
Peranda, *Laudate pueri* (1668b)
Albrici, *Dixit Dominus* (1673a)
[Unattributed], *Dixit Dominus* (1676a)
- F** Albrici, “*Concert. Spargite flores*” (1662a)
Peranda, “*Concert: dedit [abyssus]*” (1665a/c)
Peranda, “*Concert. Cantemus Domino à 3. Soprani.*” (1666)
Graupitz, “*Concert: vivit Jesus. B. B staupitz*” (1667a)⁵
Albrici, “*Concert: Currite fideles*” (1673a)
Cherici,⁶ “*Concert. Adeste superi*” (1676a)
- R** Scripture Reading (1662a: I John 5:1 (4–12); 1665a/c: Ps 22:23–31; 1666: Ps 120; 1667a: Ps 16; 1673a: Ps 18)
- Ch** *Jesus Christus, unser Heiland, der den Tod überwand* (1662a)
Christ lag in Todesbanden (1665a/c)
Heut triumphieret Gottes Sohn (1666)
Erstanden ist der heilig Christ (1667a, 1673a, 1676a)
- S** *Also heilig ist der Tag* (1662a)
Christ ist erstanden (1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- M** Magnificat (1662a, 1673a: Albrici; 1665a/c, 1666, 1667a: Peranda)
- F** Albrici, “*Concert. Ego dormivi et soporatus sum*” (1662a)
Peranda, “*Concert Cor maeum haesit*” (1665a/c)
Peranda,⁷ “*Concert. Ô Vos omnes, à 8. 2 Sopra: è Basso. 2. Violini. 2 Viole, e Fagotto*” (1666)
Peranda, “*Motetto. accurite gentes*” (1667a)
Albrici, “*Concert: Currite sitientes*” (1673a)
Cherici, “*Concert. O dilectissime populi*” (1676a)
- Ch** *Erschienen ist der herrlich Tag* (1662a)
Jesus Christus, unser Heiland, der den Tod überwand (1665a/c, 1666, 1667a)
Ich weiß, dass mein Erlöser lebt (1673a, 1676a)
- Bl** Collect and *Benedicamus*

⁵ Here the court secretary has likely misread the name of Balthasar Benjamin Graupitz (1632–75), a legal scholar, counselor to Johann Georg II, and amateur composer; see http://www.stadtwikidd.de/wiki/Balthasar_Benjamin_Graupitz. A setting of “Nun dancket alle Gott” attributed to Graupitz appears in a Chemnitz inventory from 1677; see Möller 2013a, 153.

⁶ 1676a: The concertos in this service are unattributed but are attributed to Cherici in other diary entries.

⁷ 1666: The concerto is unattributed but is identified as a work of Peranda in other diary entries.

Misericordias Domini (2nd Sunday after Easter)

Morning Worship Service

- I** *Surrexit Christus hodie* (1662a)
Der Herr ist mein getreuer Hirt (1665a)
Erstanden ist der heilig Christ (1666)
- K-G** Kyrie and Gloria (1662a: Stadlmayr; 1665a/d, 1666: Peranda)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a/d, 1666)
- R** Collect and Epistle: I Peter 2:21–25
- Ch** *Christ lag in Todesbanden* (1662a, 1665a/d)
Heut triumphieret Gottes Sohn (1666)
- R** Gospel: John 10:11–16
- F** Carissimi, “*Concert. Surgamus, eamus*” (1662a)
 Peranda, “*Concert. Jesu dulcis, [Jesu pie]*” (1665a/d)
 Peranda, “*Concert Languet cor meum 1 Sop: 1 Alto. e Ten: 2. Violini et Fagot.*” (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/d, 1666)
- S/Ch** *Christ ist erstanden* (1662a, 1665a/d, 1666) =KO 1662
- F** Albrici, “*Mot: Deus misereatur no.*” (1662a)
 Peranda, “*Mottet: Fremite ad arma currite*” (1665a/d)
 Peranda, “*Motetto: Tristitia Vestra*” (1666)
- Ch** *Der Herr ist mein getreuer Hirt* (1662a, 1666)
Jesus Christus, unser Heiland, der den Tod überwand (1665a/d)
- Bl** Collect and Blessing
- Ch** *Jesus Christus, unser Heiland, der den Tod überwand* (1662a)
Ach bleib bei uns, Herr Jesu Christ (1665a/d, 1666)

Jubilate (3rd Sunday after Easter)¹

Morning Worship Service

- I** *Es wolle Gott uns gnädig sein* (1660b)
Surrexit Christus hodie (1662a)
Heut triumphieret Gottes Sohn (1665a/d, 1666)
- K-G** Kyrie and Gloria (1660b: Albrici, with trumpets and timpani;² 1662a: Albrici; 1665a/d: unattributed; 1666: Peranda)
- Ch** *Allein Gott in der Höh' sei Ehr* (1660b, 1662a, 1665a/d, 1666)
- R** Collect and Epistle: I Peter 2:11–20
- Ch** *Erschienen ist der herrlich Tag* (1660b, 1662a)
Erstanden ist der Heilig Christ (1665a/d, 1666)
- R** Gospel: John 16:16–23
- F** Albrici, “[Ein] klein *Concert, Hymnum jucunditatis*, von zweyē Discant”³ (1660b)
 Albrici, “*Concert. Alter alterius*” (1662a)
 Peranda, “*Concert. Jesu mi consolatae*”⁴ (1665a/d)
 Peranda, “*Concert. Te solum aestuat. à 6 2 Sop: 1 Basso. 2 Violi: et 1 Fagot.*”⁵ (1666)
- Ch** *Wir glauben all an einen Gott* (1660b, 1662a, 1665a/d, 1666)
- S/Ch** *Jesus Christus, unser Heiland, der den Tod überwand* (1660b)⁶
Christ ist erstanden (1662a, 1665a/d, 1666) =KO 1662
- TD** German Te Deum, with trumpets, timpani, “and all sorts of wind instruments” (1660b)⁷
- F** Albrici, “[Ein] klein *Concert: Reboent aethera*,”⁸ with trumpets and timpani (1660b)
 Albrici, “*Concert. O quam bonum est*” (1662a)
 Peranda, “*Mot. Propitiare Domine*” (1665a/d, 1666)
- Ch**⁹ *Jesus Christus, unser Heiland, der den Tod überwand* (1662a, 1665a/d, 1666)

¹ 1660b: Celebrated as a festival of peace (“Friedenfest”) for the ten-year anniversary of the departure of all Swedish troops from German lands after the Thirty Year’s War; see the service marking the end of the war on the Feast of Mary Magdalene in 1650, below.

² 1660b also includes a document that provides the titles and scorings of the works performed; in it the mass is described as “*Missa à. doi Cori di Voci. doi Violini, tre Viole di braccio, un fagotto, doi Cornettini & 4. Tromboni, due Trombe & un paro di Timpani*” (*D-Dla* OHMA N IV Nr. I, fol. 16).

³ *D-B* Mus. ms. 501/3; *D-Dl* Mus. 1738-E-532; *S-Uu* VMHS 83:65a; modern edition in Frandsen 1996. The sources in *D-Dl* and *S-Uu* are attributed to Peranda and lack the violin parts. 1660b gives the genre designation and scoring as “*Motettino a. 2. Soprani, 2. Violini, un fagotto con un Spinettino*”; the entire text follows.

⁴ Probably *Jesu mi consolator*.

⁵ *D-B* Mus. ms. 17081/6; *D-Dl* Mus. 1738-E-521; *S-Uu* VMHS 30:12, 78:73; modern editions in Frandsen 1996 and 2015.

⁶ 1660b: the sermon was followed by the reading of an extended text praising God for peace.

⁷ 1660b: “und allerhand blasenden Instrumenten”; the performance also included the firing of cannon salvos; see the entry for the Te Deum in Services and Service Elements, above.

⁸ This work is lost, but the list of scorings in 1660b (*D-Dla* OHMA N IV Nr. I, fol. 16) describes the work as follows: “*Motetto. à. 2. Cori di Voci. doi Violini, tre Viole di braccio, un fagotto, doi Cornettini, 4. Tromboni, due Trombe, & un par di Timpani.*”

Bl Collect and Blessing

Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1660b)
Gott sei uns gnädig und barmherzig (1662a, 1665a/d, 1666)

⁹ Missing in 1660b.

Cantate (4th Sunday after Easter)**Morning Worship Service**

- I** *Heut triumphieret Gottes Sohn* (1662a)
Surrexit Christus hodie (1665a, 1666)
- K-G** Kyrie and Gloria (1662a: Stadlmayr; 1665a, 1666: Peranda)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666)
- R** Collect and Epistle: I Corinthians 15:39
- Ch** *Christ lag in Todesbanden* (1662a, 1665a, 1666)
- R** Gospel: John 16:5–15
- F** Albrici, "*Qui confidunt in Domino*" (1662a)
Peranda, "*Concert. Vos qui statis in hoc via*" (1665a)
Peranda, "*Concert. Cor meum haesit. â 6. 2 Sop: et 1 Basso. 2 Violini et 1 Violdagamba.*" (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666)
- S/Ch** *Christ ist erstanden* (1662a, 1665a, 1666) =KO 1662
- F** Albrici, "*Mot. Laudate Dominum*" (1662a)
Peranda, "*Motet. Salvum me fac Deus*" (1665a, 1666)
- Ch** *Erschienen ist der herrlich Tag* (1662a, 1665a, 1666)
- Bl** Collect and Blessing
- Ch** *Also heilig ist der Tag* (1662a)
Jesus Christus, unser Heiland, der den Tod überwand (1665a, 1666)

Rogate (5th Sunday after Easter)¹

Morning Worship Service

- I** *Erschienen ist der herrlich Tag* (1662a)
Ich heb mein Augen sehnlich auf (1665a, 1666)
- K-G** Kyrie and Gloria (1662a: Bertali; 1665a, 1666: Palestrina)²
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666)
- R** Collect and Epistle: I Corinthians 15:51
- Ch** *Vater unser im Himmelreich* (1662a, 1665a, 1666)
- R** Gospel: John 16:23–30
- Cr** Credo (1665a, 1666: Palestrina)³
- F** Albrici, “*Concert: Currite sitientes*” (1662a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666)
- S/Ch** *Christ ist erstanden* (1662a, 1665a, 1666) =KO 1662
- F** Albrici, “*Mot: Ante oculos tuos*” (1662a)
 Palestrina, “*Motett. Pater noster, qui es [in caelis]*” (1665a, 1666)
- Ch** *Jesus Christus, unser Heiland, der den Tod überwand* (1662a)
Ich ruf zu dir, Herr Jesu Christ (1665a, 1666)
- Bl** Collect and Blessing
- Ch** *Ach bleib bei uns, Herr Jesu Christ* (1662a)
Es ist das Heil uns kommen her, st. 11: “Sei Lob und Ehr mit hohem Preis” (1665a, 1666)

¹ According to the KO 1662, Rogate Sunday was to be sung a cappella (Spagnoli 1990, 178), but the 1662 diary reports that on this occasion, the Hofkapelle performed figural works of Albrici. After the autumn of 1662, when the KO 1662 had come fully into effect, the Hofkapelle always sang mass movements and motets of Palestrina on this Sunday.

² 1666 indicates that the mass movements and motet by Palestrina (Praenestini) were sung a cappella.

³ 1665: no attribution; likely from the same mass setting as the Kyrie and Gloria.

Feast of the Ascension

Morning Worship Service

- I** Bernhard, *Viri Galilei quid admiramini* (1662a, 1665c, 1666, 1667a, 1673a) =KO 1662
- K-G** Kyrie and Gloria (1662a: Albrici; 1665c, 1666, 1667a: Peranda, with four/two trumpets and timpani;¹ 1673a: Albrici, with trumpets and timpani)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665c, 1666, 1667a, 1673a)
- R** Collect and Epistle: Acts 1:1–11
- Ch** *Nun freut euch, lieben Christen g'mein* (1662a, 1665c, 1666, 1667a, 1673a) =KO 1662
- R** Gospel: Mark 16:14–20
- Cr** Credo (1662a, 1665c: Peranda; 1666, 1667a: Peranda, with two trumpets and timpani; 1673a: Albrici, with trumpets and timpani)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666, 1667a, 1673a)
- S/Ch** *Christ fuhr gen Himmel* (1662a, 1665c, 1666, 1667a, 1673a) =KO 1662
- F** Albrici, “*Mot: O Rex Glorïae*” (1662a)
Peranda, “*Motett: Ascendit Deus*” (1665c, 1666; 1667a, with two trumpets and timpani; 1673a)²
- Ch** *Es wolle Gott uns gnädig sein* (1662a)
Nun lob, mein Seel, den Herren (1665c, 1666, 1667a)
Heut triumphieret Gottes Sohn (1673a)
- Bl** Collect and Blessing
- Ch** *Wenn mein Stündlein vorhanden ist*, st. 4–5: “Weil du vom Todt erstanden bist,” “So fahr ich hin zu Jesus Christ” (1662a)
Gott sei uns gnädig und barmherzig (1665c, 1666, 1667a)
Wenn mein Stündlein vorhanden ist, st. 6: “Da nun Elias seinen Lauf”³ (1673a)

Vespers

- V** *Deus in adiutorium meum*
- Ps** Fabri, *Laudate Dominum* (1662a)
Peranda, *Dixit Dominus* (1665c, 1667a)
Peranda, *Laetatus sum* (1666)
Albrici, *Dixit Dominus* (1673a)
- F** Albrici, “*Viri Galilei*” (1662a)
Peranda, “*Concert: Canite tuba*” (1665c; 1666: “*Concert. canite tuba â 4. 2. Sop: et 2. Cornet:.*”; 1667a)
Albrici, “*Venite cantemus*” (1673a)
- R** Scripture Reading (1662a: Acts 1:1–12; 1665c, 1666, 1667a: Ps 47; 1673a: Ps 24)

¹ 1665c: with four trumpets; 1666, 1667a: with two trumpets.

² Described as a “*Concert.*” with trumpets in 1673a.

³ Wackernagel 1864–77, 3:1201 (no. 1399), gives “Do nu Elias seinen lauf, und wunder” as a separate hymn (by Nicolaus Herman, 1559) with five stanzas; these appear as st. 6–10 of *Wenn mein Stündlein* in the 1656 Dresden hymnal.

- Ch** *Ich heb mein Augen sehnlich auf* (1662a)
Es wolle Gott uns gnädig sein (1665c)
Nun lasst uns Gott dem Herren (1666)
Wenn mein Stündlein vorhanden ist (1667a)
Nun lob, mein Seel, den Herren (1673a)
- S/Ch** *Christ fuhr gen Himmel* (1662a, 1665c, 1666, 1667a,⁴ 1673a) =KO 1662
- M** Magnificat (1662a: Albrici; 1665c: Peranda; 1666: Peranda, with two trumpets and timpani; 1673a: Albrici, with trumpets and timpani)
- F** Albrici, “*Concert. Jubilate. Cant.*” (1662a)
 Peranda, “*Concert, te solum aestuat*” (1665c)
 [Unattributed], “*Concert O crux Sancta â 3. I Alto 2 Violini.*” (1666)
 Albrici, “*Concert: Viri Galilaei quid statis*” (1673a)
- Ch**⁵ *Nun lob, mein Seel, den Herren* (1662a)
Ein feste Burg ist unser Gott (1665c)
Es wolle Gott uns gnädig sein (1666)
Ich heb mein Augen sehnlich auf (1673a)
- Bl** Collect and *Benedicamus* (1673a)

⁴ The order of worship in 1667a ends with the sermon.

⁵ Missing in 1667a (the order of worship is incomplete).

Exaudi (6th Sunday after Easter)Morning Worship Service¹

- I** *Surrexit Christus hodie* (1662a)
Vater unser im Himmelreich (1666)
 “Den 150. Psalm teutsch, 6. Tromp: et Tympa: J. Peranda Comp:” (1670b)
- K-G** Kyrie and Gloria (1662a: Stadlmayr; 1666, 1670b: Peranda)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1666, 1670b)
- R** Collect and Epistle: I Peter 4:7–11
- Ch** *Nun freut euch, lieben Christen g’mein* (1662a, 1670b)
Erschienen ist der herrlich Tag (1666)
- R** Gospel: John 15:26–16:4a
- F** Albrici, “*Concert. Lauda anima mea*” (1662a)
 Peranda, “*Concert. Si vivo mi Jesu. â 7. 2 Sop: 1 Basso. 2 Violini 1 Viol et 1. Fagotto.*”²
 (1666)
 Peranda, “*Verleih uns Frieden gemeinlich*” (1670b)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666, 1670b)
- S/Ch** *Christ fuhr gen Himmel* (1662a, 1666, 1670b) =KO 1662
- F** Albrici, “*Mot: Domine salvum fac populum*” (1662a)
 Peranda, “*Mottet. Domine in furore tuo*” (1666)
 Peranda, “*Motett: Laudate Deum de Coelis*” (1670b)
- Ch** *Nun lob, mein Seel, den Herren* (1662a)
In dich hab ich gehoffet Herr (1666)
Wie schön leuchtet der Morgenstern (1670b)
- Bl** Collect and Blessing
- Ch** *Christ ist erstanden* (1662a)
Es ist das Heil uns kommen her, st. 11: “*Sei Lob und Ehr mit hohem Preis*” (1666, 1670b)

¹ 1670: morning worship service prior to the baptism of future Elector Friedrich August I, 15 May 1670; *D-Dla* OHMA A Nr. 12, fol. 19^r: “*Dominica Exaudi*, 1670, war den 15. May gieng für dem Hochfürstl. Tauff Actui der Gottesdienst umb halb 9. Uhr an.”

² Peranda seems to have composed two different settings of largely the same text, one for SST and the other for alto solo, both of which open with this incipit. Setting for SST: *D-Dl* Mus. 1738-E-504, 504a; *S-Uu* VMHS 2:3 (dated 1665), 79:7 (both attributed to Albrici); modern edition in Frandsen 1996. Setting for alto: *D-B* Mus. ms. 17081/12; *D-Dl* 1738-E-505; *S-Uu* VMHS 30:10; modern edition in Frandsen 1996. See Frandsen 2006, 477–78 on the conflicting attributions of this piece.

Pentecost Sunday
(with Pentecost Eve)

Pentecost Eve¹

Vigil Vespers

- V** *Deus in adjutorium meum*
- Ps** Peranda, *Laudate Dominum omnes gentes* (1664a, 1666)
Peranda, *Dixit Dominus* (1667a/c)
Albrici, *Dixit Dominus* (1673a)
Novelli, *Dixit Dominus* (1676a)
- F** Peranda, “*Concert, Fontes et omnia*” (1664a)
Peranda, “*Concert. Si diligitis me. â 3. 2. Sopra: et Basso.*” (1666)
Peranda, “*Concert. Si diligitis me*” (1667a/c)
Albrici, “*Concert: Ô bone Jesu*” (1673a)
Peranda, “*Concert. Si diligitis me*” (1676a)
- Ch** *Erbarm dich mein, O Herre Gott* (1664a)
Komm, Heiliger Geist, Herre Gott (1666, 1667a/c)
Komm, Gott Schöpfer, Heiliger Geist (1673a, 1676a)
- R** Scripture Reading (1664a: Ps 32, the “usual prayer of penitence,” Prayer of Manasseh, and Lord’s Prayer; 1666: Ps 68; 1667a/c: Joel 2:23–32, “the usual church prayer, as used in the prayer hour,” Prayer of Manasseh, and Lord’s Prayer; 1673a: Ps 87; 1676a: Ps 51)
- M** Magnificat (1664a, 1667a/c: Peranda; 1666: Kerll; 1673a: Albrici; 1676a: Novelli)
- F** Peranda, “*Concert, Si diligis me*” (1664a)
Peranda, “*Concert. Vos qui statis. â 6. 2. Sopra: et Tenore. 2 Violini et Fagotto.*” (1666)
Peranda, “*Concert. Veni Sancte Spiritus*”² (1667a/c)

¹ 1664a indicates that Peranda directed the music throughout the three-day feast; it does not include composer attributions, but all of the sacred concertos are attributed to Peranda in other sources. Thus, the liturgical settings were presumably his works as well, and they have been attributed to him here. 1664a also indicates that the chapel was decorated with greens (“Maïen”), that the altar and pulpit were draped with carmine-red paraments embroidered with gold, silver and pearls, and that the choir was draped with tapestries. In addition, it indicates that the confessionals (“gegütertete Stühle,” located to the left and right of the altar), in which members of the electoral family received communion, were each supplied with four large chairs of red velvet; see *D-Dla* Loc. 12026, fol. 396r: “[Symbol for Saturday] den 28 Maÿ am Heÿligen Abend wurde die Churfl. Schloßkirche mit Meÿen, und der Altar und Predigt Stuhl mit den Carmisienroth reich mit Goldt, Silber und Perlen gestückten *Ornat*, auch das Chor mit Tapeten bekleidet, In die zu beÿden seiten des Altars befindliche Zweÿ gegütertete Stühle, wurden in iedwede Vier große roth Sammete Stühle und haußen darvor beyder enden unterschiedene Lohenbäumkgen mit roth-sammeten Stihl Kappen, gesetzt,” (Many thanks to Christa Maria Richter for elucidating this passage and court communion protocols in general.) 1676a indicates that the chapel was decorated with greens and that the altar and pulpit were draped with green velvet paraments; on the altar stood the silver crucifix and candlesticks (*D-Dl* Msc. Dresd. Q 260, entry for 13 May; a similar description appears in *D-Dl* Msc. Dresd. K 117, fol. 50^v; there the electoral box was also decorated with green damask paraments).

² *D-Dl* Mus. 1738-E-526; modern edition in Frandsen 1996.

- Albrici, “*Concert: Venite cantemus*” (1673a)
 Peranda, “*Concert. Si vivo mi Jesu*” (1676a)
Ch *Komm, Heiliger Geist, Herre Gott* (1664a)
Spiritus Sancti gratia (1666)
Nun bitten wir den Heiligen Geist (1667a/c, 1673a, 1676a)
Bl Collect and *Benedicamus*

Pentecost Sunday³

Early Communion Service (1676a only⁴)

- P** Organ prelude
I *Erbarm dich mein, O Herre Gott*
R Collect, Reading of Ps 143, and the Prayer of Manasseh
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and distribution, during which was sung *Jesus Christus, unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Gott sei gelobet und gebenedeiet*, st. 3: “Gott geb’ uns allen seiner Gnade Segen”

Morning Worship Service⁵

- P** Organ prelude (1664a)⁶
I Bernhard, *Spiritus Domini replevit* (1662a, 1666, 1673a, 1676a) =KO 1662
Spiritus Domini replevit (1664a, 1665a/c) =KO 1662
 Peranda, *Spiritus Domini replevit* (1667a/c) =KO 1662
K Kyrie (1664a: Peranda; 1667a/c: Peranda, with two trumpets)
Ch *Ach Herr, mich armen Sünder* (1664a)
Gott der Vater wohn uns bei, st. 1 (1667a/c)
C Christe (1664a: Peranda; 1667a/c: Peranda, with two trumpets)
Ch *Ich ruf zu dir, Herr Jesu Christ* (1664a)
Gott der Vater wohn uns bei, st. 2: “Jesus Christus wohn uns bei” (1667a/c)
K Kyrie (1664a: Peranda; 1667a/c: Peranda, with two trumpets)

³1667c includes the Pentecost services (except the vigil vespers) with all of the service music, but it includes only a few composer attributions.

⁴1676a indicates that for this service, at which the electoral prince (Johann Georg III), princess, and her ladies-in-waiting received communion, the organist “preludized” (“*praeambuliret*”) until they had taken their seats near the altar, and that the prince’s solid gold chalice and other communion vessels were used; the celebrant’s chasuble was yellow-gold in color and embroidered in gold (*D-Dl*, Msc. Dresd. Q 260, entry for 14 May 1676).

⁵The description in 1664a is very similar to that in 1660a for Christmas Day; on this occasion in 1664, however, an ivory crucifix stood on the altar (*D-Dla*, Loc. 12016, fols. 396^r, 397^r).

⁶“ward die Orgel, so lange bis die Churf. Herrschaft in die zubereiteten Stühle getreten, geschlagen” (*D-Dla* Loc. 12026, fol. 397^v: for a description of these “prepared chairs,” see n.1 above.

- Ch** *Ach Gott und Herr, wie groß und schwer* (1664a)
Gott der Vater wohn uns bei, st. 3: “Heilig Geist, der wohn uns bei” (1667a/c)
- G** Gloria (1664a: Peranda; 1667a/c: Peranda, with two trumpets)
- K-G** Kyrie and Gloria (1662a: Zamponi; 1665a/c: Peranda;⁷ 1666: Peranda, with two trumpets and timpani;⁸ 1673a: Albrici, with trumpets and timpani; 1676a: Novelli, with trumpets and timpani)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1664a, 1665a/c, 1666, 1667a/c, 1673a, 1676a)
- R** Collect and Epistle: Acts 2:1–13
- Ch** *Nun bitten wir den Heiligen Geist* (1662a, 1665a/c, 1673a, 1676a) =KO 1662
Komm, Heiliger Geist, Herre Gott (1666)
- L** “*Litania musicaliter*” (1664a)
 German Litany, sung by the choirboys kneeling before the altar (1667a/c)⁹
- R** Gospel: John 14:23–31
- Cr** Credo (1662a: Zamponi; 1664a: Peranda; 1665a/c: unattributed; 1666, 1667a/c: Peranda, with two trumpets; 1673a: Albrici, with trumpets and timpani; 1676a: Peranda, with trumpets and timpani)
- Ch** *Wir glauben all an einen Gott* (1662a, 1664a, 1665a/c, 1666, 1667a/c, 1673a, 1676a)
- S/Ch** *Komm, Heiliger Geist, Herre Gott* (1662a, 1664a, 1665a/c, 1667a/c, 1673a, 1676a) =KO 1662
Nun bitten wir den Heiligen Geist (1666)
- Ch** *Allein zu dir, Herr Jesu Christ* (1664a, 1667a/c)
- F** Albrici, “*Mot. Factus est repente de Coelo*” (1662a)
 Peranda, “*Mottet. Jubilate coeli cives, jubilate, plaudite*” (1665a/c)¹⁰
 Peranda, “*Motetto. Laudate Dominum. 2. Tromp: et Tjymp:*” (1666)
 Albrici, “*Concert: Beatus vir, mit Trompeten und Paucken*” (1673a)
 Novelli, “*Motett: Consurgite*” (1676a)
- D/Ch** Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* (1664a, 1667a/c)
- Bl** Collect and Blessing (1673a)
- Ch**¹¹ *Es wolle Gott uns gnädig sein*, st. 3: “Es danke, Gott, und lobe dich” (1662a)
Es ist das Heil uns kommen her, st. 11: “Sei Lob und Ehr mit hohem Preis” (1664a, 1667a/c)
Des Heiligen Geistes reiche Gnad (1666)
Gott der Vater wohn uns bei, st. 3: “Heilig Geist, der wohn uns bei” (1673a, 1676a)

⁷ 1665a/c both indicate that Peranda directed the service music, but neither order of worship includes composer attributions. The mass settings were likely his own.

⁸ 1666: “*Kyrie, Christe, Kyrie, musicaliter. 2 Tromb: J. P.*”

⁹ “Die Lýtanei deutzsch, ward vor dem Altar von den Knaben kniend gesungen.”

¹⁰ Attributed to Peranda in 1664a and 1667a/c.

¹¹ The chorale is missing in 1665a/c.

Vespers

- V** *Deus in adiutorium meum*
- Ps** Albrici, *Laudate Dominum* (1662a)
 Peranda, *Laudate* (1664a)
 Peranda, “*Laudate pueri. 2. Tromb.*” (1666)
 Peranda, *Nisi Dominus* (1667a/c)
 Albrici, *Confitebor tibi Domine* (1673a)
 Peranda, *Laetatus sum* (1676a)
- F**¹² Albrici, “*Veni Sancte Spiritus*” (1662a)
 Peranda, “*Concert, Ad cantus, ad sonos*” (1664a)
 Peranda, “*Concert Repleti sunt omnes. â 8. 1. Alto 1. Ten: et 6. Instr.*”¹³ (1666)
 Albrici, “*Veni Sancte Spiritus*” (1673a)
 Peranda, “*Concert. Veni sancte Spiritus*” (1676a)
- Ch** *Komm, Gott Schöpfer, Heiliger Geist* (1667a/c)
- R** Scripture Reading (1662a: Acts 2:1–13; 1664a: Ps 147; 1667a/c: Ps 68; 1673a: Joel 2:23–32; 1676a: Ps 87)
- Ch**¹⁴ *Komm, Gott Schöpfer, Heiliger Geist* (1662a, 1664a, 1673a, 1676a) =KO 1662
Veni Sancte Spiritus, “lateinisch” (1667a/c)¹⁵
- S/Ch**¹⁶ *Nun bitten wir den Heiligen Geist* (1662a, 1664a, 1667a/c, 1676a) =KO 1662
*O Heiliger Geist, du höchstes Gut*¹⁷ (1666)
- M** Magnificat (1662a: Peranda; 1664a, 1666, 1667a/c: Peranda, with two trumpets and timpani; 1673a: Albrici, with trumpets and timpani; 1676a: Peranda)
- F** Albrici, “*Hymnum jucunditatis*” (1662a)
 Peranda, “*Concert, Jesu dulcis, Jesu pie*” (1664a)
 Peranda: “*Concert. O vos omnes. â 8. 2 Sop: et Basso et 5 Inst.*” (1666)
 Peranda, “*Concert: repleti sunt omnes*” (1667a/c)
 Albrici: “*Concert: Charitas Dei diffusa est*” (1673a)
 Peranda, “*Concert. Te solum aestuat*” (1676a)
- Ch** *Komm, Heiliger Geist, Herre Gott* (1662a, 1664a, 1673a) =KO 1662
Komm, Gott Schöpfer, Heiliger Geist (1666)
Nun lob, mein Seel, den Herren (1667a/c)
Es wolle Gott uns gnädig sein (1676a)
- Bl** Collect and *Benedicamus*

¹² In 1667a/c, the figural work is missing; the chorale *Komm Gott Schöpfer* precedes the reading.

¹³ *D-B Mus. ms. 17081/4; D-DI Mus. 1738-E-501, 501a; modern editions in Frandsen 1996 and 2015.*

¹⁴ The scripture reading and chorale are missing in 1666.

¹⁵ In 1667 the Latin sequence replaced the chorale.

¹⁶ The chorale is missing in 1673a.

¹⁷ The incipit, which continues “in Gott die dritt Persone,” refers either to st. 1 of a chorale by Bartholomäus Ringwaldt, which appears in the 1656 Dresden hymnal (pp. 383–84, with suggested melody “O Jesu Christ, du höchstes Gut”), or to st. 4 of *Allein Gott in der Höh’ sei Ehr*, which continues “du allerheilsamst Tröster.”

Pentecost Monday (2nd Day of Pentecost)

Morning Worship Service¹

- I** “*Veni Sancte Spiritus. Choraliter*” (1662a)
*Spiritus Sancti gratia*² (1664a, 1666, 1667a/c, 1673a, 1676a)
- K-G** Kyrie and Gloria (1662a, 1664a, 1666, 1676a: Peranda; 1667a/c: Förster; 1673a: Albrici, with trumpets)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1664a, 1666, 1667a/c, 1673a, 1676a)
- R** Collect and Epistle: Acts 10:42–48a
- Ch** *Nun bitten wir den Heiligen Geist* (1662a)
Nun freut euch, lieben Christen g’mein (1664a)
Komm, Heiliger Geist, Herre Gott (1666, 1667a/c, 1673a, 1676a)
- R** Gospel: John 3:16–21
- F** Albrici, “*Florete flores*” (1662a)
 Peranda, “*Concert, Veni Sancte Spiritus*” (1664a)
 Peranda, “*Concert: Florete flores. â 3. 2 Soprani et Ten.*” (1666)
 Peranda, “*Concert: Si vivo mi Jesu*” (1667a/c)
 Peranda: “*Concert: Repleti sunt omnes*” (1673a)
 Peranda, “*Concert. Veni Creator*” (1676a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1664a, 1666, 1667a/c, 1673a, 1676a)
- S/Ch** *Komm, Heiliger Geist, Herre Gott* (1662a, 1664a)
Nun bitten wir den Heiligen Geist (1666, 1667a/b, 1673a, 1676a)
- F** Albrici, “*Non auris audivit*” (1662a)
 Peranda, “*Motetta, Jubilate coeli cives*” (1664a)
 Peranda, “*Concert. Laudate Dominum de Coelis. 2 Tromb.*” (1667a/c)³
 Peranda: “*Motetto: Plaudite vocibus*” (1666)
 Peranda: “*Concert: Factus est repente sonitus*” (1673a)
 Bernhard, “*Motett: Charitatis Dei*” (1676a)
- Ch** *Des Heiligen Geistes reiche Gnad* (1662a, 1666)
Nun bitten wir den Heiligen Geist (1664a)
Es wolle Gott uns gnädig sein (1667a/c)
Komm, Gott Schöpfer, Heiliger Geist (1673a)
Wie schön leuchtet der Morgenstern (1676a)
- R** Collect and Blessing (1673a)
- Ch** *Gott sei uns gnädig und barmherzig* (1662a, 1664a)
Lobt Gott in seinem Heiligtum (1666)
Durch Adams Fall ist ganz verderbt, st. 6: “Ich bitt, o Herr, aus Herzensgrund” (1667a/c)
Nun lob, mein Seel, den Herren, st. 5: “Sei Lob und Preis mit Ehren” (1673a)

¹ Missing in 1665a/c.

² 1667a/b, 1673a, and 1676a include the rubric “with the German” (“mit den Deutzschen” or “mit den Teützschen”); here the German version of the hymn, *Des Heiligen Geistes reiche Gnad*, was sung in alternation with the Latin version.

³ 1667c indicates that timpani were also used.

Herr Jesu Christ, du höchstes Gut, st. 7: “Stärck mich mit deinem freuden Geist” (1676a)

Vespers⁴

- V** *Deus in adiutorium meum*
- Ps** B. Albrici, *Lauda Jerusalem* (1662a)
Peranda, *Beatus vir* (1664a)
Peranda, *Dixit Dominus* (1666)
Kerll, *Dixit Dominus* (1667a/c)
Albrici, *Laudate pueri Dominum* (1673a)
Ps 68:1–14, *choraliter* (1676a)
- F** V. Albrici, “*Diligam te Domine*” (1662a)
Peranda, “*Concert, Languet cor meum*” (1664a)
Peranda, “*Concert. Ad cantus, ad sonos. â 3. 2 Soprani et Tenore*” (1666)
Peranda, “*Concert. Cor meum haesit*” (1667a/c)
Albrici, “*Concert: Lauda anima mea Dominum*” (1673a)
- Ch** *Nun lasst uns Gott dem Herren* (1676a)
- R** Scripture Reading (1662a: Ps 68; 1664a, 1666: Ps 29; 1667a/c: Ps 51; 1673a: Ps 29; 1676a: Ps 122)
- Ch** *Komm, Heiliger Geist, Herre Gott* (1662a, 1664a, 1667a/c)
Komm, Gott Schöpfer, Heiliger Geist (1666)
Nun bitten wir den Heiligen Geist (1673a)
Es wolle Gott uns gnädig sein (1676a)
- S/Ch**⁵ *Nun bitten wir den Heiligen Geist* (1662a, 1664a, 1667a/c, 1676a)
Komm, Heiliger Geist, erfüll die Herzen (1666)⁶
- M** Magnificat (1662a: Kerll; 1664a, 1666, 1667a/c: Peranda; 1673a: Albrici, with trumpets and timpani)
“*Meine Seele erhebet den Herren*” (1676a)
- F** Albrici, “*Conc. Sperate in Deo*” (1662a)
Peranda, “*Concert, Te solum aestuat*” (1664a)
Peranda, “*Concert. Si Dominus mecum â 7. 1 Sop: 1 Alt: 1 Ten: 1 Basso et 3 Instr:*” (1666)
Förster, “*Concert. Benedicam Dom:*”⁷ (1667a/c)
Albrici, “*Concert: Si qua est consolatio in Christo Jesu*” (1673a)
- Ch** *Komm, Gott Schöpfer, Heiliger Geist* (1662a, 1664a, 1667a/c, 1676a)⁸
Nun bitten wir den Heiligen Geist (1666)

⁴ Missing in 1665a/c. In 1676 the service was sung *choraliter*; the psalm was chanted, the Magnificat was likely chanted, and a chorale replaced the sacred concerto that normally followed the concerted psalm. The more solemn service may have been in observation of the departure of the electoral prince for Vienna, which is mentioned before the order of worship for vespers.

⁵ The chorale is missing in 1673a.

⁶ Antiphon with prose text; see EGK 1971, no. 124.

⁷ *Benedicam Dominum: S-Uu* VMHS 21:10.

⁸ In 1676a, the second sacred concerto is missing; the chorale followed the Magnificat, sung in German.

BI *Komm, Heiliger Geist, Herre Gott* (1673a)
Collect and *Benedicamus*

Pentecost Tuesday (3rd Day of Pentecost)¹

Morning Worship Service

- I** *Spiritus Sancti gratia* (1662a: “choraliter”; 1664a, 1667a/b)
Komm, Gott Schöpfer, Heiliger Geist (1666)
Veni Sancte Spiritus, “with the trumpets” (1673a)
Nun freut euch lieben Christen g’mein (1676a)
- K-G** Kyrie and Gloria (1662a, 1673a: Albrici; 1664a, 1666, 1667a/c, 1676a: Peranda)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1664a, 1666, 1667a/c, 1673a, 1676a)
- R** Collect and Epistle: Acts 2:29–36
- Ch** *Komm, Gott Schöpfer, Heiliger Geist* (1662a, 1673a)
Nun lob, mein Seel, den Herren (1664a)
Komm, Heiliger Geist, Herre Gott (1666, 1667a/c, 1676a)
- R** Gospel: John 10:1–11
- F** Cavalli, “*Conc. Plaudite, cantate*” (1662a)
 Peranda, “*Concert. Sursum deorsum*,² welches der Cappellmeister Peranda ganz von neuen componiret, und das Text nach folgens zu ersehen” (1664a)³
 Peranda, “*Concert: Ad arma. â 11. 2 Sop: et Ten: et 8 Instr:*” (1666)
 Peranda, “*Concert. Fontes et omnia*” (1667a/c)
 Albrici, “*Concert: Fideles Christi milites*” (1673a)
 Peranda, “*Concert. Repleti sunt omnes*” (1676a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1664a, 1666, 1667a/c, 1673a, 1676a)
- S/Ch** *Komm, Heiliger Geist, Herre Gott* (1662a, 1673a)
Es wolle Gott uns gnädig sein (1664a)
*O Heiliger Geist, du höchstes Gut*⁴ (1666)
Nun bitten wir den Heiligen Geist (1667a/c, 1676a)
- TD** Peranda, *Te Deum laudamus*, with instruments, trumpets and timpani⁵ (1664a)
- F** Albrici, “*Mot. O quam bonum est*” (1662a)
 Peranda, “*Motetto: O bone Jesu*” (1666)
 Peranda, “*Motett. Jubilate coeli cives. 2. Tromb:*”⁶ (1667a/c)
 Albrici, “*Concert: Confitebor tibi Domine*” (1673a)
 Bernhard, “*Motett: Schaffe in mir Gott*”⁷ (1676a)

¹ In 1664 the court celebrated the birthday of Elector Johann Georg II on this day (31 May). Orders of worship for the 2nd day of Pentecost are missing in 1665a/c.

² *D-DI* Mus. 1738-E-530; modern editions in Frandsen 1996 and 2015.

³ The entire text follows in 1664a. Peranda’s *Sursum, deorsum* is the only extant work by one of the elector’s Italian Kapellmeisters for which a secure date of composition can be ascertained.

⁴ The incipit refers either to st. 1 of a chorale by Bartholomäus Ringwaldt, which appears in the 1656 Dresden hymnal (pp. 383–84, with suggested melody “O Jesu Christ, du höchstes Gut”), or to st. 4 of *Allein Gott in der Höh’ sei Ehr*, which continues “du allerheilsamst Tröster.”

⁵ Accompanied by the firing of cannon salvos; see the entry for the *Te Deum* in Services and Service Elements, above.

⁶ 1667c indicates that timpani were also used.

⁷ Likely from his *Geistliche Harmonien* (Dresden, 1665).

- Ch**⁸ *Nun bitten wir den Heiligen Geist* (1662a, 1673a)
Nun lob, mein Seel, den Herren (1666)
Erbarm dich mein, O Herre Gott (1667a/c)
Erhalt uns, Herr, bei deinem Wort (1676a)
- Bl** Collect and Blessing (1673a)
- Ch** *Lobe, mein Herz, deinen Gott*, st. 10: “Dir, Herr, zu Lob, Ehr, und Dank”⁹ (1662a)
Verleih uns Frieden gnädiglich,¹⁰ st. 2 (alt.): “Gib unserm Churfürsten und aller Obrigkeit” (1664a)
Lobt Gott in seinem Heiligtum (1666)
Nun lob, mein Seel, den Herren, st. 5: “Sei Lob und Preis mit Ehren” (1667a/c)
Durch Adams Fall ist ganz verderbt, st. 5: “Er ist der Weg, das Licht, die Pfort” (1673a)
Allein zu dir, Herr Jesu Christ, st. 4: “Ehr sei Gott in den höchsten Thron” (1676a)

Vespers¹¹

- V** *Deus in adjutorium meum*
- Ps** Albrici, *Dixit Dominus* (1662a)
Peranda, *Laetatus sum* (1664a)
Peranda, *Laudate* (1667a/c)
Albrici, *Laudate pueri Dominum* (1673a)
Bernhard, *Dixit Dominus* (1676a)
- F** Albrici, “*Con. Tu es cor meum*” (1662a)
Peranda, “*Repleti sunt omnes*” (1664a)
Peranda, “*Concert Quis dabit*” (1667a/c)
Albrici: “*Concert: O bone Jesu, verbum Patris*” (1673a)
Peranda, “*Concert. Ad cantus*” (1676a)
- Ch**¹² *Komm, Heiliger Geist, Herre Gott* (1664a)
Komm, Gott Schöpfer, Heiliger Geist (1667a/c)
Spiritus Sancti gratia, “with the German”¹³ (1673a, 1676a)
- R** Scripture Reading (1662a, 1673a: Ps 51; 1664a: Ps 143; 1667a/c: Ps 97; 1676a: Ps 84)
- M** Magnificat (1662a, 1673a: Albrici; 1664a, 1667a/c: Peranda; 1676a: Bernhard)
- F** Albrici, “*Conc. Cogita o homo*” (1662a)
Peranda, “*Concert, Florete flores*” (1664a)

⁸ Missing in 1664a.

⁹ Text: Johann Olearius (1611–84); see Fischer-Tümpel 1904–16, 4:325. The melody does not appear in Zahn.

¹⁰ This common hymn, developed by Luther from the antiphon *Da pacem Domine*, does not appear in the 1656 Dresden hymnal; for the text, see Wackernagel 1864–77, 3:21 (no. 35), and for the melody, see Zahn 1945. The second stanza (“Gib unserm Fürsten,” by Johann Walter), has been slightly altered here, and bids God to give “peace and good rule” to “our elector” rather than to “our prince.”

¹¹ Missing in 1665a/c and 1666.

¹² Missing in 1662a.

¹³ The rubric “with the German” (“mit den Deutzschen” or “mit den Teützschen”) indicates that the German version of the hymn, *Des Heiligen Geistes reiche Gnad*, was sung in alternation with the Latin version.

- Peranda, “*Concert Jesu dulcis*” (1667a/c)
 Albrici, “*Concert: Venite cantemus*” (1673a)
 Peranda, “*Concert. Dedit abyssus*” (1676a)
Ch *Komm, Heiliger Geist, Herre Gott* (1662a)
Nun lob, mein Seel, den Herren (1664a)
Nun bitten wir den Heiligen Geist (1667a/c)
Gott der Vater wohn uns bei, st. 3: “Heilig Geist, der wohn uns bei” (1673a)
Ach bleib bei uns, Herr Jesu Christ (1676a)
Bl Collect and *Benedicamus*

Feast of the Holy Trinity

Morning Worship Service

- I** Bernhard, *Benedicta sit Sancta Trinitas* (1662a, 1664a, 1665a/c, 1666, 1667a, 1673a, 1676a) = KO 1662
- K-G** Kyrie and Gloria (1662a: B. Albrici; 1664a, 1665a/c, 1666: Peranda; 1667a: Peranda, with four trumpets and timpani; 1673a: V. Albrici, with trumpets and timpani; 1676a: Peranda, with trumpets and timpani)
- R** Collect and Epistle: Romans 11:33–36
- Ch** *Gott der Vater wohn uns bei* (1662a, 1664a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- R** Gospel: John 3:1–15
- Cr** Credo (1662a, 1664a, 1665a/c, 1666: Peranda; 1667a: Peranda, with four trumpets and timpani; 1673a: V. Albrici, with trumpets and timpani; 1676a: Peranda, with trumpets and timpani)
- Ch** *Wir glauben all an einen Gott* (1662a, 1664a, 1665a/c, 1666, 1667a, 1673a, 1676a)
- S/Ch** *Allein Gott in der Höh sei Ehr*¹ (1662a, 1664a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- TD** Peranda, *Te Deum laudamus*, “*musicaliter. lateinisch.*” (1664a)
Herr Gott dich loben wir (German *Te Deum*) (1666, 1667a)
V. Albrici, *Te Deum laudamus* (Latin), with trumpets and timpani (1673a, 1676a)
- F** V. Albrici, “*Conc. Te adoramus*” (1662a)
Peranda, “*Te invocamus*” (1665a/c)
- Ch** *Es wolle Gott uns gnädig sein.* (1662a)²
- R** Collect and Blessing
- Ch** *Der du bist drei in Einigkeit* (1664a, 1665a/c, 1667a, 1673a)
Nun lob, mein Seel, den Herren, st. 5: “*Sei Lob und Preis mit Ehren*” (1666)

Vespers³

- V** *Deus in adjutorium meum*
- Ps** Peranda, *Confitebor* (1662a)
Peranda, *Dixit Dominus* (1664a)
Peranda, *Laudate pueri Dominum* (1666)
Peranda, *Beatus vir* (1667a)
Albrici, *Laudate Dominum* (1673a)
Novelli, *Laudate Dominum omnes gentes* (1676a)
- F** Albrici, “*Conc. Bonum est confiteri*” (1662a)
Peranda, “*Concert. O altitudo divitiarum*” (1664a)

¹ According to the KO 1662, *Allein Gott* was to be sung as the sermon hymn (during the pulpit service) on the Feast of the Holy Trinity, rather than as the Gloria chorale; see Spagnoli 1990, 187.

² Only 1662a includes a chorale at this point in the service.

³ Missing in 1665a/c.

- Peranda, “*Concert. Jesu misereatur. â 2. 1 Soprano et 1 Basso.*” (1666)
 Bontempi, “*Concert. Spiritus sanctus*” (1667a)
 Peranda, “*Concert: Ô altitudo*” (1673a)
 Novelli, “*Concert. Quando te videbo*” (1676a)
- R** Reading (1662a, 1664a, 1667a, 1673a, 1676a: Athanasian Creed)⁴
- Ch** *Allein Gott in der Höh sei Ehr* (1662a)
Gott der Vater wohn uns bei (1664a, 1667a, 1673a)
Nun lasst uns Gott dem Herren (1676a)
- S/Ch** *Der du bist drei in Einigkeit* (1662a, 1664a, 1667a)
Herr Gott, dich loben wir (German Te Deum), pt. 4: “Täglich, Herr Gott, wir loben dich” (1666)
Nun bitten wir den Heiligen Geist (1673a, 1676a)
- M** Magnificat (1662a, 1666: Peranda; 1664a: Kerll; 1667a: Peranda, with four trumpets and timpani; 1673a: Albrici, with trumpets and timpani; 1676a: Novelli)
- F** Albrici, “*Conc. Ave Jesu Christe*”⁵ (1662a)
 Peranda, “*Attendite*” (1664a)
 Peranda, “*Concert Florete flores. â 3. 2 Soprani et Tenore.*” (1666)
 Peranda, “*Concert Spiritus suavis*” (1667a)
 Albrici, “*Te adoramus*” (1673a)
 Novelli, “*Concert. Congaudete coelestis*” (1676a)
- Ch** *Gott der Vater wohn uns bei* (1662a)
Allein Gott in der Höh sei Ehr (1664a, 1667a)
Der du bist drei in Einigkeit (1666)
Es wolle Gott uns gnädig sein (1673a, 1676a)
- Bl** Collect and *Benedicamus*

⁴ The diary entries indicate that the reading of the Athanasian Creed (*Quicumque vult*) replaced the scripture reading at vespers on Trinity Sunday; the KO 1662 makes no mention of this practice. In 1666, the Athanasian Creed and following chorale are missing.

⁵ *D-B Mus. ms. 501/6; S-Uu VMHS 1:3, 81:49; modern edition in Frandsen 2015.*

1st Sunday after Trinity¹**Morning Worship Service**

- I** *Gott der Vater wohn uns bei* (1662a)
Es spricht der Unweisen Mund wohl (1665a)
Von Gott will ich nicht lassen (1666)
- K-G** Kyrie and Gloria (1662a: Bernhard; 1665a: Furchheim; 1666: Peranda)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666)
- R** Collect and Epistle: I John 4:16–21
- Ch** *Kommt her zu mir, spricht Gottes Sohn* (1662a, 1665a, 1666)
- R** Gospel: Luke 16:19–31
- F** Albrici, “*Concert. Si cujus*” (1662a)
 Peranda, “*Concert Quis dabit [capiti meo]*” (1665a)
 Peranda, “*Concert O altitudo divitiarum â 6. 2 Sop: 1 Basso. 2. Violini et 1 Fagot:*” (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666)
- S** Sermon
- TD** *Herr Gott, dich loben wir* (German Te Deum) (1665a)
- F** Albrici, “*Mot. Deus misereatur*” (1662a)
 Peranda, “*Motetto, Bone Jesu, dulcissime Jesu*” (1666)
- Ch** *Es spricht der Unweisen Mund wohl* (1662a)
Herzlich lieb hab ich dich, O Herr (1666)
- Bl** Collect and Blessing
- Ch** *O Vater aller Frommen* (1662a)
Gott sei uns gnädig und barmherzig (1665a, 1666)

¹ The orders of worship in the court diaries do not include sermon hymns during the Trinity season.

2nd Sunday after Trinity¹**Morning Worship Service**

- I** *Mag ich Unglück nicht widerstahn* (1662a)
Ich ruf zu dir, Herr Jesu Christ (1665a)
- K-G** Kyrie and Gloria (1662a: Stadlmayr; 1665a: Peranda)²
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a)
- R** Collect and Epistle: I John 3:13–18
- Ch** *Es ist das Heil uns kommen her* (1662a)
Kommt her zu mir, spricht Gottes Sohn (1665a)
- R** Gospel: Luke 14:16–24
- F** Cavalli, “*Concert. In virtute tua*”³ (1662a)
Peranda, “*Concert. Si Dominus mecum*” (1665a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a)
- S** Sermon
- F** Bernhard, “*Benedic anima mea*”⁴ (1662a)
Peranda, “*Mottet. Fasciculus myrrhae*” (1665a)
- Ch** *Nun lob, mein Seel, den Herren* (1662a)
Ach Gott, vom Himmel sieh darein (1665a)
- Bl** Collect and Blessing
- Ch** *Ach bleib bei uns, Herr Jesu Christ* (1662a)
Gott sei uns gnädig und barmherzig (1665a)

¹ In 1666 the Feast of St. John the Baptist fell on the 2nd Sunday after Trinity.

² 1665a often does not include a composer attribution for the Kyrie and Gloria, but it attributes the other concerted works to Peranda. In these cases, the mass movements were likely his compositions as well and thus have been attributed to him here.

³ RISM B/1: 1656¹.

⁴ *S-Uu* VMHS 82:6a.

3rd Sunday after Trinity¹
(with Vigil Vespers)

Vigil Vespers (1672b only)

- V** *Deus in adjutorium meum*
Ps Albrici, *Dixit Dominus*
F Novelli, “Ein Concert. Amor Jesus”
Ch *Ach Herr, mich armen Sünder*²
R Scripture Reading: Ps 51; Prayer of Manasseh and Lord’s Prayer
M³ Magnificat (Novelli)
Ch *Aus tiefer Not schrei ich zu dir*
Bl Collect and *Benedicamus*

Morning Worship Service

- I** *Herr Christ, der einig Gotts Sohn* (1662a)
Ach Herr, mich armen Sünder (1665a, 1666)
P Organ prelude (1672b)⁴
K-G Kyrie and Gloria (1662: Kerll; 1665a: unattributed; 1666: unattributed, “à Capella”)
K Kyrie (1672b: Novelli)
Ch *Gott der Vater wohn uns bei*, st. 1: “Gott der Vater wohn uns bei” (1672b)
C *Christe* (1672b: Novelli)
Ch *Gott der Vater wohn uns bei*, st. 2: “Jesus Christus wohn uns bei” (1672b)
K Kyrie (1672b: Novelli)
Ch *Gott der Vater wohn uns bei*, st. 3: “Heilig Geist, der wohn uns bei” (1672b)
G Gloria (1672b: Novelli)
Ch *Allein Gott in der Höh’ sei Ehr* (1662a, 1665a, 1666, 1672b)
R Collect and Epistle: I Peter 5:6–11
Ch *Erbarm dich mein, O Herre Gott* (1662a, 1666)
Ach Gott und Herr, wie groß und schwer (1665a, 1672b)
R Gospel: Luke 15:1–10
F Albrici, “*Concert. Sive vivimus, sive morimur*”⁵ (1662a)

¹ 1666: sung a cappella; 1672b: dedication of the castle chapel in Moritzburg. In 1672 the court traveled to Moritzburg, an electoral hunting residence that lies a few miles north of Dresden, for the dedication of the new castle chapel there; the dedication included vigil vespers on Saturday, 22 June, and morning and afternoon services on Sunday, 23 June. The Feast of St. John the Baptist (24 June) was also celebrated in Moritzburg (*D-Dla* OHMA N I no. 6, fols. 36^r–40^r).

² 1672b gives just “Ps. 6” and “Ps. 130” for the two chorales.

³ The figural work that should follow the Magnificat is missing.

⁴ 1672b: an organ prelude replaced the introit and accompanied the procession of the electoral party into the chapel: “Würde mit der Orgel so lange *præambuliret*, bis die Herrschafft in die Kirche” (*D-Dla* OHMA N I Nr. 6, fol. 38^r).

⁵ *D-B* Mus. ms. 17081/7 (attributed to Peranda); *D-Dl* 1821-E-500; *S-Uu* VMHS 2:2, 2:2a, 78:68; modern editions in Frandsen 1996 and 2015.

- Peranda, “*Concert. ad coelestem Hierusalem*” (1665a)⁶
 [Unattributed], “*Motetto. Quae mulier habens drachmas â Capella.*” (1666)
- Cr** Credo (1672b: Pallavicino)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666, 1672b)
- S/Ch** *Herr Jesu Christ, dich zu uns wend* (1672b)
- Ch** *Allein zu dir, Herr Jesu Christ* (1672b)
- D/Ch** Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* (1672b)
- F** Schütz, “*Aquae tuae Domine*” (1662a)
 Peranda, “*Motet, Bone Jesu*” (1665a)
 [Unattributed], “*Motetto Domine Deus meus â Capella.*” (1666)
- Ch** *Ach Gott und Herr, wie groß und schwer* (1662a)
Erbarm dich mein, O Herre Gott (1665a)
Herr Jesu Christ, du höchstes Gut (1666)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a, 1665a)
Allein zu dir, Herr Jesu Christ (1666)

Vespers (1672b only)

- V** *Deus in adjutorium meum*
- Ps** Schütz, “*Der 136. Psalm Deutsch, musicaliter mit Trompeten und Paucken, Capellmeister Heinrich Schützens.*”⁷
- F** Albrici, “*Ein Concert, Sursum deorsum*”
- R** Scripture Reading: Ps 84
- Ch** *Nun lasst uns Gott dem Herren*
- S/Ch** *Es wolle Gott uns gnädig sein*
- M** Magnificat (Albrici)
- F** Schütz, “*Der 150. Psalm Deutsch mit Trompeten und Paucken, Capellmeister Heinrich Schützens.*”⁸
- Ch** *Nun lob, mein Seel, den Herren*
- Bl** Collect and *Benedicamus*

⁶ 1665a does not include composer attributions for the concerto and the motet, but both works are attributed to Peranda in other diary entries.

⁷ Probably SWV 45, *Danket dem Herren, denn er ist freundlich*.

⁸ Possibly either SWV 38, *Alleluja, lobet den Herren*, or Schütz’s new setting of 1 January 1667 (see New Year’s Day, above).

4th Sunday after Trinity¹**Morning Worship Service**

- I** *Mensch, willst du leben seliglich* (1662a)
Ich ruf zu dir, Herr Jesu Christ (1665a)
Ach Gott, von Himmel sieh darein (1666)
- K-G** Kyrie and Gloria (1662a: Stadlmayr; 1665a: unattributed)
 [Unattributed], “*Kyrie, Christe, Kyrie, Musicaliter, 3. Gloria, so der Priester Intonirte.*” (1666)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1665a, 1666)
- R** Collect and Epistle: Romans 8:18–23
- Ch** *Vater Unser im Himmelreich* (1662a, 1665a)
Dies sind die heiligen zehn Gebot (1666)
- R** Gospel: Luke 6:36–42
- F** Albrici, “*Concert. Misericordias Domini*” (1662a)
 Peranda, “*Concert. Attendite fideles*” (1665a)
 [Unattributed (Knüpfer?)], “*Herr, wer wird wohnen, â 10.*”² (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666)
- S** Sermon
- F** Ugolini, “*Mot. Confortatus*”³ (1662a)
 Peranda, “*Motet. Domine, ne in furore tuo*” (1665a)
 [Unattributed (Knüpfer?)], “*Motetta, Aus der tieffen ruff ich Herr*” (1666)
- Ch** *Wer Gott vertraut, hat wohlgebaut* (1662a)
Erbarm dich mein, O Herre Gott (1665a)
In dich hab ich gehoffet, Herr (1666)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a, 1665a, 1666)

¹ 1666: celebrated in the Nikolaikirche in Leipzig during the visit of Johann Georg II to the city. The city Kantorei performed the church music, as indicated by a note at the end of the order of worship: “*Die Musica, wie auch folgens verrichtete die Cantorey bey der Stadt.*” Presumably the musicians were led by Leipzig Thomascantor Sebastian Knüpfer.

² Possibly *D-B Mus. ms. 11780/11*; this work is scored for eight parts (soprano, alto, bass, two cornetti, three violas, and continuo), but the inclusion of additional bass instruments could account for the ten-part scoring given in the diary. This setting also seems to have formed part of the collection of the Michaelisschule in Lüneburg, in the inventory of which it is given with the scoring soprano, alto, bass, two cornetti or violins, and four violas da gamba (thus nine parts); here a violone part may have been the tenth part (see Seiffert 1907–8, 608).

³ Possibly *Confortatus est* from *Psalmi ad vespervas et motecta* (Venice, 1630).

Feast of St. John the Baptist¹

Morning Worship Service

- I** Bernhard, *De ventre matris meae vocavit me Dominus* (1662a, 1666, 1672b, 1674, 1679a) =KO 1662
De ventre matris meae vocavit me Dominus (1665a/c) =KO 1662
Nun lob, mein Seel, den Herren (1667a)
- K-G** Kyrie and Gloria (1662a: Peranda; 1665a/c: unattributed; 1666, 1667a: Peranda, with two trumpets and timpani; 1672b: Pallavicino; 1674, 1679a: Peranda, with trumpets and timpani)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a/c, 1666, 1667a, 1672b, 1674)
- R** Collect and Epistle: Isaiah 40:1–8
- Ch** *Gelobet sei der Herr, der Gott Israel*² (1662a, 1665a/c, 1666, 1667a, 1672b, 1674, 1679a) =KO 1662
- R** Gospel: Luke 1:57–80
- Cr** Credo (1662a: Albrici; 1665: unattributed, with trumpets and timpani; 1666, 1667a: Peranda, with two trumpets; 1674, 1679a: Peranda, with trumpets and timpani)
- F** Pallavicino, “*Ein Concert. Exulta jubila*” (1672b)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1667a, 1672b, 1674, 1679a)
- S/Ch** *Es wolle Gott uns gnädig sein* (1662a, 1667a)
Herr Christ, der einig Gotts Sohn, st. 3: “Lass uns in deiner Liebe” (1665a/c)
Nun lob, mein Seel, den Herren, st. 4–5 (1666)
Herr Jesu Christ, dich zu uns wend (1672b, 1674, 1679a)
- TD** *Herr Gott dich loben wir* (German Te Deum) (1662a)
Herr Gott, dich loben wir (German Te Deum), with trumpets and timpani and cannon salvos (1665a/c, 1666, 1667a, 1679a: unattributed; 1674: Peranda)³
- F** Albrici, “*Buccinae concrepint*” (1662a)
- Bl** Collect and Blessing
- Ch**⁴ *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1662a)
Es wolle Gott uns gnädig sein (1665a/c)
Ich dank dir, lieber Herr, st. 8: “Herr Christ, dir lob ich sage” (1666)
Verleih uns Frieden gnädiglich (1667a)
Ich heb mein Augen sehnlich auf, st. 7: “Kein Übel muss begegnen dir” (1674)
Es wolle Gott uns gnädig sein, st. 3: “Es danke, Gott, und lobe dich” (1679a)

¹ Also celebrated as the name day of Elector Johann Georg II, and in 1667 as the birthday of Prince Johann Georg III. In 1672 the service was celebrated in the newly dedicated castle chapel in Moritzburg (*D-Dla* OHMA N I no. 6, fols. 39^v–40^r; see also the notes for the 3rd Sunday after Trinity).

² The canticle of Zechariah, performed as chant (1656 Dresden hymnal, p. 4).

³ See the entry for the Te Deum in Services and Service Elements, above. 1665a/c indicates that three half *Cartaunen* (half cannons or siege guns) were fired. 1674: “Herr Gott dich loben wir, *musicaliter*, mit 20 Trompeten und 3 Paar Heerpaucken, Capellmeister *Perandins Composition*.”

⁴ The chorale is missing in 1672b.

Vespers (1672b only)

- V** *Deus in adiutorium meum*
Ps Albrici, *Beatus vir*
F Albrici, “*Concert: Deus suis me pascuis*”
Ch *Wie schön leuchtet der Morgenstern*
R Scripture Reading: Ps 132
M Magnificat (Albrici)
F Albrici, “*Concert: Laudate pueri Dominum*”
Ch *Herr Christ, der einig Gotts Sohn*
Bl Collect and *Benedicamus*

5th Sunday after Trinity¹**Morning Worship Service**

- I** *Wo Gott zum Haus nicht gibt sein Gunst* (1662a, 1665a)
Aus meines Herzens Grunde (1666)
- K-G** Kyrie and Gloria (1662a: Peranda; 1665a, 1666: unattributed)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666)
- R** Collect and Epistle: I Peter 3:8–15a
- Ch** *Warum betrübst du dich, mein Herz* (1662a, 1665a)
Wo Gott zum Haus nicht gibt sein Gunst (1666)
- R** Gospel: Luke 5:1–11
- F** Carissimi, “*Concert. Quis separabit nos*”² (1662a)
Peranda, “*Concert, Cor meum haesit*” (1665a)
[Unattributed], “*Concert. Wo der Herr das Hauß nicht bauet*” (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666)
- S** Sermon
- M** Albrici, “*Mot: Deus misereatur nostri*” (1662a)
Peranda, “*Motet, Salvum [me] fac domine*” (1665a)
[Unattributed], “*Motetta, Gott sey Uns gnädig, und seegne uns*” (1666)
- Ch** *Ich ruf zu dir, Herr Jesu Christ* (1662a)
Es wolle Gott uns gnädig sein (1665a, 1666)
- Bl** Collect and Blessing
- Ch** *Ach bleib bei uns, Herr Jesu Christ* (1662a, 1666)
Gott sei uns gnädig und barmherzig (1665a)

¹ 1666: celebrated in the castle church in Torgau. Elector Johann Georg II arrived at Schloss Hartenfels in Torgau on Saturday, 13 July 1666, and attended worship in the castle church the next day; the sermon was preached by the local superintendent, Dr. Himmel, and the music was performed by the Cantorei and Stadt-Musica; see *D-Dla* Loc. 8681 Nr. 6, fols. 249^v–250^r: “darbey die Cantorey und Stadt *Musica* aufwarttete.”

² Not listed in Jones 1982.

Feast of the Visitation (2 July)

Morning Worship Service¹

- I** Bernhard, *Gaudeamus omnes in Domino* (1662a, 1666, 1676a) =KO 1662
Nun freut euch, lieben Christen g'mein (1667a)
- K-G** Kyrie and Gloria (1662a: Albrici; 1666: Peranda, with trumpets; 1667a: Peranda, with two trumpets and timpani; 1676a: Novelli, with trumpets and timpani)
- R** Collect and Epistle: Isaiah 11:1–5
- Ch** *Meine Seele erhebt den Herren* (1662a, 1666, 1667a, 1676a) =KO 1662
- R** Gospel: Luke 1:29–56
- Cr** Credo (1666: Peranda, with trumpets; 1667a: Peranda, with two trumpets and timpani)
- F** Albrici, “*Concert. Benedicte Dne. Jesu Christe*” (1662a)
Novelli, “*Concert. Laetatus sum*,” with trumpets and timpani (1676a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666, 1667a, 1676a)
- S/Ch** *Herr Christ, der einig Gotts Sohn* (1662a, 1667a, 1676a)
Herr Christ, der einig Gotts Sohn, st. 3: “Lasst uns in deiner Liebe” (1666)
- F** Albrici, *Magnificat* (1662a)
Peranda, “*Motetto. Fasciculus Myrrhae est dilectus meus*.” (1666)
Peranda, “*Motetto. congratulamini mihi omnes*” (1667a)
Novelli, “*Motett: Consurgite qui habitatis*,” with trumpets and timpani (1676a)
- Ch** *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1676a)
- Bl** Collect and Blessing
- Ch** *Durch Adams Fall ist ganz verderbt*, st. 5–7 (1662a)²
Lobt Gott in seinem Heiligtum (1666)
Herr Gott, wir loben dir, pt. 4: “Nun hilf uns Herr den Dienern dein” (1667a)
Wie schön leuchtet der Morgenstern, st. 7: “Wie bin ich doch so herzlich froh” (1676a)

Vespers³

- V** *Deus in adjutorium meum*
- Ps** Peranda, *Beatus vir* (1666)
Novelli, *Dixit Dominus* (1676a)
- F** Peranda, “*Concert. Surge propera amica â 3*.” (1666)
Novelli, “*Concert. Ad te ô clementissime Pater*” (1676a)
- Ch** *Herr Christ, der einig Gotts Sohn* (1666)
Wie schön leuchtet der Morgenstern (1676a)
- R** Scripture Reading (1666: Ps 48; 1676a: Ps 122)
- M** Magnificat (1666: Peranda, with trumpets and timpani; 1676a: Novelli)

¹ In the KO 1662, the concerted Credo (rather than a sacred concerto) follows the Gospel; the liturgical prescription in the KO 1662 for Visitation also does not include a chorale after the figural music that follows the sermon; see Spagnoli 1990, 188.

² 1662a: “Wer hoft in Gott und dem vert[raut] mit den beyden folgenden stropfen.”

³ Missing in the court diaries for 1662 and 1667.

- F** Peranda, “*Concert. Attendite fideles. â 5.*” (1666)
Novelli, “*Concert. Quando te videbo*” (1676a)
- Ch** *Von Gott will ich nicht lassen* (1666)
Danket dem Herrn, heut und allezeit (1676a)
- Bl** Collect and *Benedicamus*

6th Sunday after Trinity¹
(1662a only)

Morning Worship Service

- I** *Allein zu dir, Herr Jesu Christ*
K-G Kyrie and Gloria (Stadlmayr)
Ch *Allein Gott in der Höh' sei Ehr*
R Collect and Epistle: Romans 6:3–11
Ch *Es ist das Heil uns kommen her*
R Gospel: Matthew 5:20–26
F Carissimi, “*Concert. Militia est*”
Ch *Wir glauben all an einen Gott*
S/Ch *Erhalt uns, Herr, bei deinem Wort*
F Albrici, “*Laudate Dominum*”
Bl Collect and Blessing
Ch *Gott sei uns gnädig und barmherzig*

¹ 1666: see the Feast of Mary Magdalene, 22 July.

7th Sunday after Trinity**Early Communion Service** (1666 only)¹**I** *Allein zu dir, Herr Jesu Christ***D/Ch** Consecration and Distribution, during which was sung *Jesus Christus unser Heiland, der von uns***Bl** Collect and Blessing**Ch** *Gott sei gelobet und gebenedeiet*, st. 3: “Gott geb’ uns allen seiner Gnade Segen”**Morning Worship Service****I** *Danket dem Herrn, heut und allezeit* (1662a)*Vater Unser im Himmelreich* (1665a)*Warum betrübst du dich, mein Herz* (1666)**K-G** Kyrie and Gloria (1662: Albrici; 1665a: Peranda; 1666: unattributed)**Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1665a, 1666)**R** Collect and Epistle: Romans 6:19–23**Ch** *Vater Unser im Himmelreich* (1662a, 1666)*Warum betrübst du dich, mein Herz* (1665a)**R** Gospel: Mark 8:1–9**F** Albrici, “*Concert. Cor mundum*” (1662a)Peranda, “*Concert. O Jesu mi dulcissime*” (1665a)[Unattributed], “*Concert, Die Güte des Herrn ists, â 5*” (1666)**Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666)**S** Sermon**F** Albrici, “*Mot. Domine salvum fac*” (1662a)Kerll, “*Mottet. Laudate Dominum omnes gentes*” (1665a)[Unattributed], “*Mot: Alleluia. Danket dem Herrn, ab. 8.*” (1666)**Ch** *Herr Christ, der einig Gotts Sohn* (1662a)*Danket dem Herrn, heut und allezeit* (1665a)*Wo Gott zum Haus nicht gibt sein Gunst* (1666)**Bl** Collect and Blessing**Ch** *O Vater aller Frommen* (1662a)*Gott sei uns gnädig und barmherzig* (1665a, 1666)**Vespers** (1666 only)**V** *Deus in adjutorium meum***Ps** [Unattributed], “*Confitebor tibi Domine. Ps: 111. Mus.*”**Ch**² *Nun lasst uns Gott dem Herren*

¹ In 1666, the services were celebrated in the castle church in Torgau. The early communion service, at which Prince Johann Georg III received communion, bears the heading “Beÿ Ihrer Chur Printzl: Durchl: Communion.”

- R** Scripture Reading: Ps 103
M Magnificat, “*Musicaliter*” (unattributed)
F [Unattributed], “*Concert. Ich will dem Herren loben, a. 6.*”
Ch *Wohl dem, der in Gottesfurcht steht*
Bl Collect and *Benedicamus*

² The order of worship does not include a work of figural music following the concerted psalm.

Feast of Mary Magdalene (22 July)¹

Morning Worship Service

- I** [Unattributed], “Pro Introitu der 46. Psalm Teutsch *musiciret*”² (1650a/b)
Erbarm dich mein, O Herre Gott (1662a, 1664a, 1666) =KO 1662
Ach Herr, mich armen Sünder (1667a, 1676a)
 Schütz, “Zum Introitu den 150. Psalm nach der neuen Composition Capellmeister Schützens” (1668a)³
- K-G** Kyrie and Gloria (1650a/b: unattributed;⁴ 1662a, 1664a: Peranda; 1666: unattributed; 1667a: Peranda, with two trumpets and timpani; 1668a: unattributed; 1676a: Novelli, with trumpets and timpani)
- Ch**⁵ *Allein Gott in der Höh’ sei Ehr* (1650a/b, 1662a, 1664a, 1667a, 1668a, 1676a)
- R** Collect and Epistle: Proverbs 31:10–31 (1650a/b only: Ps 126)
- F** [Unattributed], “*Concert* deutsch Gespräch eines erschreckenen Sünders mit Christo” (1668a)
- Ch** *Ein feste Burg ist unser Gott* (1650a/b)
Ach Gott und Herr, wie groß und schwer (1662a, 1664a, 1666) =KO 1662
Allein zu dir, Herr Jesu Christ (1667a)
Erbarm dich mein, O Herre Gott (1668a)

¹1650: celebrated throughout Saxony as a Festival of Thanksgiving (“Danckfest”) marking the end of the Thirty Years’ War and the departure of Swedish troops from the electorate. The feast was also celebrated at court as the name day of the electress (the spouses of both Johann Georg I and II were named Magdalena Sibylla). Neither 1665a nor 1665c includes an order of worship for this feast, but 1665c does indicate that the service was celebrated in the Stadtkirche of the Saxon town of Schneeberg during the elector’s extended visit there. On this occasion, the “middle court preacher,” Valentin Heerbrandt, preached the sermon, and Peranda led the Hofkapelle in performances of concerted music during the service. Subsequent entries indicate that the court musicians under the direction of Peranda performed the church music in the Schneeberg Stadtkirche on nearly every Sunday and apostle’s day between 22 July and 24 August, after which they were sent back to Dresden; see Frandsen 2007, 32–33. 1666 indicates that the service was celebrated in the castle church in Torgau, where local musicians were likely responsible for the music; the diary does not include any composer attributions.

² Possibly a work of Schütz; a setting of *Ein feste Burg* (SWV *deest*) by the composer survives in the Ratschulbibliothek in Zwickau; three of the eight vocal parts are extant. RISM gives the siglum as *D-Z Mu 2193*; Möller 1984, 7, gives the source as Mus. 80.3 (Nr. 50), and Roland Wilson gives it as Mus. 69.2.38 (see Schütz, *Praetorius: Reformationsmesse: Mass for the Reformation Jubilee, Dresden 1617*; Musica Fiata, La Capella Ducale, Roland Wilson, dir.; Deutsche Harmonia Mundi and Sony Music 88843021592, 2014, compact disc).

³ Here the order of worship deviates from that prescribed in the KO 1662, as on this day the court celebrated the arrival of Duke August (the elector’s brother) in Dresden and the newly concluded Peace of Aachen. The composition of Schütz is lost (see Rifkin-Linfield 2001).

⁴ 1650 indicates that the Kyrie, Christe, and Kyrie were “*Vocaliter und Instrumentaliter concertiret*,” after which the words “Ehre sei Gott in der Höhe, und Friede auf Erden” were “*musiciret*” by six discantists, whereupon instead of the Latin Gloria, the hymn *Allein Gott in der Höh’ sei Ehr* was sung with the congregation.

⁵ The Gloria chorale is missing in 1666.

- Auf meinen lieben Gott* (1676a)
- R** Gospel: Luke 7:36–50 (1650a/b only: Ps 68)
- F** [Unattributed (Schütz?)], “und dann *Vocaliter* und *Instrumentaliter* auch mit dem Trompeten Chor der 136. Psalm teutsch *musiciret*” (1650a/b)⁶
- L** German Litany (1662a: unattributed; 1664a: Peranda, “*musicaliter*”)
- Cr** Credo (1668a: unattributed)
- F** [Unattributed], “*Conc*: Ach H[err] straff mich nicht, d[er] 6. Psalm” (1666)
Peranda, “*Concert*: *Ô. Jesu mi dulcißime*” (1667a)
Novelli, “*Concert. Audite peccatores*” (1676a)
- Ch** *Wir glauben all an einen Gott* (1650a/b, 1662a, 1664a, 1666, 1667a, 1668a, 1676a)
- S/Ch**⁷ *Nun lob, mein Seel, den Herren; Es wolle Gott uns gnädig sein* (1650a/b)⁸
Ich heb mein Augen sehlich auf, st. 4: “Der treue Hüter Israel” (1662a)
Es wolle Gott uns gnädig sein (1664a)
Durch Adams Fall ist ganz verderbt, st. 6–7 (1666)⁹
Nun lob, mein Seel, den Herren (1668a)
Herr Jesu Christ, dich zu uns wend (1676a)
- Ps** Ps 66:8–14 sung (recited) by a tenor (1650a/b)¹⁰
- TD** *Herr Gott, dich loben wir* (German *Te Deum*) (1650a/b, 1662a, 1664a, 1666, 1668a: with trumpets and timpani;¹¹ 1676a) =KO 1662
- F** Albrici, “*Mot. Ante oculos tuos Dn.*” (1662a)
Peranda, “*Mottet. Flavit Auster*” (1664a)
[Unattributed], “*Motetto. Nun dancket alle Gott*” (1666)
Peranda, “*Motett: Flavit Auster: 4. Tromb: et Tjymp:*” (1667a)
Novelli, “*Motett: Ad arma mortales,*” with trumpets and timpani (1676a)
- Ch** *Nun lob, mein Seel, den Herren* (1667a)
- Bl** Collect and Blessing
- Ch** *Erhalt uns, Herr, bei deinem Wort* (1650a/b)
Es ist das Heil uns kommen her, st. 11: “Sei Lob und Ehr mit hohem Preis” (1662a)
Nun lob, mein Seel, den Herren, st. 5: “Sei Lob und Preis mit Ehren” (1664a, 1676a)
Auf meinen lieben Gott (1666)
Erbarm dich mein, o Herre Gott, st. 5: “Kein leiblich Opfer von mir heischt” (1667a)

⁶ A planning document for this service (*D-Dla*, OHMA N IV Nr. 1, fol. 10) strongly suggests that the work performed was Schütz’s setting of Ps 136, *Danket dem Herrn* (SWV 45), from the *Psalmen Davids* of 1619: “Nach dieser *Lection* kan *vocaliter* und *instrumentaliter* auch mit angeführten Trompeter Chor *musiciret* werden, den 136. Psalm, Dancket dem Herrn den er ist freundlich, worinnen die Wortt |: denn seine güte weret ewiglich:| vielfältig *repetiret werden.*” See also Rifkin-Linfield 2001.

⁷ Missing in 1667a.

⁸ The two chorales were sung before and after the sermon, in each case before the silent Lord’s Prayer.

⁹ 1666: “Predigt, vor dem V[ater] U[nser] ich bitt O Herr aus herzen grundt. 2. Versic:”

¹⁰ “Nach der Predigt sang ein Tenorist *recitativè* folgende Wortte aus dem 66. Psalm” (verses 8–14 follow). The term “*recitativè*” likely indicates that the psalm was recited to a psalm tone rather than sung in recitative.

¹¹ 1668a adds “undt Mousqueten gegeben worden,” and gives the three spots at which the guns were fired: (1) at the word “Holy,” (2) at “Daily, Lord God,” and (3) at the end of the service, during the singing of the chorale stanzas.

Es ist das Heil uns kommen her, st. 11–12 (1668a)

Vespers (1650a/b only)¹²

- I** *Es wolle Gott uns gnädig sein*, “with the congregation”
R Scripture Reading: Ps 147
Ps [Unattributed (Schütz?)], Ps 126, “Wenn der Herr die Gefangenen Zions,”¹³ “deutsch musiciret”
S/Ch *Nun lob, mein Seel, den Herren; Wär Gott nicht mit uns diese Zeit*¹⁴
M German Magnificat, “Vocaliter und Instrumentaliter musiciret”
Ch *Nun lasst uns Gott dem Herren*, “with the congregation”
Bl Collect and Blessing
Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis”

Vespers (1664a only)¹⁵

- V** *Deus in adjutorium meum*
Ps “Latin Psalm”
F “Concerto or Motet”
Ch *Aus tiefer Not schrei ich zu dir*
R Scripture Reading: Ps 103
M “Magnificat”
F “Motet”
Ch *Nun lob, mein Seel, den Herren*
Bl Collect and *Benedicamus*

¹² This service predates the KO of 1662 and differs significantly in its content from the later vesper services.

¹³ Possibly a lost work of Schütz; a setting of this psalm is listed under his name in the 1662 Weimar inventory: “Wenn o H. die gefangen. a 6 *voc.* 6 *instr.* H. *Sag.*”; see Aber 1921, 159, and Rifkin-Linfield 2001.

¹⁴ The two chorales were sung before and after the sermon, in each case before the silent Lord’s Prayer.

¹⁵ The order of worship gives no specifics about the figural music.

8th Sunday after Trinity**Morning Worship Service**

- I** *Vater unser im Himmelreich* (1662a)
O Herre Gott, dein göttlich Wort (1665a)
- K-G** Kyrie and Gloria (1662a: Bertali; 1665a: unattributed)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a)
- R** Collect and Epistle: Romans 8:12–17
- Ch** *O Herre Gott, dein göttlich Wort* (1662a)
Ach Gott, vom Himmel sieh darein (1665a)
- R** Gospel: Matthew 7:15–23
- F** Albrici, “*Conc. Lauda anima mea Dn.*” (1662a)
 Peranda, “*Concert. Jesu dulcis, [Jesu pie]*” (1665a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a)
- S** Sermon
- F** Bernhard, “*Mot. Salvum me fac*”¹ (1662a)
 Peranda, “*Motet: Deleantur [de libro viventium]*” (1665a)
- Ch** *Ich heb mein Augen sehnlich auf* (1662a)
Erhalt uns, Herr, bei deinem Wort (1665a)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a)
Ach bleib bei uns, Herr Jesu Christ (1665a)

¹ Possibly *Salvum me fac Domine, S-Uu VMHS 80:70*.

9th Sunday after Trinity**Morning Worship Service¹**

- I** *Es spricht der Unweisen Mund wohl* (1662a)
Ach Gott, tu dich erbarmen (1664a)
- K-G** Kyrie and Gloria (1662a: B. Albrici; 1664a: unattributed)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1664a)
- R** Collect and Epistle: I Corinthians 10:6–13 (or 1–13)
- Ch** *Vater unser im Himmelreich* (1662a)
Allein zu dir, Herr Jesu Christ (1664a)
- R** Gospel: Luke 16:1–9
- F** V. Albrici, “*Conc. Sive vivimus, sive morimur*” (1662a)
Peranda, “*Ein Concert Florete flores*” (1664a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1664a)
- S** Sermon
- Ch** *Herr Gott, dich loben wir* (German Te Deum) (1664a)
- F** V. Albrici, “*Mot. O quam bonum et quam dulce*” (1662a)
Peranda, “*Eine Motteta Victoria, so von hierzu componiret*”² (1664a)
- Ch** *Ach Gott, vom Himmel sieh darein* (1662a)
- Bl** Collect and Blessing
- Ch** *Ach bleib bei uns, Herr Jesu Christ* (1662a)
Es ist das Heil uns kommen her, st. 11: “*Sei Lob und Ehr mit hohem Preis*” (1664a)

¹ 1664a: “[Sunday], the 7th [of August]. The Feast of Thanksgiving was celebrated on account of the second victory [in the Fourth Austro-Turkish War] of the main Christian army and the corps of Field Marshall Souchse [Jean-Louis Raduit de Souches] against the Turks, which took place on one day, 1 August (22 July)” (*D-Dla Loc.* 12026, fol. 406^v).

² “composed for this occasion.”

10th Sunday after Trinity¹**Morning Worship Service**

- I** *Erbarm dich mein, O Herre Gott* (1662a)
Nimm von uns, Herr, du treuer Gott (1666)
- K-G** Kyrie and Gloria (1662a, 1666: Palestrina)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1666)
- R** Collect and Epistle: I Corinthians 12:1–11
- Ch** *An Wasserflüssen Babylon* (1662a, 1666)
- R** Gospel: Luke 19:41–48
- Cr** Credo (1662a: Palestrina)
- F** [Unattributed], “*Concert â Solo.*” (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666)
- S** Sermon
- F** Palestrina, “*Mot: Exaltabo Te*” (1662a)
 Palestrina, “*Mottet. Congrega Domine*” (1666)
- Ch** *Ach Gott und Herr, wie groß und schwer* (1662a)
Ach lieben Christen, seid getrost (1666)
- Bl** Collect and Blessing
- Ch** *Verleih uns Frieden gnädiglich* (1662a, 1666)

¹ KO 1662 indicates that the service on the 10th Sunday after Trinity was to be sung a cappella; see Spagnoli 1990, 178. This reflects a practice in Lutheranism of observing this day as a penitential Sunday due to its associations with the destruction of Jerusalem; see Mildenerger 2004, 57–66, 158–68.

11th Sunday after Trinity¹**Morning Worship Service**

- I** *Allein zu dir, Herr Jesu Christ* (1662a)
Es ist das Heil uns kommen her (1666)
- K-G** Kyrie and Gloria (1662a: Albrici; 1666: Peranda)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1666)
- R** Collect and Epistle: I Corinthians 15:1–10
- Ch** *Erbarm dich mein, O Herre Gott* (1662a, 1666)
- R** Gospel: Luke 18:9–14
- F** Albrici, “*Concert. Omnis caro foenum*”² (1662a)
- Cr** Credo (1666: Peranda)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666)
- S** Sermon
- F** Fabri, “*Mot. Laudate pueri*” (1662a)
 Peranda, “*Mottet Deleantur de libro viventium*” (1666)
- Ch** *Ach Herr, mich armen Sünder* (1662a)
Allein zu dir, Herr Jesu Christ (1666)
- Bl** Collect and Blessing
- Ch** *Ach bleib bei uns, Herr Jesu Christ* (1662a)
Gott sei uns gnädig und barmherzig (1666)

¹ In 1666 the services on the 11th through the 15th Sundays after Trinity were celebrated in the electoral house on the *Schlossgasse* in Dresden, across from the castle; worship resumed in the castle chapel on the Feast of St. Michael, 29 September. The diary for 1666 does not indicate the reason for this; it is likely that some renovation work had been undertaken in the chapel.

² *D-B* Mus. ms. 501/13; *D-Dl* Mus. 1821-E-501/502; *S-Uu* VMHS 81:51; also attributed to Samuel Capricornus in *Continuatio theatri musici* (Würzburg, 1669); modern editions in Frandsen 1996 and 2015, Newton 2004.

12th Sunday after Trinity¹**Morning Worship Service**

- I** *Aus tiefer Not schrei ich zu dir* (1662a)
Durch Adams Fall ist ganz verderbt (1666)
 Schütz-Becker Ps 121, “Ich heb mein Augen sehnlich auf” (1676b)
- K-G** Kyrie and Gloria (1662a, 1666: Peranda; 1676b: Novelli)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1666, 1676b)
- R** Collect and Epistle: Corinthians 3:4–9
- Ch** *Durch Adams Fall ist ganz verderbt* (1662a)
Nun lob, mein Seel, den Herren (1666)
Ich ruf zu dir, Herr Jesu Christ (1676b)
- R** Gospel: Mark 7:31–37
- F** Albrici, “*Currite sitiennes*” (1662a)
 Peranda, “*Concert. Dedit abyssus. â 4. 2 Sop: 2 Baß:*” (1666)
 Novelli, “*Concert. Florete fragrantibus.*” (1676b)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666, 1676b)
- S/Ch** *Herr Jesu Christ dich zu uns wend* (1676b)
- F** Ugolini, “*Confortatus*” (1662a)
 Peranda, “*Motett. Propitiare Domine.*” (1666)
 Novelli, “*Motett: Accurite gentes.*” (1676b)
- Ch** *Nun lob, mein Seel, den Herren* (1662a, 1676b)
Auf meinen lieben Gott (1666)
- Bl** Collect and Blessing (all years)
- Ch** *Gott sei uns gnädig und barmherzig* (1662a)
Es ist das Heil uns kommen her, st. 11: “Sei Lob und Ehr mit hohem Preis” (1666)
Verleih uns Frieden gnädiglich (1676b)

¹ On this day in 1676, the dedication of the recently renovated small chapel of Duke Georg of Saxony in the *Vorsaal* of the castle took place in Meissen.

13th Sunday after Trinity**Morning Worship Service**

- I** *Auf meinen lieben Gott* (1662a)
Es ist das Heil uns kommen her (1666)
- K-G** Kyrie and Gloria (1662a: Bernhard; 1666: Peranda)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1666)
- R** Collect and Epistle: Galatians 3:15–22
- Ch** *Es ist das Heil uns kommen her* (1662a)
Herzlich lieb hab ich dich, O Herr (1666)
- R** Gospel: Luke 10:23–37
- F** Peranda, “*Concert. Si Dominus*” (1662a)
Peranda, “*Concert. Jesu dulcis â 6. 1. Sop: 1 Alto. 1 Tenore 2 Viole. et. 1 Violtagambe*” (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666)
- S** Sermon
- F** Albrici, “*Mot: Laudate pueri Dominum*” (1662a)
Peranda, “*Motett. Salvum me fac deus.*” (1666)
- Ch** *Es wolle Gott uns gnädig sein* (1662a)
Ich ruf zu dir, Herr Jesu Christ (1666)
- Bl** Collect and Blessing
- Ch** *Ach bleib bei uns, Herr Jesu Christ* (1662a)
Gott sei uns gnädig und barmherzig (1666)

14th Sunday after Trinity¹**Morning Worship Service**

- I**² *Nun lob, mein Seel, den Herren* (1662a)
Wenn wir in höchsten Nöten sein (1666)
- K-G** Kyrie and Gloria (1662a, 1666: Peranda)
- K** Kyrie (1677: Albrici)
- Ch** “Der 6. Ps: Ach Herr, mich armen Sünder” (1677)
- C** Christe (1677: Albrici)
- Ch** “Der 51. Ps; Erbarm dich mein, O Herre Gott” (1677)
- K** Kyrie (1677: Albrici)
- Ch** “Der 130. Ps: Aus tiefer Not schrei ich zu dir” (1677)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1666, 1677)
- R** Collect and Epistle: Galatians 5:16–24
- Ch** *Allein zu dir, Herr Jesu Christ* (1662a)
Erbarm dich mein, O Herre Gott (1666)
- L** German Litany “*Musicaliter*” (1677)
- R** Gospel: Luke 17:11–19
- F** Albrici, “*Concert. Tu es cor meum*” (1662a)
Peranda, “*Concert. O vos omnes. â 8. 2 Sop: e Baßo. 2. Violini. 2. Violen: et 1 Violad:*” (1666)
- Cr** Credo (1677: Albrici)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666, 1677)
- S/Ch** *Es wolle Gott uns gnädig sein*, st. 3: “Es danke, Gott, und lobe dich” (1662a)
“Herr Jesu Christ, dich zu uns wend” (1677)
- F** Palestrina, “*Mot. Tua Deus potentia*” (1662a)
Peranda, “*Mottet. Fasciculus*” (1666)
- TD** *Herr Gott, dich loben wir* (German Te Deum) (1662a)
- Ch** *Allein zu dir, Herr Jesu Christ* (1666, 1677)
- D/Ch** Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* (1677)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a, 1666)
Es ist das Heil uns kommen her, st. 11: “Sei Lob und Ehr mit hohem Preis” (1677)

Vespers (1677 only)

- V** *Deus in adjutorium meum*
- Ps** Albrici, *Beatus vir*
- F** Albrici, “*Concert: Currite sitiennes*”

¹ In 1677 Albrici directed the music in the morning service and at vespers; he was presumably the composer of the concerted mass movements, although he is not identified as such.

² Missing in 1677.

R Scripture Reading: Ps 111
Ch *Nun lasst uns Gott dem Herren*
S/Ch *Es wolle Gott uns gnädig sein*
M Magnificat (Albrici)
Ch³ *Danket dem Herren heut und allezeit*
Bl Collect and *Benedicamus*

³ The concerto following the Magnificat is missing.

15th Sunday after Trinity**Early Communion Service** (1677 only)

- I** *Aus tiefer Not schrei ich zu dir*¹
R Collect, Ps 51, and Prayer of Manasseh
Ch *Allein zu dir Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Gott sei gelobet und gebenedeiet*, st. 3: “Gott geb’ uns allen seiner Gnade Segen”

Morning Worship Service

- I** *Es spricht der Unweisen Mund wohl* (1662a)
Kommt her zu mir, spricht Gottes Sohn (1666)
Vater unser im Himmelreich (1677)
K-G Kyrie and Gloria (1662a: Stadlmayr; 1666: Peranda; 1677: Novelli)
Ch *Allein Gott in der Höh’ sei Ehr* (1662a, 1666, 1677)
R Collect and Epistle: Galatians 5:25–6:10
Ch *Vater Unser im Himmelreich* (1662a)
Warum betrübst du dich, mein Herz (1666, 1677)
R Gospel: Matthew 6:24–34
F Albrici, “*Conc: Sive vivimus*” (1662a)
Peranda, “*Concert. Deus misereatur*” (1666)
Novelli, “*Concert: Consolare Domine, oder Amor Jesu. J. de Novelli.*”² (1677)
Ch *Wir glauben all an einen Gott* (1662a, 1666, 1677)
S/Ch *Herr Jesu Christ, dich zu uns wend* (1677)
TD *Herr Gott, dich loben wir* (German *Te Deum*) (1662a)
F Peranda, “*Mottet. Bone Jesu, dulcissime Jesu*” (1666)
Novelli, “*Motett: O quam mihi est. J. de Novelli.*” (1677)
Ch *Vater unser im Himmelreich* (1666)
In dich hab ich gehoffet Herr (1677)
Bl Collect and Blessing
Ch *Ach bleib bei uns, Herr Jesu Christ* (1662a)
Es ist das Heil uns kommen her, st. 11: “Sei Lob und Ehr mit hohem Preis” (1666)
Ach lieben Christen, seid getrost, st. 5: “Dein Seel bedenck, bewahr dein Leib” (1677)

¹ “nach dem *Praembulo* auf der Orgel ward gesungen 1. Aus tieffer noth schrey ich zu dier ...” etc.

² It is not clear why both titles are given.

16th Sunday after Trinity**Morning Worship Service**

- I** *Mitten wir im Leben sind* (1662a, 1666)
- K-G** Kyrie and Gloria (1662a: Bernhard; 1666: Peranda)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1666)
- R** Collect and Epistle: Ephesians 3:13–21
- Ch** *Ach lieben Christen, seid getrost* (1662a)
Was mein Gott will, das gescheh allzeit (1666)
- R** Gospel: Luke 7:11–17
- F** Albrici, “*Conc: Omnis caro foenum*” (1662a)
Peranda, “*Concert: Si Dominus mecum*” (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666)
- S** Sermon
- F** Peranda, “*Mot. Bone Jesu*” (1662a)
Peranda, “*Mottet. Plaudite vocibus*” (1666)
- Ch** *Ich ruf zu dir, Herr Jesu Christ* (1662a)
Herzlich lieb hab ich dich, O Herr (1666)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a)
O Gott, der du mit großer Macht beherrschest Tod und Leben, st. 13: “Herr, meinen Geist befehl ich dir” (1666)¹

¹ Johann Rist, *Himlische Lieder*, part 3 (Lüneburg, 1642; music by Johann Schop); the chorale does not appear in the 1656 Dresden hymnal; melody: Zahn 4607.

17th Sunday after Trinity

Morning Worship Service¹

- I** *Mensch, willst du leben seliglich* (1662a)
Ach Gott, vom Himmel sieh darein (1665a)
Ein feste Burg ist unser Gott (1666)
- K-G** Kyrie and Gloria (1662a: Stadlmayr; 1665a: Peranda; 1666: unattributed)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a, 1666)
- R** Collect and Epistle: Ephesians 4:1–6
- Ch** *Wo Gott der Herr nicht bei uns hält* (1662a, 1665a, 1666)
- R** Gospel: Luke 14:1–11
- F** Carissimi, “*Conc. Surgamus, eamus*” (1662a)
Peranda, “*Concert, Cor meum haesit*” (1665a)
[Unattributed], “*Concert: Es steh Gott auf, daß seine Feinde zerstreuet*” (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666)
- S** Sermon
- F** Bernhard, “*Mot. Adversum me*” (1662a)
Peranda, “*Mottet, ante oculos tuos [Domine]*” (1665a)
[Unattributed], “*Motetto Laßet uns loben die berühmten Leute ... Sir: 44*” (1666)
- Ch** *Es wolle Gott uns gnädig sein* (1662a)
In dich hab ich gehoffet, Herr (1665a, 1666)
- Bl** Collect and Blessing
- Ch** *Es ist das Heil uns kommen her*, st. 11: “*Sei Lob und Ehr mit hohem Preis*” (1662a)
O Vater aller Frommen (1665a)
Ach bleib bei uns, Herr Jesu Christ (1666)

¹ 1666: celebrated in the castle church in Torgau.

18th Sunday after Trinity¹
(with Vigil Vespers)

Vigil Vespers (1662a only)

- V** *Deus in adjutorium meum*
Ps Ps 84, “Choraliter”
Ch *Nun lob, mein Seel, den Herren*
Ch *Ach Herr, mich armen Sünder*
R Scripture Reading: Ps 51, “usual” prayer, Prayer of Manasseh, and Lord’s Prayer
M German Magnificat, “Choral[iter]”
Ch *Ach Gott und Herr, wie groß und schwer*
Bl Collect and *Benedicamus*

Morning Worship Service

- I** Schütz, “Zum Introitu. Intonirte der Prediger den 100. Ps. Jauchzet dem Herrn. Chor[us] respondirt. H. Sagitt:”² (1662a/b)
Dies sind die heiligen zehn Gebot (1665a)
K Kyrie (1662a/b: Albrici)
Ch *Nun lob, mein Seel, den Herren* (1662a/b)
C Christe (1662a/b: Albrici)
Ch *Ich ruf zu dir, Herr Jesu Christ* (1662a/b)
K Kyrie (1662a/b: Albrici)
Ch *Nimm von uns, Herre Gott* (1662a/b)
K Kyrie (1662a/b: Peranda)³
Ch *Allein Gott in der Höh’ sei Ehr* (1662a, 1665a)
R Collect and Epistle: I Corinthians 1:4–9
L German Litany, “musicaliter” (1662a/b: Albrici)
Ch *Nun freut euch, lieben Christen g’mein* (1665a)
R Gospel: Matthew 22:34–46
Cr Credo (1662a: Albrici)
F Peranda, “Concert. *Te solum aestuat*” (1665a)
Ch *Wir glauben all an einen Gott* (1662a, 1665a)
S/Ch *Wie schön leuchtet der Morgenstern*, st. 5: “Herr Gott Vater, mein Starker Held”

¹ 1662a/b indicate that on this date (28 September) was dedicated the castle church in Dresden, newly renovated by court architect Wolf Caspar von Klengel (1630–91), and that the elector and his family received communion after the sermon. 1662b adds that Albrici directed the music, and that all of his works were newly composed for the occasion (“darauf wird den Gottesdienst folgenden gestalt gehalten, worbey, sowohl nach Mittags bey der Vesper die Music der Churf. Capellmeister *Vincenzo Albrici* dirigiret, und alles von neuen darzu *componiret*.”)

² Wording from 1662a. The composition is lost (see Rifkin-Linfield 2001). The psalm may have been performed with trumpets; see Fürstenau 1871, 59.

³ 1662a/b: No mention is made of the Gloria here.

- (1662a/b)
- Ch** *Allein zu dir, Herr Jesu Christ* (1662a/b)
- F** Peranda, “*Motett. Fremitae [ad arma currite]*” (1665a)
- Ch** *Herr Christ, der einig Gotts Sohn* (1665a)
- D/Ch** Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* (1662a/b)
- Bl** Collect and Blessing
- Ch** “Hierauf intonirte der Prediger des Herr Gott dich loben wir. Chor[us] respondiret, und ward das Lied ganz abgesungen”⁴ (1662a/b)
Nun lob, mein Seel, den Herren, st. 5: “Sei Lob und Preis mit Ehren” (1665a)

Vespers (1662a only)

- V** *Deus in adjutorium meum*
- Ps** Albrici, *Beatus vir*, with trumpets and timpani⁵
- F** Albrici, “*Concert. Quantus honor*”
- R** Scripture Reading: Ps 84
- Ch** *Nun lasst uns Gott dem Herren*
- S/Ch** *Ich heb mein Augen sehulich auf*, st. 7: “Kein Übel muss begegnen dir”
- M** Magnificat, with trumpets and timpani (Albrici)⁶
- F** Albrici, “Ein deutsch *Concert*, ... Herr erbarme dich doch meiner”⁷
- Ch** *Es wolle Gott uns gnädig sein*
- Bl** Collect and *Benedicamus*

⁴ The German *Te Deum*; wording from 1662a.

⁵ 1662a does not include the trumpets and timpani in the psalm and Magnificat; these are taken from Fürstenau 1871, 61.

⁶ The Magnificat is unattributed in the diary but was presumably also a work of Albrici.

⁷ 1662a does not include the title of the concerto, which is drawn from Fürstenau 1871, 60: “Ein deutsch *Concert*, auch des Capellmeister Albrici *Composition*, Herr erbarme dich doch meiner.”

Feast of St. Michael (29 September)

Early Communion Service (1678a only)¹

- I** Schütz-Becker Ps 6
Ch *Kyrie, Gott Vater in Ewigkeit*
Ch Intonation of the Latin Gloria, followed by *All Ehr und Lob soll Gottes sein*
R Collect and Epistle²
L German Litany (sung by the choirboys kneeling before the altar)
R Gospel
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis”

Morning Worship Service

- I** Bernhard, *Benedicite Domino omnes* (1662a, 1676a, 1677) =KO 1662
 Peranda, *Benedicite Domino omnes Angeli ejus* (1666) =KO 1662
K-G Kyrie and Gloria (1662a: Albrici; 1666: Peranda; 1677: Albrici, with trumpets and timpani)
Ch *Allein Gott in der Höh’ sei Ehr* (1662a, 1666, 1676a, 1677)
K Kyrie (1676a: Albrici)
Ch “Der 6. Ps: Ach Herr, mich armen Sünder” (1676a)
C Christe (1676a: Albrici)
Ch “Der 51. Ps: Erbarm dich mein, o Herre Gott” (1676a)
K Kyrie (1676a: Albrici)
Ch “Der 130. Ps: Aus tiefer Not schrei ich zu dir” (1676a)
R Collect and Epistle: Revelation 12:7–12
Ch *Nun lob, mein Seel, den Herren* (1662a, 1677) =KO 1662
Wer in dem Schutz des Höchsten sitzt (1666)
L “Litaneÿ Teütsch. *musicaliter*. V[incenzo] A[lbrici]” (1676a)
R Gospel: Matthew 18:1–10
F Carissimi, “*Conc. Militia est vita*” (1662a)
Ch *Ein feste Burg ist unser Gott* (1666)³
Cr Credo (1666: Peranda; 1676a: Albrici; 1677: Albrici, with trumpets and timpani)
Ch *Wir glauben all an einen Gott* (1666, 1676a, 1677)
S/Ch *Aus meines Herzens Grunde*, st. 5: “Dein Engel lass auch bleiben” (1662,⁴ 1666)

¹ The diary indicates that Albrici directed the music in the morning worship service and vespers on the following morning, but it does not include the orders of worship.

² The Epistle and Gospel were likely those read in the morning worship service.

³ Normally a sacred concerto or motet stood in this spot.

⁴ 1662: “Dein heiliger Engel bleibe.” This wording of the incipit was also found in other sources at this

- Herr Jesu Christ, dich zu uns wend* (1676a, 1677)
- F** Albrici, “*Mot. Factum est proelium*”⁵ (1662a; 1677 with trumpets and timpani)
Peranda, “*Mottet. Factum est proelium*”⁶ (1666)
- Ch** *Allein zu dir, Herr Jesu Christ* (1676a)
- D/Ch** Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* and *Nun lasst uns Gott dem Herren* (1676a)⁷
- Ch** *Wer in dem Schutz der höchsten sitzt*⁸ (1662)
Nun lob, mein Seel, den Herren (1666)
Ich heb mein Augen sehnlich auf (1677)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a, 1666, 1677) =KO 1662
Gott sei gelobet und gebenedeiet (1676a)

Vespers

- V** *Deus in adjutorium meum* (1666, 1677)
- Ps** Albrici, *Confitebor tibi Domine* (1662a)
Peranda, *Beatus vir* (1666)
Albrici, *Dixit Dominus* (1676a)
Albrici, *Beatus vir* (1677)
- F** Albrici, “*Conc. Conflictu mem.*” (1662a)
Peranda, “*Concert. Factum est â 6. 2 Sop: e Basso. 2 Violi et 1. Fagotte*” (1666)
Albrici, “*Concert. Dum proeliaretur*” (1676a)
Albrici, “*Concert: Dum proeliaret[ur] Michael*” (1677)
- R** Scripture Reading (1662a: Ps 91; 1666, 1677: Ps 34; 1676a: Ps 103)
- Ch** *Ich heb mein Augen sehnlich auf* (1662a)
Es wolle Gott uns gnädig sein (1666)
Es stehn vor Gottes Thron (1676a, 1677)
- S/Ch** *Nun lob, mein Seel, den Herren*, st. 4: “*Die Gottes Gnad alleine*” (1662a)
Ach lieben Christen, seid getrost, st. 5: “*Dein Seel bedenk, bewahr dein Leib*” (1666)
Es wolle Gott uns gnädig sein (1676a, 1677)
- M** Magnificat (1662a: unattributed; 1666: Peranda; 1676a, 1677: Albrici, with trumpets and timpani)
- F** Albrici, “*Concert. O bone Jesu*” (1662a)
Peranda, “*Concert. Ô fideles â 6. 1 Sop: 1 Alt: 1 Ten: 1 Basso et 2 Violini.*” (1666)
Albrici, “*Concert. Angeli, arch Angeli*” (1676a)
Albrici, “*Concert: Angeli archangeli*” (1677)
- Bl** Collect and *Benedicamus*

time; see Johannes Schrader, *New verbessert und vollständig gantz Außführlich Kirchen Formular*, pt. 3 (Helmstadt, 1670), 232.

⁵ CZ-Pkřiz XXXV A 55.

⁶ D-B Mus. ms. 17081/1; S-Uu VMHS 61:14, 61:16.

⁷ Both chorales were sung during the distribution.

⁸ See *Invocavit* (1st Sunday of Lent) above, n. 2.

Ch *Christe, du bist der helle Tag* (1662, 1666)
 Herr Gott, dich loben alle wir (1676a, 1677)

19th Sunday after Trinity¹**Morning Worship Service**

- I** *Aus tiefer Not schrei ich zu dir* (1662a, 1666)
K-G Kyrie and Gloria (1662a: Albrici; 1666: Peranda)
Ch *Allein Gott in der Höh' sei Ehr* (1662a, 1666)
R Collect and Epistle: Ephesians 4:22–28 (or 17–32)
Ch *Erbarm dich mein, O Herre Gott* (1662a)
Ich ruf zu dir, Herr Jesu Christ (1666)
R Gospel: Matthew 9:1–8
F Albrici, “*Ave, ave, Jesu Christi*” (1662a)
Peranda, “*Concert. Si vivo mi Jesu*” (1666)
Ch *Wir glauben all an einen Gott* (1662a, 1666)
S Sermon
F Bernhard, “*Mot: Miserere mei*” (1662a)
Peranda, “*Motett. Beati omnes qui timent [Dominum]*” (1666)
Ch *Ich ruf zu dir, Herr Jesu Christ* (1662a)
Nun lob, mein Seel, den Herren (1666)
Bl Collect and Blessing
Ch *Ach bleib bei uns, Herr Jesu Christ* (1662a)
Gott sei uns gnädig und barmherzig (1666)

¹ 1666: celebrated in the castle chapel in Dresden; the service included a thanksgiving for the wedding of Prince Johann Georg III, which took place in Copenhagen on 9 October 1666.

20th Sunday after Trinity¹**Morning Worship Service**

- I** *Herr Christ, der einig Gotts Sohn* (1662a)
Ach Gott vom Himmel, sieh darein (1666)
 Schütz, “The middle court preacher, Samuel Benedict Carpzov, intoned “Jauchzet dem Herrn” before the altar, and thereupon as the introit the Hofkapelle performed the composition of the late Kapellmeister Heinrich Schütz on Ps 136 in Luther’s translation, “Danket dem Herrn, denn er ist freundlich, und seine Güte währet ewiglich,” etc.”² (1679b)
- Ch** *Nun lob, mein Seel, den Herren* (1679b)
- K-G** Kyrie and Gloria (1662a, 1666: Peranda; 1679b: Albrici, with trumpets and timpani)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1666, 1679b)
- R** Collect and Epistle: Ephesians 5:15–21
- Ch** *Wie schön leuchtet der Morgenstern* (1662a, 1666)
Wo Gott der Herr nicht bei uns hält (1679b)
- R** Gospel: Matthew 22:1–14
- F** Peranda, “*Conc. Quis dabit oculis*” (1662a)
- Cr** Credo (1666: Peranda; 1679b: Albrici, with trumpets and timpani)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666, 1679b)
- S/Ch**³ *Ein feste Burg ist unser Gott; Wår Gott nicht mit uns diese Zeit* (1679b)⁴
- F** Peranda, “*Mot: Fasciculus mirrhæ*” (1662a)
 Peranda, “*Motteto. Ante oculos tuos*” (1666)
 Albrici, Ps 150, with trumpets and timpani (1679b)
- Ch** *Nun lob, mein Seel, den Herren* (1662a)
Nun lasst uns Gott dem Herren (1666)
Herr Gott dich loben wir (German Te Deum), with trumpets and timpani (1679b)
- Bl** Collect and Blessing⁵

¹ 1666 indicates that on this date the new positive organ installed on the right side of the choir balcony was used for the first time; two such organs were ultimately placed in the balcony, and both are visible in the well-known engraving of the chapel by David Conrad. In 1679 the service marked the signing of treaties that established the Peace of Nijmegen; see Möller 2013b, 177.

² “*Intonirte der mittlere Hoff=Prediger, M. S. B. Carpzovius, vor dem Altar: Jauchzet dem Herrn: und ward darauff zum Introitu von der Capelle der 136. Psalm deutsch nach Lutheri version und Capellm. Heinr. Schützens seel. composition, mit Trompeten und Paucken von anfang biß zu ende musiciret: Dancket dem Herrn, denn er ist freundlich, und seine Güte wäret ewiglich, etc.*” The psalm setting referenced may have been SWV 45.

³ The pulpit service in 1662 did not include a chorale.

⁴ In the pulpit service in 1679, the sermon itself was followed by confession and absolution as well as by prayers of thanksgiving and intercession; the second chorale, *Wår Gott nicht mit uns*, preceded the silent Lord’s Prayer that followed the sermon.

⁵ In 1679 the final collect was introduced with a sung versicle and response, which reflects a common practice at the time: “*Hierauff ward vor dem Altar intoniret: Wir loben Gott den Vater, Sohn, und heil. Geist, Halleluja, und als auff dem Chore geantwortet worden.*” (The response, “*Und preisen ihn von nun*

Ch *Gott sei uns gnädig und barmherzig* (1662a)
Es ist das Heil uns kommen her, st. 11: “Sei Lob und Ehr mit hohem Preis” (1666)
Erhalt uns, Herr, bei deinem Wort (1679b)

Vespers (1666 and 1679b only)

V *Deus in adjutorium meum*⁶
Ps Peranda, *Dixit Dominus Domino meo* (1666)
 Johann Georg II, *Laudate Dominum omnes gentes*,⁷ with trumpets and timpani (1679b)⁸
F Peranda, “*O Jesu mi [dulcissime] â 6. 2 Sop: 1 Alt 2. Violini et 1. Viol da gamba*” (1666)
 Albrici, “*ein Concert: Moveantur cuncta Sursum &c.*” (1679b)
Ch *Nun lasst uns Gott dem Herren* (1679b)
R Scripture Reading: Ps 111 (1666); Ps 147 (1679b)
Ch *Nun lob, mein Seel, den Herren* (1666)
Danket dem Herren heut und allezeit (1679b)
S⁹ *Es wolle Gott uns gnädig sein; Verleih uns Frieden gnädiglich* (1679b)
M Magnificat (1666: Peranda; 1679b: Albrici, with trumpets and timpani)
F Peranda, “*Concert Attendite fideles â 5. 2 Sop: 1 Alt. 1 Ten: et 1 Bass.*” (1666)
 Albrici, “*Concert: Anima nostra, sicut passer, erepta est &c.*” (1679b)
Ch *Wer Gott vertraut, hat wohlgebaut* (1666)
Wie schön leuchtet der Morgenstern (1679b)
Bl Collect and *Benedicamus*¹⁰
Ch *Gott sei uns gnädig und barmherzig* (1679b)

an bis in Ewigkeit, Halleluja,” is not given in the source.)

⁶ 1679b clearly establishes that the Hofkapelle delivered the response to the versicle: “*Intonirte der dritte Hoff=Prediger M. G. Green vor dem Altar: Deus in adjutorium meum intende. Und nachdem der Chor, wie bräuchlich, darauf geantwortet.*”

⁷ *D-B Mus. ms. 30210.*

⁸ 1679b: “*ex composit. Sereniss. Elect. Sax. JOH. GEORGII II.*”

⁹ The pulpit service in 1666 did not include a chorale.

¹⁰ 1679b: the collect sung at the morning service was sung again here.

21st Sunday after Trinity¹
(with Vigil Vespers)

Vigil Vespers (1665a/c only)²

- V** *Deus in adjutorium meum*
Ps Ps 46, *Deus nostra spes et fortitudo, choraliter*
F Peranda, “Ein Concert”
Ch *Erhalt uns, Herr, bei deinem Wort*
R Reading of Ps 79 and 51, “prayer hour” prayer, and the Prayer of Manasseh
M Magnificat (Peranda)
Ch *Ach Gott und Herr, wie groß und schwer*
Bl Collect and *Benedicamus*

Morning Worship Service

- I** *Wohl dem der in Gottesfurcht steht* (1662a)
 “As the Introit, the middle court preacher, Valentin Heerbrandt, intoned “Make a joyful noise to the Lord” (“Jauchzet dem Herrn”) before the altar, after which the choir answered musically and performed the entirety of Ps 100, which was newly composed for the occasion by Kapellmeister Schütz; the rest of the music in the morning and afternoon was directed by Kapellmeister Peranda, all his own compositions.”³ (1665a/c)
Kommt her zu mir, spricht Gottes Sohn (1666)
K Kyrie (1665a/c: Peranda, with trumpets and timpani)
Ch *Ach Herr, mich armen Sünder* (1665a/c)
C Christe (1665a/c: Peranda, with trumpets and timpani)
Ch *Erbarm dich mein, o Herre Gott* (1665a/c)
K Kyrie (1665a/c: Peranda, with trumpets and timpani)
Ch *Aus tiefer Not schrei ich zu dir* (1665a/c)
G Gloria (1665a/c: Peranda, with trumpets and timpani)
K-G Kyrie and Gloria (1662a: Albrici; 1666: Peranda)
Ch *Allein Gott in der Höh’ sei Ehr* (1662a, 1665a/c, 1666)
R Collect and Epistle: Ephesians 6:10–17

¹ The 21st Sunday after Trinity in 1662 was the occasion of the wedding of Princess Erdmuth Sophie, the daughter of Elector Johann Georg II, to Margrave Christian Ernst of Brandenburg. On this date in 1665, all of Saxony celebrated a “Festival of Praise and Thanksgiving” (“Lob- und Danckfest”) to mark the 1664 Treaty of Vasvár (Eisenburg), which ended the Fourth Austro-Turkish War. The new psalm setting by Schütz was likely SWV 493.

² In 1665 both the vigil and Sunday vespers took the form of the German vespers given in KO 1662; see Spagnoli 1990, 176.

³ 1665c: “Zum Introitu, Intonirte der mitlere Hoff=Prediger Valentin Heerbrandt vor dem Altar, Jauchzet dem Herrn, worauff der Chor *Musicaliter* antwortet, und dem 100. Psalm vollents *absolvirte*, deßen *Composition* der Cappellmeister Schütze, itzo hierzu von neuen gemacht, die übrige *Musica* verrichtete der Cappellmeister Peranda, Vor: und Nach=mittags, alles seine *Composition*.”

- Ch** *Vater unser im Himmelreich* (1662a)
Ein feste Burg ist unser Gott (1665a/c)
Ich ruf zu dir, Herr Jesu Christ (1666)
- R** Gospel: John 4:47–54
- Cr** Credo (1665a/c: Peranda, with trumpets and timpani)
- F** Albrici, “*Venite cantemus*” (1662a)
 Peranda, “*Concert Languet cor meum*” (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666)
- S/Ch** *Ich heb mein Augen sehnlich auf*, st. 5: “Vor allem Unfall gnädiglich” (1662a)
Erhalt uns, Herr, bei deinem Wort (1665a/c)
- Ch** *Allein zu dir, Herr Jesu Christ* (1665a/c)
- F** Albrici, “*Jubilate Deo*” (1662a)
 Peranda, “*Motet: Propitiare [Domine]*” (1666)
- D** *Jesus Christus, unser Heiland, der von uns* (1665a/c)
- Ch** *Nun lob, mein Seel, den Herren* (1662a)
Ich heb mein Augen sehnlich auf (1666)
- Bl** Collect and Blessing
- Ch** *Durch Adams Fall ist ganz verderbt*, st. 6: “Ich bitt, o Herr, aus Herzensgrund” (1662a)
Gott sei uns gnädig und barmherzig (1665a/c, 1666)

Vespers (1665a/c only)

- V** *Deus in adjutorium meum*
- Ps** Peranda, “a Latin Psalm, *Musicaliter*.”
- F** Peranda, “*Concert*.”
- Ch** *Nun lasst uns Gott dem Herren*
- S/Ch** *Wo Gott der Herr nicht bei uns halt; Erhalt uns, Herr, bei deinem Wort*⁴
- M** Magnificat (Peranda)
- Ch** *Nun lob, mein Seel, den Herren*
- Bl** Collect and *Benedicamus*

⁴ 1665a/c indicate that both chorales (likely the first stanza of each) were sung during the pulpit service, before the silent recitation of the Lord’s Prayer that both preceded and followed the sermon: “5. Predigt, welche der dritte Hoff Prediger verrichtete, und vor dem Vater Unser, Wo Gott der Herr nicht bey Uns helt, 6. Nach der Predigt, vor dem Vater Unser, Erhalt uns Herr bey deinem Wortt.”

22nd Sunday after Trinity

Morning Worship Service

- I** *Ach Gott und Herr, wie groß und schwer* (1662a)
Ach Herr, mich armen Sünder (1665a)
- K-G** Kyrie and Gloria (1662a: B. Albrici; 1665a: unattributed)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1665a)
- R** Collect and Epistle: Philippians 1:3–11
- Ch** *Vater Unser im Himmelreich* (1662a, 1665a)
- R** Gospel: Matthew 18:23–35
- F** V. Albrici, "*Conc: Sive vivimus, sive morimur*" (1662a)
 Peranda, "*Concert Si Deus pro nobis*" (1665a)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a)
- S** Sermon
- F** V. Albrici, "*Mot: Reboent aethera*" (1662a)
 Peranda, "*Mottet: Homo vanitatis similis factus*" (1665a)
- Ch** *Ich ruf zu dir, Herr Jesu Christ* (1662a)
Aus tiefer Not schrei ich zu dir (1665a)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a, 1665a)

Reformation Day¹

Morning Worship Service²

- I** *Ein feste Burg ist unser Gott* (1662a, 1666, 1676a)
Ch *Kyrie, Gott Vater in Ewigkeit* (1662a, 1666, 1676a)
Ch *Allein Gott in der Höh sei Ehr* (1662a, 1666, 1676a)
R Collect and Reading of a text selected by the Senior Court Preacher (1662a: Revelation 18:1–24; 1666: II Samuel 23:1–20; 1668e: Daniel 11:36–40; 1676a: Revelation 11:3–19)³
Ch *O Herre Gott, dein göttlich Wort* (1662a, 1666, 1676a)
R A text in place of the Gospel, selected by the Senior Court Preacher (1662a: Ps 115; 1666: Revelation 14; 1667d: Isaiah 60:23; 1668e: II Kings 2:19–22; 1676a: II Thessalonians 2:1–17)⁴
Ch *Nun lob, mein Seel, den Herren* (1662a, 1666)
Ch *Wir glauben all an einen Gott* (1662a, 1666)
S/Ch⁵ *Durch Adams Fall ist ganz verderbt, st. 7: “Mein Füssen ist dein heiligs Wort”* (1662a)
Herr Jesu Christ, dich zu uns wend (1676a)
Ch *Erhalt uns, Herr, bei deinem Wort* (1662a, 1666, 1676a)

¹ In 1667, on the 150th anniversary of Martin Luther’s nailing of the 95 Theses to the castle door in Wittenberg, Johann Georg II decreed that the event was to be commemorated annually on 31 October throughout Saxony; see Christian Gerber, *Historie der Kirchen-Ceremonien in Sachsen* (Dresden and Leipzig, 1732), 227. 1667d includes the following description (but no order of worship): “Donnerstag den 31. [Oktober]. Wurd früh und in gegenwart der sämmtlichen Anwesenden Chur= und Fürstl= Gnädigsten Herrschafft, auff Chur=Fürstl. Sächßl. Gnädigste Anordnung, Eine Jährliche Danck= und Gedächtnüß Predigt, auß dem Propheten Jesaia am 60. cap: v. 23 genommen, durch den Herrn Ober=Hof=Predigern Dr. Geÿern abgeleget und gehalten, und darinnen die grosse Wolthat und Güte Gottes, welche Er in diesen Landen Ao. 1517 eben an Diese[m] Tage, so mit Anschlagung der *Theses* an der Schloß=Kirchen zu Wittenberg, wieder den Pöpstischen Ablaß=Crämern Tätzeln, durch den Seel. Herrn *D. Mart: Lutherum* den Anfang genommen, hat herfür leuchten lassen, hiedurch das Christliche Reformation= Werck angerichtet worden, in einem Zierlichen und außführlichen Bericht und Sermon gedacht und referiret: und ward zum Beschluß das *Te Deum Laudamus* Teüttsch abgesungen” (*D-Dla* OHMA O IV Nr. 21, entry for 31 October). In his castle chapel in Dresden, however, Johann Georg II had already introduced an annual celebration of the Reformation by 1660: “[Mittwoch] den 31. [Octobris]. Begiengen Sr: Churf. Durchl: die wieder betagte Jahres Zeit feÿerlich, da vor 143. Jahren Dr: Luther seel. gedächtnüs zum erstenmahl seine *Theses* wieder dem Ablaß Krähmer, Johann Tezeln öffentlich angeschlagen” (*D-Dl* Msc. Dresd. Q 239, entry for 31 October 1660). The court diaries of Elector Johann Georg I (r. 1611–56) include no references to such an annual commemoration.

² The KO 1662 prescribes the form of the worship service and all the hymns except that sung during the sermon; see Spagnoli 1990, 191–92. It is unknown whether the Italian musicians (all Catholics) were required to participate in this service.

³ 1668e, entry for 31 October (description without order of worship); the description also indicates that the organ was used with the hymns (likely only to introduce them), without other instruments (“Ging also der Gottes-Dienst an, dabey man zu den Teüttschen Liedern die Orgel doch ohne Instrumenta gebraucht”).

⁴ 1667d includes a description and the sermon text, but no order of worship.

⁵ Not given in 1666.

- Bl** Collect and Blessing.
Ch *Ach bleib bei uns, Herr Jesu Christ* (1662a, 1666, 1676a)

23rd Sunday after Trinity¹**Early Communion Service** (1676a only)²

- P** Organ prelude
I *Ach Herr, mich armen Sünder*
R Collect, Reading of Ps 32, and the Prayer of Manasseh
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Gott sei gelobet und gebenedeiet*, st. 3: “Gott geb’ uns allen seiner Gnade Segen”

Morning Worship Service

- I** *Es wolle Gott uns gnädig sein* (1662a)
Es spricht der Unweisen Mund wohl (1666)
“Der 150. Psalm mit Trompeten und Paucken, *Giuseppe Perande Composition.*” (1668c)
Vater Unser im Himmelreich (1676a)
K-G Kyrie and Gloria (1662a: Albrici; 1666: Peranda; 1668c: Peranda, with trumpets and timpani; 1676a: Albrici, with trumpets and timpani)
Ch *Allein Gott in der Höh’ sei Ehr* (1662a, 1666, 1668c, 1676a)
R Collect and Epistle: Philippians 3:17–21
Ch *Wo Gott der Herr nicht bei uns hält* (1662a, 1666)
Nun freut euch, lieben Christen g’mein (1668c)
Gott der Vater, wohn uns bei (1676a)
R Gospel: Matthew 22:15–22
F Albrici, “*Conc. Jubilate, cantate*” (1662a)
Peranda, “*Concert. Exurgat Deus. â 3. 1. Sop: 1 Alto et 1. Ten.*” (1666)
Peranda, “*Concert*” (1668c)³
Albrici, “*Concert. Liberasti nos Domine*” (1676a)
Ch *Wir glauben all an einen Gott* (1662a, 1666, 1668c)
S/Ch *Nun lob, mein Seel, den Herren*, st. 4: “Die Gottes Gnad alleine” (1662a)

¹ On this day in 1662, the court celebrated the birthday (1 November) of Electress Magdalena Sibylla. On this day in 1668, the baptism of future elector Johann Georg IV took place; the order of worship is composed in the future tense and does not include all of the titles of the figural music. In 1676 the service took place during the meeting of the provincial diet (*General Landtag*) in Dresden.

² 1676a indicates that Electoral Princess Anna Sophie and her ladies-in-waiting received communion in this service; the organ was played as she entered and until she took her seat near the altar; covering the altar was a yellow gold parament embroidered in white gold, on which the “ordinary” silver crucifix and candlesticks stood, as well as the electoral prince’s solid gold chalice and other communion accoutrements; the service was celebrated by the middle court preacher, Johann Andreas Lucius, who wore a yellow-gold chasuble embroidered in gold (*D-DI* Msc. Dresd. Q 260, entry for 29 October 1676).

³ Both concertos are unattributed but were likely works of Peranda; the document is composed in the future tense, and the specific works had evidently not yet been decided upon.

- Es wolle Gott uns gnädig sein* (1668c)
Herr Jesu Christ, dich zu uns wend (1676a)
- TD** *Herr Gott, dich loben wir* (German *Te Deum*) (1662a)
- F** Albrici, “*Deus misereatur nostri*” (1662a)
 Peranda, “*Mottet. Domine, ne in furore tuo*” (1666)
 Peranda, “*Concert*” (1668c)
 Albrici, “*Motett: Recordare mei Domine,*” with trumpets and timpani (1676a)
- Ch** *In dich hab ich gehoffet, Herr* (1666)
Wie schön leuchtet der Morgenstern (1668c)
Erhalt uns, Herr, bei deinem Wort (1676a)
- Bl** Collect and Blessing
- Ch** *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1662a, 1668c)
Ach bleib bei uns, Herr Jesu Christ (1666)
Nimm von uns, Herr, du treuer Gott, st. 7: “Leit uns mit deiner rechten Hand” (1676a)

24th Sunday after Trinity¹**Morning Worship Service**

- I** *Von Gott will ich nicht lassen* (1662a)
Ach wie elend ist unser Zeit (1666)
- K-G** Kyrie and Gloria (1662a: B. Albrici; 1666: Peranda)
- Ch** *Allein Gott in der Höh' sei Ehr* (1662a, 1666)
- R** Collect and Epistle: Colossians 1:9–14
- Ch** *Es wolle Gott uns gnädig sein* (1662a)
Herr Jesu Christ, wahr' Mensch und Gott (1666)
- R** Gospel: Matthew 9:18–26
- F** V. Albrici, “*Conc: Gaudete, exultate*” (1662a)
Peranda, “*Concert. Quis dabit. à 5. 1. Alt 1 Ten: 1 Bass et 2 Violini.*” (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1666)
- S/Ch** *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1662a)
- TD** *Herr Gott, dich loben wir* (German *Te Deum*) (1662a)
- F** V. Albrici, “*O quam bonus est*” (1662a)
Peranda, “*Motett. Plaudite*” (1666)
- Ch** *Auf meinen lieben Gott* (1666)
- Bl** Collect and Blessing
- Ch** *Nun lob, mein Seel, den Herren*, st. 4: “Die Gottes Gnad alleine” (1662a)
Vater unser im Himmelreich, st. 8: “Von allen Übel uns erlös” (1666)

¹ In 1662 this service included a thanksgiving for the conclusion of the celebration of the wedding of Princess Erdmuth Sophie (“9. November, Da die Dancksagung wegen durch Gottes Gnade wohlverrichteten Hochfürstl: Beylagers geschach”).

25th Sunday after Trinity**Morning Worship Service** (1662a only)

- I** *Es wird schier der letzte Tag herkommen*
K-G Kyrie and Gloria (Stadlmayr)
Ch *Allein Gott in der Höh' sei Ehr*
R Collect and Epistle: I Thessalonians 4:13–18
Ch *Es ist gewisslich an der Zeit*
R Gospel: Matthew 24:15–28
F Carissimi, “*Conc: Audite Sancti*”¹
Ch *Wir glauben all an einen Gott*
S Sermon
F Fabri, “*Mot: Laudate pueri*”
Ch *Nun lob, mein Seel, den Herren*
Bl Collect and Blessing
Ch *Ach bleib bei uns, Herr Jesu Christ*

¹ RISM B/1: 1645², *R. Floridus canonicus ... sacras cantiones* (Rome, 1651), 1656².

26th Sunday after Trinity**Morning Worship Service** (1662a only)

- I** *Gott hat das Evangelium gegeben*
K-G Kyrie and Gloria (Bernhard)
Ch *Allein Gott in der Höh' sei Ehr*
R Collect and Epistle: II Peter 3:3
Ch *Es ist gewisslich an der Zeit*
R Gospel: Matthew 25:31–46
F Albrici, “*Conc: Currite sitientes*”
Ch *Wir glauben all an einen Gott*
S Sermon
F Schütz, “*Mot: Aquae tuae Domine. H. Sagitt.*”
Ch *Es wolle Gott uns gnädig sein*
Bl Collect and Blessing
Ch *Ach bleib bei uns, Herr Jesu Christ*

27th Sunday after Trinity

Epistle: I Thessalonians 5:1–11; Gospel Matthew 25: 1–13

No orders of worship appear in the court diaries for this Sunday (which occurs quite rarely).

Apostles' Days

St. Thomas the Apostle (21 December) (1675 only)¹

Morning Worship Service

- I** Schütz-Becker Ps 75
Ch *Kyrie, Gott Vater in Ewigkeit* =KO 1662
Ch *All Ehr und Lob soll Gottes sein* =KO 1662
R Collect and Epistle: Ephesians 1:3–6
Ch *Ich ruf zu dir, Herr Jesu Christ*
R Gospel: John 20:24–29
F Furchheim, “*Concert. Thoma, dieweil du mich gesehen*”
Ch *Wir glauben all an einen Gott*
S Sermon
F Furchheim, “*Concert. Machet die Thore weit*”
Ch *Nun komm, der Heiden Heiland*
Bl Collect and Blessing

Conversion of St. Paul (Apostles' Day, 25 January)

Morning Worship Service

- I** Schütz-Becker Ps 25, st. 1–5 (1665a/c), Becker Ps 78, st. 8 (1676a)²
Ch *Kyrie, Gott Vater in Ewigkeit* (1665a/c, 1676a) =KO 1662
Ch *All Ehr und Lob soll Gottes sein* (1665a/c, 1676a) =KO 1662
R Collect and Epistle: Acts 9:1–22
Ch *Aus tiefer Not schrei ich zu dir* (1665a/c)
O Herre Gott, dein göttlich Wort (1676a)
R Gospel: Matthew 19: 27–29
F Peranda, “*Concert, Saulus ad huc spirans*” (1665a/c)
 Peranda, “*Concert. Si Dominus mecum*” (1676a)
Ch *Wir glauben all an einen Gott* (1665a/c, 1676a)
S Sermon
F Peranda, “*Concert, Bone Jesu*” (1665a/c)
 Furchheim, “*Concert. Alle die Gottselig leben wollen*” (1676a)

¹ The KO 1662 established guidelines for the celebration of apostles' days: “If [an Apostle's] day falls on a Sunday, it shall be omitted that year. If it falls on a Monday, Tuesday, or Wednesday, however, it shall be celebrated on Wednesday. If it falls on Thursday, Friday, or Saturday, it shall be celebrated on Friday”; see Spagnoli 1990, 190–91. In 1675 St. Thomas the Apostle's day fell on a Tuesday and was thus celebrated on Wednesday (22 December).

² “Der 78. Psalm vers 8. D^f. Beckers”; the entry likely refers to the Schütz-Becker psalm, which is stipulated in the KO 1662.

- Ch** *Wo Gott der Herr nicht bei uns hält* (1665a/c)
Erhalt uns, Herr, bei deinem Wort (1676a)
Bl Collect and Blessing

St. Matthias the Apostle (24 February)

Morning Worship Service

- I** *In dich hab ich gehoffet, Herr* (1665a/c)³
 Schütz-Becker Ps 81, st. 1–6 (1676a)
Ch *Kyrie, Gott Vater in Ewigkeit* (1665a/c, 1676a) =KO 1662
Ch *All Ehr und Lob soll Gottes sein* (1665a/c, 1676a) =KO 1662
R Collect and Epistle: Acts 1:15–26
Ch *Es spricht der Unweisen Mund wohl* (1665 a/c)
Kommt her zu mir, spricht Gottes Sohn (1676a)
R Gospel: Matthew 11:25–30
S Sermon
F Peranda, “*Concert, Si Dominus mecum*” (1665a/c)
 Müller, “*Motett: O Jesu Christe, Gottes Sohn*”⁴ (1676a)
Ch *Wir glauben all an einen Gott* (1665a/c, 1676a)
S Sermon
F Capellini, “*Motetta, Lauda plena*” (1665a/c)
 Kittel, “*Concert. Kombt her zu mir, alle die ihr mühselig und beladen seyð*”
Ch *Erhalt uns, Herr, bei deinem Wort* (1665a/c, 1676a)
Bl Collect and Blessing

SS. Peter and Paul, Apostles (29 June) (1676a only)⁵

Morning Worship Service

- I** Schütz-Becker Ps 64
Ch *Kyrie, Gott Vater in Ewigkeit* =KO 1662
Ch *All Ehr und Lob soll Gottes sein* =KO 1662
R Collect and Epistle: Acts 12:1–11 (or Galatians 1:11–20)
Ch *O Herre Gott, dein göttlich Wort*
R Gospel: Matthew 16:13–19
F Furchheim, “*Concert. So du mit deinem Munde be.*”⁶

³ Probably Schütz-Becker Ps 31.

⁴ *D-B Mus. ms.* 30184.

⁵ 1676a: celebrated on Friday, 30 June, according to the guidelines laid down in the KO 1662; see Spagnoli 1990, 190–91.

⁶ “So du mit deinem Munde bekennest Jesum”

- Ch** *Wir glauben all an einen Gott*
S Sermon
F Furchheim, “*Motett: Groß ist der Herr*”
Ch *Erhalt uns, Herr, bei deinem Wort*
Bl Collect and Blessing

St. James the Apostle (25 July)

Morning Worship Service

- I** Becker Ps 75 (1666)⁷
 Schütz-Becker Ps 98 (1676a)
Ch *Kyrie, Gott Vater in Ewigkeit* (1666, 1676a) =KO 1662
Ch *All Ehr und Lob soll Gottes sein* (1666, 1676a) =KO 1662
R Collect and Epistle: I Corinthians 4:9–15
Ch *In dich hab ich gehoffet, Herr* (1666)
Ich ruf zu dir, Herr Jesu Christ (1676a)
R Gospel: Matthew 20:20–28
F [Unattributed], “*Concert. Deus refugium nostrum et liberator et â 3 voc cum 3 Inst:*” (1666)
 Furchheim, “*Concert. Alle die gottselig leben wollen*” (1676a)
Ch *Wir glauben all an einen Gott* (1666, 1676a)
S Sermon
F⁸ Furchheim, “*Motett: Wer will uns scheiden*” (1676a)
Ch *Ach Gott, wie manches Herzeleid* (1666)
In dich hab ich gehoffet, Herr (1676a)
Bl Collect and Blessing

Prayer Hour (1666 only)

- V** *Deus in adjutorium meum*
Ch *Ach Herr, mich armen Sünder*
Ch *Erbarm dich mein O Herre Gott*
R Ps 51, “common” prayer and Prayer of Manasseh⁹
Ch *Aus tiefer Not schrei ich zu dir*
Ch *Ach Gott und Herr, wie groß und schwer*
Bl Collect and Blessing

⁷ Likely the Schütz-Becker psalm.

⁸ 1666 lacks the second figural work.

⁹ 1666: “Ward verlesen vor dem Altar, der 51. Psalm, das Gemeine: und das gebeth Manaße.”

St. Bartholomew the Apostle (24 August) (1665d only)¹⁰

Morning Worship Service

- K-G** Kyrie and Gloria (unattributed)
R Collect and Epistle: I Corinthians 12:27–31a
Ch *Wo Gott der Herr nicht bei uns hält*¹¹
R Gospel: Luke 22:24–30
F Peranda, “*Concert. Ad caelestem Hieru[salem]*”
Ch *Wir glauben all an einen Gott*
S Sermon
F Peranda, “*Motet: Plaudite vocib[us]*”
Bl Collect and Blessing
Ch *Gott sei uns gnädig und barmherzig*

St. Matthew the Apostle (21 September)

Morning Worship Service (1676a only; entry for Friday, 22 September)¹²

- I** Becker Ps 106, v. 7¹³
Ch *Kyrie, Gott Vater in Ewigkeit =KO 1662*
Ch *All Ehr und Lob soll Gottes sein =KO 1662*
R Collect and Epistle: Ephesians 4:7–16
Ch *Erbarm dich mein, O Herre Gott*
R Gospel: Matthew 9:9–13
F Albrici, “*Concert. Cogita ô homo*”
Ch *Wir glauben all an einen Gott*
S Sermon
F Furchheim, “*Concert. Wir sind allzumahl Sünder*”
Ch *Auf meinen lieben Gott*
Bl Collect and Blessing

¹⁰ The service was celebrated in the Stadtkirche in Schneeberg; 1665d includes only these service elements.

¹¹ This chorale replaced *Nun lob, mein Seel, den Herren*, the incipit of which was stricken out by the copyist of the order of worship.

¹² Celebrated on Friday in accordance with the prescriptions in the KO 1662; see Spagnoli 1990, 190–91.

¹³ Likely the Schütz-Becker psalm.

SS. Simon and Jude, Apostles (28 October) (1662a only)¹⁴

Morning Worship Service

- I** Becker Ps 15¹⁵
Ch *Kyrie, Gott Vater in Ewigkeit* =KO 1662
Ch *All Ehr und Lob soll Gottes sein* =KO 1662
R Collect and Epistle: I Peter 1:3–9
Ch *Vater Unser im Himmelreich*
R Gospel: John 15:17–25
Ch *Wir glauben all an einen Gott*
S Sermon
Ch *Wär Gott nicht mit uns diese Zeit*
Bl Collect and Blessing

Commemoration of the Birth of Martin Luther (10 November 1662) (1662a only)¹⁶

- Ps** Becker Ps 11¹⁷
Ch *Kyrie, Gott Vater in Ewigkeit*
Ch *All Ehr und Lob soll Gottes sein*
R Collect and Scripture Reading: Malachi 4
Ch *Ein feste Burg ist unser Gott*
R Scripture Reading: Ps 80
Ch *Wir glauben all an einen Gott*
S Sermon
Ch *Erhalt uns, Herr, bei deinem Wort*
Bl Collect and Blessing

¹⁴ The service does not include figural music after the Gospel and sermon, which is stipulated by KO 1662.

¹⁵ “Der 15. Psalm *Becceri*”; presumably refers to the Schütz-Becker psalm.

¹⁶ Celebrated on or near the traditional Feast of St. Martin, 11 November (“Am *Martini* Tag, zum Gedächtnis *Lutheri* Sel: war der 10. November”). Luther was born on 10 November 1483. The KO 1662 indicates that the commemoration was celebrated annually; see Spagnoli 1990, 192: “Der St. Martini Tag, wird dem Herrn Luthero zum Gedächtnis, gleich wie ein Apostel Tag, begangen, den 10. oder 11. Novembris. Wenn aber selbiger auffn Sonntag gefällig, wird er in gleichen mitbegangen.”

¹⁷ Likely refers to the Schütz-Becker psalm.

Weekday Services: Morning Services with Sermons,
Weekday Vespers, and Prayer Hours

Only those Prayer Hours and Vespers not associated with Sundays, Apostles' Days, Holy Week services, etc. are included here.

Weekday Morning Services

Friday after New Year's Day, 4 January 1661; 3 January 1673

- Ps** Schütz-Becker Ps 14 (1661b);¹ Schütz-Becker Ps 80, st. 1–5 (1673a)²
Ch *Vom Himmel hoch da komm ich her* (1661b)
*Lasst mir Gottes Güte preisen*³ (1673a)
R Collect and Scripture Reading (1661b: Ps 72; 1673a: Luke 2)
Ch *Wir glauben all an einen Gott* (1661b, 1673a)
S Sermon
L German Litany sung by the choirboys kneeling before the altar (1661b, 1673a)
Bl Collect and Blessing

Friday of Easter Week, 4 April 1673, 31 March 1676

- I** Becker Ps 22, st. 16–31, sung to the melody of *Erstanden ist der heilig Christ* (1673a, 1676a)
C *Christ lag in Todesbanden* (1673a, 1676a)
R Collect and Scripture Reading (1673a: Luke 24; 1676a: Mark 16)
Ch *Wir glauben all an einen Gott* (1673a, 1676a)
S Sermon
Ch *Jesus Christus unser Heiland, der den Tod überwand* (1673a, 1676a)
Bl Collect and Blessing

Wednesday, 1 October 1662 (1662a only)

- Ps** Schütz-Becker Ps 1⁴
Ch *Ich ruf zu dir, Herr Jesu Christ*

¹ 1661b gives the Schütz-Becker psalm, and then provides rubrics indicating that Schütz's new psalm melodies were to be used, unless the psalm had been provided with a melody by Luther ("Nota, Alle wochen Predigten wirdt ein Psalm Dr. Cornely Beckers nach des Capellmeisters Heinrich Schützens neuen Melodien gesungen, außer des Hl. *Lutheri* welche nach der alten melodien gesungen werden"). Schütz published his revised and enlarged version of the *Becker Psalter* that same year. See also Schmidt 1961, 75.

² 1673a: "Wurden die Ersten 5. *Versicul* aus dem 80. Psalm D. Beckers und *Composition* Heinrich Schützens gesungen."

³ Likely *Helff mir Gottes Güte preisen*.

⁴ Der Erste Psalm D. Beckers, aus des Cappellmeisters Schützens Melodey."

R Collect and Scripture Reading: Matthew 1
Ch *Wir glauben all an einen Gott*
S Sermon
Ch *Von Gott will ich nicht lassen*
Bl Collect and Blessing

Friday, 3 October 1662 (1662a only)

Ps Schütz-Becker Ps 2
Ch *In dich hab ich gehoffet, Herr*
R Collect and Scripture Reading: Matthew 2
Ch *Wir glauben all an einen Gott*
S Sermon
L German Litany
Bl Collect and Blessing

Weekday Vespers

Wednesday, 1 October 1662 (1662a only)

V *Deus in adjutorium meum*
Ps Ps 1 in German, *choraliter*
F Valentini, “*Concert. Laudate pueri*”
Ch *Nun lob, mein Seel, den Herren*
R Scripture Reading: Ps 19
M Magnificat, *choraliter*
Ch *Herr Christ, der einig Gotts Sohn*
Bl Collect and Blessing

Saturday, 4 October 1662 (1662a only)

V *Deus in adjutorium meum*
Ps Ps 2 “*Choralit[er]. Deütsch.*”
F Valentini, “*Conc. Paratum cor meum*”
Ch *Ich heb mein Augen sehnlich auf*
R Scripture Reading: Ps 46
M Magnificat (unattributed)
Ch *Wer Gott vertraut, hat wohlgebaut*
Bl Collect and Blessing

Weekday Prayer Hours

Tuesday, 30 September 1662 (1662a only)

- V** *Deus in adjutorium meum*
Ps Becker Ps 1⁵
Ch *Aus tiefer Not schrei ich zu dir*
R Scripture Reading: Ps 85, with the “usual” prayer, prayer of intercession, and Lord’s Prayer
Ch *Es wolle Gott uns gnädig sein*
Bl Collect and Blessing

Thursday, 2 October 1662 (1662a only)

- V** *Deus in adjutorium meum*
Ps Becker Ps 2
Ch *Ach Gott und Herr, wie groß und schwer*
R Scripture Reading: Ps 102
Ch *Allein zu dir, Herr Jesu Christ*
Bl Collect and Blessing

Friday, 3 October 1662 (1662a only)

- V** *Deus in adjutorium meum*
Ps Becker Ps 3
Ch *Erbarm dich mein, O Herre Gott*
R Scripture Reading: Ps 143
Ch *Nimm von uns, Herre Gott*
Bl Collect and Blessing

⁵ “Des Erste Psalm aus D. Beckers.”

Day of Penitence, Prayer, and Fasting¹

Friday, 8 December 1676 (1676a only)

Morning Worship Service

- Ch** *Gott hat das Evangelium gegeben*
Ch *Ach Gott, vom Himmel sieh darein*
Ch *Kyrie, Gott Vater in Ewigkeit*
Ch *All Ehr und Lob soll Gottes sein*
Ch *Allein Gott in der Höh' sei Ehr*
R Penitential Collect and Reading of the Letter of Jude
Ch *Vater unser im Himmelreich*
R Scripture Reading: Ps 10
L German Litany, sung by the choirboys kneeling before the altar
S *Herr Jesu Christ, dich zu uns wend*
Pr Lord's Prayer prayed by the middle court preacher, kneeling, together with the entire congregation, after which the bells were rung three times
Ch *Ach Gott und Herr, wie groß und schwer*
Ch *Ach Gott, tu dich erbarmen*
Ch *Erhalt uns, Herr, bei deinem Wort*
Bl Collect and Blessing
Ch *Es spricht der Unweisen Mund wohl, st. 6: "Wer soll Israel, dem Armen"*

Vespers

- V** *Deus in adjutorium meum*
Ps Ps 2, *choraliter*
Ch *Herr Jesu Christ, du höchstes Gut*
Ch *Aus tiefer Not schrei ich zu dir*
R Reading of Nehemiah 9, the "Prayer Hour" prayer, and the Lord's Prayer
Ch *Nimm von uns, Herr, du treuer Gott*
S/Ch *Wenn wir in höchsten Nöten sein*
Pr Lord's Prayer prayed by the celebrant kneeling before the altar, after which the bells were rung three times
Ch *Du Friedefürst, Herr Jesu Christ*
Ch *Was mein Gott will, das gescheh allzeit*
Bl Collect and Blessing

¹ "Buß: Beth und Fast Tag." These days of Penitence, Prayer, and Fasting were introduced by Johann Georg II in 1664, during the time of the Austro-Turkish War (1663–64) and were observed throughout Saxony in various years. See *Des Durchlauchtigsten Hochgebohrnen Fürsten und Herrn, Hn. Johann Georgens des Andern, ... Anordnung, Wie es bey ... hochgefährlichen Läuften, mit fernerer Bestellung gewisser zweyer Fast-Beth- und Buß-Tage In folgendem 1676. Jahre gehalten werden soll* (Dresden, 1676). Only the court diary for 1676 includes orders of worship for these services.

Ch *Christe, der du bist Tag und Licht*, st. 5: “Beschirmer Herr der Christenheit”

Friday, 18 February 1676 (1676a only)

Morning Worship Service

- Ch** *Vater unser im Himmelreich*
Ch *Aus tiefer Not schrei ich zu dir*
Ch *Kyrie, Gott Vater in Ewigkeit*
Ch *All Ehr und Lob soll Gottes sein*
Ch *Allein Gott in der Höh’ sei Ehr*
R Penitential Collect and Reading of Ps 94
Ch *Erbarm dich mein, O Herre Gott*
R Scripture Reading: Nehemiah 1:5–11
Ch *Du Friedefürst, Herr Jesu Christ*
L German Litany sung by the choirboys kneeling before the altar
S *Herr Jesu Christ, dich zu uns wend*
Pr Lord’s Prayer prayed by the middle court preacher, kneeling, together with the entire congregation, after which the bells were rung three times
Ch *Ach lieben Christen, seid getrost*
Ch *Nimm von uns, Herr, du treuer Gott*
Ch *Erhalt uns, Herr, bei deinem Wort*
Bl Collect and Blessing
Ch *O Vater aller Frommen*

Vespers

- V** *Deus in adjutorium meum*
Ch *Ach Herr, mich armen Sünder*
Ch *Herr Jesu Christ, du höchstes Gut*
R Reading of Ps 90, “Prayer Hour” prayer, and Lord’s Prayer
Ch *Wenn wir in höchsten Nöten sein*
S/Ch *Es wolle Gott uns gnädig sein*
Pr Lord’s Prayer prayed by the celebrant kneeling at the altar, after which the bells were rung three times²
Ch *Christe, der du bist Tag und Licht*
Ch *Wo Gott der Herr nicht bei uns hält*
Bl Collect and Blessing
Ch *Ach bleib bei uns, Herr Jesu Christ*

² 1676a indicates that the Stadtprediger M. Kühn offered the Lord’s Prayer.

17 March 1676 (1676a only)

Early Communion Service³

- I** *Erbarm dich mein, O Herre Gott*
Ch *Gott der Vater wohn uns bei*
R Collect and Reading of Ps 143 and the Prayer of Manasseh
Ch *Wir glauben all an einen Gott*
WI Words of Institution (I Corinthians 11:23–32)
Ch *Allein zu dir, Herr Jesu Christ*
D/Ch Consecration and Distribution, during which was sung *Jesus Christus unser Heiland, der von uns*
Bl Collect and Blessing
Ch *Ich dank dir, lieber Herr*, st. 8: “Herr Christ, dir lob ich sage, für deine Wohltat all”

Morning Worship Service

- Ch** *Herr Jesu Christ, meins Lebens Licht*⁴
Ch *Ach Herr, mich armen Sünder*
Ch *Kyrie, Gott, Vater in Ewigkeit*
Ch *All Ehr und Lob soll Gottes sein*
Ch *Allein Gott in der Höh sei Ehr*
R Penitential Collect and Reading of Jesus Sirach 36:1–19
Ch *Nimm von uns, Herr, du treuer Gott*
R Reading of Ps 57 in place of the Gospel
Ch *Wenn wir in höchsten Nöten sein*
L Litany sung by the choirboys kneeling before the altar
S *Herr Jesu Christ, dich zu uns wend*
Pr Lord’s Prayer prayed by the middle court preacher, kneeling, together with the entire congregation, after which the bells were rung three times
Ch *Ach Gott und Herr, wie groß und schwer*
Ch *Herr Jesu Christ, wahr Mensch und Gott*
Ch *Erhalt uns, Herr, bei deinem Wort*
R Collect and Blessing
Ch *Du Friedefürst Herr Jesu Christ*

Vespers

- V** *Deus in adjutorium meum*

³ 1676a indicates that on this occasion, the altar and pulpit were draped with black velvet paraments (for Lent), the “ordinary” silver crucifix and candlesticks stood on the altar, the travelling (“Reise”) chalice and other vessels were used, and the celebrant’s chasuble was of black velvet, upon which a cross had been embroidered in silver; the elector, electress, and her ladies-in-waiting received communion (*D-DI* Msc. Dresd. Q 260, entry for 17 March).

⁴ Given as *O Jesu Christ, meins Lebens Licht* (a common variant) in 1676a.

- Ps** Ps 46, *choraliter*
Ch *Herr Jesu Christ, du höchstes Gut*
Ch *Aus tiefer Not schrei ich zu dir*
R Reading of Ps 5, the “Prayer Hour” prayer, and the Lord’s Prayer
Ch *Wo soll ich fliehen hin*
S/Ch *O Lamm Gottes unschuldig*
Pr Lord’s Prayer prayed by the celebrant kneeling before the altar, as in the early communion service, after which the bells were rung three times
Ch *Ach lieben Christen, seid getrost*
Ch *Wo Gott der Herr nicht bei uns hält*
Bl Collect and Blessing
Ch *Was mein Gott will, das gescheh allzeit*

Funerals and Memorial Services

Funeral Services for Elector Johann Georg I of Saxony, 2–4 February 1657¹ (1657 only)

1. In the Dresden Court Chapel, 2 February 1657

- Ch** *Ach wie elend ist unser Zeit*
Ch *Auf meinen lieben Gott*
R Collect and Reading of I Thessalonians 4:13–18²
Ch *Wir glauben all an einen Gott*
S Sermon on Luke 2:29–32,³ preached by Second Court Preacher Christoph Laurentius
Ch *Was mein Gott will, das gescheh allzeit*
Bl Collect and Blessing
Ch *Mitten wir im Leben sind*

2. In the Dresden Kreuzkirche, 2 February 1657

- Ch** *Wenn mein Stündlein vorhanden ist*
Ch *Ein Würmlein bin ich, arm und klein*
Ch *Von Gott will ich nicht lassen*
R Collect and Reading of Ezekiel 37:1–15
Ch *Wir glauben all an einen Gott*
S Sermon on Genesis 32:16, preached by Senior Court Preacher Jacob Weller
Ch *Herr Jesu Christ, meins Lebens Licht*
Ch *Ich weiß, dass mein Erlöser lebt*
B Collect and Blessing
Ch *Herr Jesu Christ, wahr Mensch und Gott*
Ch *Jam moesta quiesce querela*⁴

¹ Three funeral services were held for the elector, who died on 8 October 1656; the first was held in the Dresden court chapel, the second in the Dresden Kreuzkirche, and the third in the Freiberg Cathedral, where the electoral burial chapel was located. For descriptions of the three funerals and the protocols associated with each, as well as the hymns sung during each of the processions, see Spagnoli 1988 and Spagnoli 1990, 7–16.

² Given as “des 4. Cap. aus der 1. Epistel an die Thessal. vom 13. Vers. an.”

³ Schütz set this same text to mark the passing of the elector, but the work does not seem to have been performed during any of the three funeral services: *Canticum B. Simeonis: Herr, nun lässest du deinen Diener in Friede fahren etc. Als Nach dem hochseligsten Hintritt, Ihrer Churf. Durchl. zu Sachsen, Herrn, Herrn Johann Georgen des Ersten dieses Nahmens, In dero Churfürstenthumb und Landen, die Orgeln und andere Instrumenta eingestellet worden, Mit. 6 Stimmen zum Vocal Chor, auf zweyerley Art aufgesetzt, von höchstgedachter Ihrer Churfürstl. Durchlauchtigkeit Weyland Capell Meistern H. Heinrich Schützen. Zum Druck gebracht und verlegt von Wolfgang Seyfferten 1657* (SWV 432–33).

⁴ The hymn of Aurelius Clemens Prudentius, sung after the members of the electoral family had left their places.

3. In the Freiberg Cathedral, 4 February 1657

- Ch** *In dich hab ich gehoffet Herr*
Ch *Auf meinen lieben Gott*
Ch *Von Gott will ich nicht lassen*
R Collect and Reading of I Corinthians 15:12–58
Ch *Wir glauben all an einen Gott*
S Sermon on Romans 14:8, preached by Senior Court Preacher Jacob Weller
Ch *Mitten wir im Leben sind*
Ch *Wenn mein Stündlein vorhanden ist*
Ch *Was mein Gott will, das gescheh allzeit*
B Collect and Blessing
Ch *Mit Fried und Freud ich fahr dahin*⁵
Ch *Nun lasst uns den Leib begraben*

Memorial Service for Landgrave Georg II of Hesse-Darmstadt,⁶ **23 July 1661** (1661b only)

- I** *Si bona suscepimus*
Ch *Mitten wir im Leben sind*
Ch *Ich hab mein Sach Gott heimgestellt*
R Collect and Reading of I Thessalonians 4:13–18
Ch *In dich hab ich gehoffet, Herr*
S Sermon
Ch *Wenn mein Stündlein vorhanden ist*
Ch *Christus ist mein Leben*
Ch *Von Gott will ich nicht lassen*
Ch *Mit Fried und Freud ich fahr dahin*
Bl Collect and Blessing
Ch *Auf meinen lieben Gott*

Memorial Service for King Frederick III of Denmark, Palm Sunday, 27 March 1670⁷
 (1670a only)

- I** *Si bona suscepimus, “choral.”*

⁵ The final two chorales were sung as the late elector’s coffin was raised and carried to the burial chapel in the cathedral; the record indicates that the singing should continue until all had left the church, and that *Ich hab mein Sach Gott heimgestellt* and other chorales might also be sung.

⁶ Georg II of Hesse-Darmstadt (1605–61) was the brother-in-law of Elector Johann Georg II; he married the then prince-electors’ sister Sophie Eleonore (1609–71) in Torgau in 1627; Schütz’s opera *Dafne* was performed for the occasion. Georg II died in Darmstadt on 11 June 1661.

⁷ Frederick III (r. 1648–70) was father-in-law to Prince Johann Georg III, who married his daughter, Anna Sophie, in 1666; the king died on 9 February 1670. The service was held in the Sophienkirche in Dresden.

- Ch** *Herzlich tut mich verlangen nach einem sel'gen End*
Ch *Ich hab mein Sach Gott heimgestellt*
R Scripture Reading: Ps 22:1–22
F Peranda, “*Miserere mei Deus, Psalm. 51*”⁸ with muted trumpets, timpani, and instruments⁹
S Sermon
F Peranda, “*Nunc dimittis Domine servum tuum,*” with muted trumpets, timpani, and instruments¹⁰
Ch *Was mein Gott will, das gescheh allzeit*
Ch *Herr Jesu Christ, wahr Mensch und Gott*
Bl Collect and Blessing
Ch *Wenn mein Stündlein vorhanden ist*

Funeral of Christian Ernst Freiherr von Kanne (25 September 1677)¹¹ (1677 only)

- Ch** *Auf meinen lieben Gott*
Ch *Herr Jesu Christ, meins Lebens Licht*
Ch *Was mein Gott will, das gescheh allzeit*
F Peranda, “*Miserere mei,*” with muted trumpets and muted timpani¹²
Ch *Gott der Vater wohn uns bei*
S Sermon, with the chorale *Herr, wie du willst, so schicks mit mir* before the Lord’s Prayer
F Peranda, “*Nunc dimittis servum tuum,*” with muted trumpets and muted timpani
Bl Collect and Blessing
Ch *Christus ist mein Leben*
Ch *Mit Fried und Freud ich fahr dahin* “sung slowly by the choir,”¹³ with three cannon salvos

⁸ *D-B* Mus. ms. 17080, 17081/5; *D-Dl* Mus. 1738-E-512a, 1857-E-512; *S-Uu* VMHS 61:18.

⁹ The diary indicates that Peranda directed the performance.

¹⁰ The diary indicates that this was also Peranda’s composition.

¹¹ Kanne (1617–77) served as Oberhofmarschall (senior court marshal) and Oberkämmerer (senior chamberlain) to Elector Johann Georg II. He was also a member of the *Fruchtbringende Gesellschaft* as “der Klügliche.” He died in Dresden on 1 August 1677; the funeral was held some weeks later in the Kreuzkirche in Dresden.

¹² “*Miserere mei* mit Trompeten durchs Sordin und die Paucken bedeck.”

¹³ “Sodann ward das Lied vom Chor langsame abgesungen.”

Birthday Services

Birthday of Elector Johann Georg II (31 May)¹

Vigil Vespers (30 May)

- V** *Deus in adjutorium meum*
Ps Ps 71, *choraliter* (1676a/b); Ps 130, *choraliter* (1679a)
F Furchheim, “*Concert: Nun dancket alle Gott, musicaliter*” (1676a/b, 1679a)²
Ch *Erbarm dich mein, O Herre Gott* (1676a/b)
Ach Herr, mich armen Sünder (1679a)
R Scripture Reading (1676a/b: Ps 143; 1679a: Ps 72 and the Prayer of Manasseh)
M Magnificat (1676a/b, 1679a: Furchheim)
Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1676a/b)
Aus tiefer Not schrei ich zu dir, st. 5: “Ob bei uns ist der Sünden viel” (1679a)
Bl Collect and *Benedicamus*

Early Morning Worship Service (31 May 1667)³ (1667c only)

- I** Schütz-Becker Ps 37, st. 11–end
Ch *Nun bitten wir den Heiligen Geist*
R Collect and Reading of Revelation 22
Ch *Wir glauben all an einen Gott*
S Sermon on Ps 143:11
L German Litany sung by the choirboys kneeling before the altar
Bl Collect and Blessing

¹ The elector’s birthday was celebrated with a morning worship service with Holy Communion, and a vesper service. Occasionally (as in 1664), his birthday fell during the three-day celebration of Pentecost. See the discussion of the 1665 birthday worship services in Frandsen 2005, 207–11 and Frandsen 2006, 411–14. 1676a indicates that the court chapel (including the floor) was decorated with tapestries and greens, and that on the chairs sat red velvet cushions; the altar and pulpit were draped with carmine-red velvet paraments “richly embroidered” with pearls and gold, and the ivory crucifix stood on the altar, together with two large gilded silver embellished candlesticks with white wax candles (*D-DI*, Msc. Dresd. Q 260, entry for 30 May 1676).

² 1679a: “*Concert. Nun dancket alle Gott, nach demselben Verleih uns frieden gnädiglich. Joh: Willh: Forchheimb.*”

³ The service was celebrated at 6:45 a.m. The diary also reports that trumpets were played at 5:30 a.m., the time of the elector’s birth, “aufm Blatz bey dem Geld hause.”

Morning Worship Service (31 May)⁴

- P** Organ prelude (1676a)
- I** *Von Gott will ich nicht lassen* (1662a)
Nun lob, mein Seel, den Herren (1665a/c)
Laudate Dominum omnes gentes; In dich hab ich gehoffet Herr (1666)⁵
 Johann Georg II, *Laudate Dominum omnes gentes*, with trumpets and timpani (1673a, 1679a)⁶
Nun lob, mein Seel, den Herren (1676a/b)
- K** Kyrie (1662a: Albrici; 1665a/c: Peranda; 1673a, 1679a: Albrici, with trumpets and timpani; 1676a/b: Novelli, with trumpets and timpani)
- Ch** *Ich heb mein Augen sehnlich auf* (1662a)
Gott der Vater wohn uns bei, st. 1 (1665a/c, 1673a, 1676a/b, 1679a)
- C** Christe (1662a: Albrici; 1665a/c: Peranda; 1673a, 1679a: Albrici, with trumpets and timpani; 1676a/b: Novelli, with trumpets and timpani)⁷
- Ch** *Ich ruf zu dir, Herr Jesu Christ* (1662a)
Gott der Vater wohn uns bei, st. 2: “Jesus Christus wohn uns bei” (1665a/c, 1673a, 1676a/b, 1679a)
- K** Kyrie (1662a: Albrici; 1665a/c: Peranda; 1673a, 1679a: Albrici, with trumpets and timpani; 1676a/b: Novelli, with trumpets and timpani)
- Ch** *Nimm von uns, Herre Gott* (1662a)
Gott der Vater wohn uns bei, st. 3, “Heilig Geist, der wohn uns bei” (1665a/c, 1673a, 1676a/b, 1679a)
- G** Gloria (1662a, 1665a/c: Peranda; 1673a, 1679a: Albrici, with trumpets and timpani; 1676a/b: Novelli, with trumpets and timpani)
- K-G** Kyrie and Gloria (1666: unattributed)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1665a/c, 1666, 1673a, 1676a/b, 1679a)
- R** Collect and Scripture Reading in place of the Epistle (1662a: Ps 61; 1665a/c: Job 10:8–16; 1666: Ps 71; 1673a: Isaiah 26:1–12; 1676a/b: Isaiah 44:1–9; 1679a: [missing])
- L** German Litany (1662a)

⁴ 1665c indicates that Peranda conducted the concerted music, and that all works were of his own composition. 1666: celebrated in the castle church in Torgau. 1676a indicates that the elector made his confession at 5:00 a.m. in the *Kirch Stübgen*, and that two cannons were fired at 6:00 a.m., the time of his birth; at this point, the elector went down into the church, and the organ was played as he entered and took his seat. For communion, the gold chalice, paten, pyx, pitcher, and other vessels embellished with gemstones were used, together with the houseling cloth embroidered in silver and gold; the celebrant’s chasuble was of carmine-red velvet richly embroidered with pearls and gold (*D-DI Msc. Dresd. Q 260*, entry for 31 May 1676).

⁵ *Laudate Dominum omnes gentes* was probably a figural work; the composer is unknown. The chorale followed the Latin concerted psalm.

⁶ 1673a, 1679a: “Churf. Durchl. eigene *Composition*.”

⁷ Neither 1673a nor 1676a/b mentions trumpets and timpani in the Christe and second Kyrie movements by Albrici and Novelli, but such were likely used. 1679a mentions the instruments in all three parts of the Kyrie.

- Concerted setting of the German Litany (1665a/c: Peranda; 1673a: Albrici; 1676a/b: Peranda; 1679a: Albrici)⁸
- Ch** *Nun Lob, mein Seel, den Herren* (1666)
- R** Scripture Reading in place of the Gospel (1662a: Ps 20; 1665a/c: Ps 143; 1666: Ps 61; 1673a: Ps 71; 1676a/b: Ps 139; 1679a: Isaiah 41:8–15)
- Cr** Credo (1662a: Albrici; 1665a/c: Peranda; 1673a: Albrici, with trumpets; 1676a/b, 1679a: Peranda, with trumpets and timpani)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a/c, 1666, 1673a, 1676a/b, 1679a)
- S/Ch**⁹ *Es wolle Gott uns gnädig sein* (1662a)
- Schütz-Becker Ps 121, *Ich heb mein Augen sehulich auf* (1665a/c, 1676a)
- Ps 121: “Ich hebe meine Augen sehulich auf”¹⁰ (1673a, 1679a)
- TD** *Herr Gott dich loben wir* (German Te Deum) (1662a, 1666)¹¹
- Ch** *Allein zu dir, Herr Jesu Christ* (1662a, 1665a/c, 1673a, 1676b, 1679a)¹²
- D/Ch** Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* (1662a, 1665a/c, 1673a, 1676a/b, 1679a)¹³
- Bl** Collect and Blessing
- TD** Concerted setting of the German Te Deum, *Herr Gott dich loben wir*, with trumpets and timpani (1665a/c: Peranda; 1673a: Albrici; 1676a/b, 1679a: unattributed)¹⁴
- Ch**¹⁵ *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1662a, 1676a/b)
- Gott sei uns gnädig und barmherzig* (1666)

Vespers

- V** *Deus in adjutorium meum*
- Ps** Albrici, *In convertendo* (1662a)
- Peranda, *Laetatus sum* (1665a/c)

⁸ 1665c: “Litaneÿ Teutzsch *musicaliter*”; 1665a: “*Litania Musicaliter J. P.*”; 1673a: “Die Litaneÿ Teutzsch *musicaliter*”; 1676b: “Die Litaneÿ Teutzsch *Musicaliter. J. Peranda.*”

⁹ Missing in 1666.

¹⁰ May refer to the Schütz-Becker psalm.

¹¹ 1662a indicates that the organ was played at this point as the elector and his retinue processed out of the chapel before the communion service (“Hierauf wird georgelt, bis die gnädigste Herrschafft herausgetreten”).

¹² 1662a: the communion hymn followed the German Te Deum.

¹³ 1676a indicates that only Johann Georg II received communion during the service (“*Consecration, und communicirten Churfürstl. Durchl. alleine*”).

¹⁴ 1665c: “*Intonirte der Priester vor dem Altar, Herr Gott dich loben wir: welches vollends vom Chor abgesungen, und Trompeten und Paucken darbey gebraucht wurden.*” 1676a/b: In 1676, on the occasion of the 63rd birthday of Elector Johann Georg II, the German Te Deum was accompanied by three cannon salvos at “Holy, holy, holy,” “Daily, Lord God,” and after the Amen (rather than after the final blessing); see the entry for the Te Deum in Services and Service Elements, above.

¹⁵ 1665a/c, 1673a, and 1679a indicate that the Te Deum, performed by the Hofkapelle with trumpets and timpani, replaced the chorale.

- Schütz, Ps 136, *Danket dem Herrn, denn er ist freundlich*, with trumpets and timpani (1673a)¹⁶
 Novelli, *Confitebor* (1676a/b)
 Albrici, *Beatus vir*, with trumpets and timpani (1679a)
- F** Peranda, “*Concert. Si Dominus mecum*” (1662a)
 Peranda, “*Concert: O vos omnes ambulantes in tenebris*” (1665a/c)
 Albrici, “*Concert, Sursum deorsum*” (1673a)
 Peranda, “*Concert. Plaudite*” (1676a/b)
 Albrici, “*Concert. Moveantur cuncta, sursum deorsum*” (1679a)
- R** Scripture Reading (1662a: Ps 27; 1665a/c, 1679a: Ps 111; 1673a: Ps 21; 1676a/b: Ps 20)
- Ch** *Nun lasst uns Gott dem Herren* (1662a, 1665a/c, 1673a, 1676a/b, 1679a)
- S/Ch** *Herr Jesu Christ, dich zu uns wend* (1673a, 1679a)
Es wolle Gott uns gnädig sein (1676a/b)
- M** Magnificat (1662a: Scacchi;¹⁷ 1665a/c: Peranda; 1673a, 1679a: Albrici, with trumpets and timpani; 1676a/b: Peranda, with trumpets)
- F** Albrici, “*Jesu dulcis memoria*” (1662a)
 Peranda, “*Concert: Sursum Deorsum*” (1665a/c, 1676a/b)¹⁸
 Schütz, Ps 150, with trumpets and timpani¹⁹ (1673a, 1679a)
- Ch** *Nun lob, mein Seel, den Herren* (1662a, 1665a/c, 1673a, 1679a)
Danket dem Herrn, heut und allezeit (1676a/b)
- Bl** *Collect and Benedicamus*

Birthday of Prince Johann Georg III, 20 June²⁰

- I** *Ich dank dir, lieber Herr* (1662c)
 Becker Ps 27 (1666)
 Schütz-Becker Ps 40 (beginning)²¹ (1678a)
- K-G** Kyrie and Gloria (1662c, 1678: Albrici)
- Ch** *Kyrie Gott Vater in Ewigkeit* (1666)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662c, 1666, 1678a)
- R** Collect and Scripture Reading (1662c: Ps 86; 1666: Ps 132; 1678a: not given)
- Ch** *Nun lob, mein Seel, den Herren* (1662c, 1666)
- R** Scripture Reading (1662c: Ps 145; 1666: Ps 144)

¹⁶ 1673a: “Der 136. Psalm teützsch, *musicaliter*, mit Trompeten und Paucken, Cappellmeister Schützens.” Possibly SWV 45.

¹⁷ 1662a: “*Magnificat. Mar. Schachy.*”

¹⁸ The entire Latin text of both sacred concertos is given in 1665c.

¹⁹ Possibly SWV 38. 1673a: “Der 150. Psalm, Capellmeister Schützens, mit Trompeten und Paucken.”

²⁰ 1666: celebrated in the castle church in Torgau; 1678: celebrated on 21 June; Albrici directed the music, and was likely the composer of the figural works, the composer of which is not recorded in the diary.

²¹ “Zum *Introitu*. Der Anfang der 40. Psalm, D. Cornelius Beckers, nach Capellmeister Heinrich Schützens melodie.”

- F** Albrici, “*Concert: Spargite flores*” (1662c)
 Peranda, “*Motetto Laudate Dominum omnes gentes.*” (1666)
 Albrici, “*Concert. Quid est mundus, quid est*”²² (1678a)
- Ch** *Wir glauben all an einen Gott* (1662c, 1666, 1678a)
- S/Ch** *Aus meines Herzens Grunde*, st 5–7 (1662c)
- TD** *Herr Gott dich loben wir* (German Te Deum) (1662c, 1666)
- F** Albrici, “*Mot: Gaudeant coelestes chori. Vinc: Albr.*” (1662c)
 Peranda, “*Motetto Plaudite vocibus.*” (1666)
 Albrici, German Te Deum, with trumpets and timpani (1678a)
- Bl** Collect and Blessing
- Ch**²³ *Es ist das Heil uns kommen her*, st. 11: “*Sei Lob und Ehr mit hohem Preis*” (1662c)
Nun lasst uns Gott dem Herren (1666)

²² *D-B Mus. ms. 501/4*; modern edition in Frandsen 1996.

²³ Missing in 1678a.

Baptisms

Baptism of Prince Johann Georg IV, 25 October 1668 (1668c only)¹

1. As soon as the royal personages enter the hall, the organist will begin preluding.
2. When the Most Serene Young Prince, the Most Royal Electress and her ladies-in-waiting are assembled in order, the first verse of *Christ unser Herr zum Jordan kam* will be sung in a musical setting, and then the rest of the verses will be sung in unison (“choraliter”), during which the godfathers will take their places.
3. At this point the Sacrament of Holy Baptism will take place.
4. A German concerto.

Baptism of Prince Friedrich August, 15 May 1670 (1670b only)²

1. As soon as the princely personages enter the hall, the preluding [by the organist] will begin.
2. When ladies-in-waiting of the electress and princess are assembled in order, the first verse of the hymn *Christ, unser Herr, zum Jordan kam* will be sung in a musical setting composed by Joseph Peranda,³ and then the rest of the verses will be sung in unison (“choraliter”), during which the godfathers will take their places.
3. At this point the Sacrament of Holy Baptism will take place.
4. “*Concert*: “Ich will den Herren loben allezeit, Joseph Peranda.”

¹ The baptism took place in the *Steinern Saal* of the castle in Dresden in the afternoon, on the 23rd Sunday after Trinity. A report of the baptism also appears in *D-Dlk*, Amtsbuch, Best. 92, Nr. 1, fols. 72v–74r.

² The entry in 1670b also includes a diagram of the *Steinerne Saal* in which the baptism took place, showing the position of all the participants, including the musicians, who were stationed at the far end of the hall opposite the royal party and baptismal font. A report of the baptism also appears in *D-Dlk*, Amtsbuch, Best. 92, Nr. 1, fols. 74v–75r.

³ Identified throughout as “J. P.”

Weddings and Consecrations

Wedding of Erdmuth Sophie and Margrave Christian Ernst of Brandenburg-Bayreuth, 19 October 1662 (1662a only)

“Before the marriage ceremony”

1. Albrici, “*Beati omnes*”

“After the marriage ceremony”

2. Bernhard, “*Mulieris bona*”¹

Service of Consecration for Erdmuth Sophie and Margrave Christian Ernst of Brandenburg-Bayreuth, 20 October 1662 (1662a only)

TD Bernhard, *Te Deum laudamus*

S Sermon, and before the Lord’s Prayer, *Herr Christ, der einig Gottes Sohn*

Ch *Wo Gott zum Haus nicht gibt sein Gunst*

Con Consecration

F Bernhard, “*Deus benedicat*”²

¹ 1662a includes only this information from the wedding ceremony itself; the header reads “Am Tag der Hoch Fürstl: Trauung, welche war den 19. October,” and the rubrics read “Vor der Trauung” and “Nach der Trauung.”

² “Ward mit der *Music* geschlossen, *Deus Benedicat. C. B.*”

Investitures

Investiture of Johann Andreas Lucius as Superintendent of Dresden¹ (1678a only)

- I** *Ein feste Burg ist unser Gott*
K-G [Unattributed], Kyrie and Gloria
Ch *Allein Gott in der Höh' sei Ehr*
R Collect and Epistle (not given)
Ch *Vater unser im Himmelreich*
R Gospel (not given)
F [Unattributed], “*Concert. Laetatus sum. Ps. 122.*”
Ch *Wir glauben all an einen Gott*
S/Ch *Nun bitten wir den Heiligen Geist*
F [Unattributed], *Veni Sancte Spiritus*
Ch *Komm, Heiliger Geist, Herre Gott*
Inv Service of investiture with consecration (“Einweihung”) by Dr. Geyer²
F [Unattributed], “The *Te Deum laudamus* was sung and other German and Latin hymns of praise were also performed.”³
Bl Collect and Blessing
Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis”

¹ Lucius had served as second court preacher to Johann Georg II before his elevation to superintendent of Dresden. The investiture took place in the Kreuzkirche in Dresden on Thursday, 11 April 1678; the music was provided by the Kreuzchor and city musicians (“und die *Music* von der Stadt Schule und *Music* bestellt”; *D-Dla* Loc. 8682 Nr. 12, fol. 28^r). The cantor of the Kreuzchor at this time was Jacob Beutel.

² Martin Geier (1614–80) served as Dresden senior court preacher from 1665 to 1680.

³ “mit unter *musiciret*”

Special Occasions

Celebration of the 100th Anniversary of the Peace of Augsburg, 24 September 1655¹ (1655 only)

Vigil Vespers (Monday, 24 September 1655)

- F** [Unattributed], “eine *Moteta*”
Ch *Nun lob, mein Seel, den Herren*
R Reading of Ps 147
Ch *Es wolle Gott uns gnädig sein*
S/Ch Sermon on Ps 149; *Nun bitten wir den Heiligen Geist* sung before the silent Lord’s Prayer
M Magnificat (unattributed)
Ch *Nun lasst uns Gott dem Herren*
Bl Collect and Blessing

Morning Worship Service (Tuesday, 25 September 1655)

- I** *Ein feste Burg ist unser Gott*
K-G Kyrie and Gloria (unattributed)
Ch *Allein Gott in der Höh’ sei Ehr*
R Collect and Reading of Ps 118
Ch *Nun lob, mein Seel, den Herren*
R Reading of Ps 125
F [Unattributed], “eine *Moteta*”
Ch *Wir glauben all an einen Gott*
S/Ch Sermon on Ps 125; *Es wolle Gott uns gnädig sein* sung before the Lord’s Prayer
F [Unattributed], “eine *Moteta musiciret*”
TD *Herr Gott dich loben wir* (German *Te Deum*)
Bl Collect and Blessing

¹ The services were celebrated on Monday, 24 September and Tuesday, 25 September (the week of the 12th Sunday after Trinity), in the castle church in Freiberg. Elector Johann Georg I was in attendance, and his senior court preacher, Jacob Weller, preached the sermon; Schütz and the court musicians may also have taken part in the services (see Rifkin-Linfield 2001), although their presence is not recorded in the diary. The guidelines for this celebration were prescribed by Elector Johann Georg I in the INSTRUCTION *Und Ordnung, Nach welcher in Unsern, von Gottes Gnaden Johannis Georgen, ... Churfürstens ... Churfürstenthumb, und gehörigen Alten und Neuen Landen, das instehende Jubilaeum, und Evangelische Danckfest, auff den 25. Septemb. Anno 1655. zuhalten* (Leipzig, 1655). On p. [5], the elector includes the following musical recommendations: “Zum Fünfften, ordnen Wir, daß man die Kirchen mit dem besten Ornat der iedes Orts verhanden, zieren, und die *Musicam vocalem* und *Instrumentalem*, so gut als es iedes Orts seyn kan, mit schönen *Jubilate* und *Cantate*, GOTT zu Ehren, und hertzfreudige Dancksagung zuerwecken, erklingen lasse”; on pp. [6-8] he ordains the texts that are to be read at vespers and in place of the Epistle and Gospel in the morning service (these do not appear in the court diary, but have been incorporated from this source), and on p. [8], he includes a list of nine recommended hymns, all of which were sung in the services recorded here.

Ch *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis”

Vespers (Tuesday, 25 September 1655)

F [Unattributed], “eine *Moteta musiciret*”
Ch *Danket dem Herrn, heut und allezeit*
R Reading of Isaiah 49:7–13
Ch *Wär Gott nicht mit uns diese Zeit*
S Sermon (Dr. Starcke)
M Magnificat “*musiciret*” (unattributed)
Ch *Erhalt uns, Herr, bei deinem Wort*
Bl Collect and Blessing
Ch *Es wolle Gott uns gnädig sein*

**Laying of the Cornerstone of the Castle Chapel in Moritzburg,
 Friday, 1 November 1661 (1661b only)²**

I *Es wolle Gott uns gnädig sein*
Ch *Kyrie Gott Vater in Ewigkeit*
Ch *Allein Gott in der Höh’ sei Ehr*
R Collect and Reading of Ps 139
Ch *In dich hab ich gehoffet, Herr*
R Reading of Ps 20
F Schütz, “Ein *Concert*, Nun dancket alle Gott, der große Dinge thut: H Schützens Capellmeister”³
Ch *Wir glauben all an einen Gott*
S/Ch Sermon, and before the Lord’s Prayer, *Nun lasst uns Gott dem Herren*
TD [Unattributed], German Te Deum (*Herr Gott, dich loben wir*), “*Instrumentaliter und Vocaliter*, wie auch mit Clarinen”
Bl Collect and Blessing
Ch *Ach lieben Christen, seid getrost*, st. 5–6

² *D-Dla*, Loc. 12026 preserves several drafts of this service composed in the future tense (fols. 203^{r-v}, 257^{r-v}, 350^f) as well as two copies of the report of the service after it was celebrated (fols. 112^{r-v}, 135^f). The final report indicates that Vice-Kapellmeister Christoph Bernhard directed the musical ensemble, which was positioned between the elector’s *Kammer* and the small kitchen of the hunting palace in Moritzburg (“die *Musica* zwischen Sr: Churf. Durchl. Cammer und der kleinen Küche, bestellte der Vice Capellmeister Bernhardt”). It also includes details on the musical works performed that are not included in the drafts, and it indicates that Albrici directed the *Tafelmusik* at the following meal. One draft (fol. 350^f) indicates that court organist Christoph Kittel would lead the German singers from a regal.

³ Possibly SWV 418.

Morning Worship Service during the General *Landtag*,⁴ Monday, 5 March 1666

- I** *Es wolle Gott uns gnädig sein*
K-G Kyrie and Gloria (unattributed)
Ch *Allein Gott in der Höh' sei Ehr*
R Collect and Reading of Romans 13
L Litany sung by the choirboys kneeling before the altar
R II Samuel 2:1–2
F Peranda, “*Concert. Cor meum haesit o vos omnes.*”⁵
Ch *Wir glauben all an einen Gott*
S/Ch *Herr Gott, dich loben wir* (German *Te Deum*), pt. 3: “Nun hilff uns, Herr, den Dienern dein”
F Peranda, “*Motetta. Debeantur de libro viventium*”⁶
Ch *Erhalt uns Herr bei deinem Wort*
Bl Collect and Blessing
Ch *Gott sei uns gnädig und barmherzig*

**Commemoration of the 100th Anniversary of the Formula of Concord,
 Wednesday, 7 June 1676⁷ (1676a only)**

- P** Organ prelude
Ch *Nun lob, mein Seel, den Herren*, “sung with the congregation”
K-G Kyrie and Gloria (unattributed)
Ch *Allein Gott in der Höh' sei Ehr*
R Collect and Reading of Ps 132 in place of the Epistle
Ch *O Herre Gott, dein göttlich Wort*
R Reading of Ephesians 4 in place of the Gospel
Cr Credo *musicaliter* (unattributed)
Ch *Wir glauben all an einen Gott*
S/Ch *Komm Heiliger Geist, Herre Gott; Erhalt uns, Herr, bei deinem Wort*⁸

⁴ Meeting of the provincial diet.

⁵ Likely two different works of Peranda, *Cor meum haesit* and *O vos omnes*.

⁶ Likely a misspelling of *Deleantur de libro viventium*.

⁷ The service was celebrated in the Stadtkirche in Torgau in the presence of Elector Johann Georg II and his brother, Duke Christian of Saxe-Merseburg; the music was performed by the Stadtkantorei. (In 1676 Jacob Petsche served as city cantor, and Johann Müller as organist; see Taubert 1868, 18, 33.) The church was decorated with greenery, the pulpit and electoral box in the balcony were decorated with green velvet hangings, and two large silver candlesticks stood on the altar, which was covered with a parament embroidered in gold (*D-Dl* Msc. Dresd. Q 260, entry for 7 June 1676). The Formula of Concord was a document that served to unify Lutherans in the later sixteenth century; it was developed at the request of Elector August of Saxony (1526–86) and was written by a number of Lutheran theologians who met in Torgau (then the seat of the electorate) from 9 April to 7 June 1576.

⁸ The second chorale was sung after the sermon and prayer, before the preacher (the local superintendent) descended from the pulpit.

- F** [Unattributed], “Ein *Concert*. Siehe, wie fein und lieblich ists,” with trumpets and timpani
- TD** German Te Deum
- Bl** Collect and Blessing
- Ch** *Ach bleib bei uns, Herr Jesu Christ*