

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, “*à Capella*”; 1679a: Bernhard, “*à 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.