

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

**New Year's Eve**

**Vespers<sup>1</sup>**

- V** *Deus in adiutorium meum*  
**Ps** Peranda, *Dixit Dominus* (1664b/c)  
 Kerll, *Dixit Dominus* (1665b)  
**F** Peranda, “*Concert, Languet cor meum*”<sup>2</sup> (1664b/c)  
 Peranda, “*Ein Concert Quis dabit capiti meo. â 6. 3. Viol: 1. Alto. 1 Teno: 1. Basso.*”<sup>3</sup>  
 (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*”<sup>4</sup> (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)<sup>5</sup>

- P** Organ prelude  
**I** *Kyrie, Gott Vater in Ewigkeit*  
**G** Intonation of the Gloria by the pastor before the altar<sup>6</sup>  
**Ch** *Allein Gott in der Höh' sei Ehr*

<sup>1</sup> 1665: also the Sunday after Christmas.

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

<sup>3</sup> *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.

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

<sup>5</sup> 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.

<sup>6</sup> 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 Service<sup>7</sup>

- I**<sup>8</sup> *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)<sup>9</sup>  
**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)  
**Ch**<sup>10</sup> *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*”<sup>11</sup> (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)<sup>12</sup>

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

<sup>8</sup> Missing in 1665a/c.

<sup>9</sup> 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).

<sup>10</sup> Missing in 1665a/c.

<sup>11</sup> *Harmonia di devoti concerti* (Bologna, 1681).

<sup>12</sup> 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”<sup>13</sup> (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)

### Vespers<sup>14</sup>

- V** *Deus in adiutorium 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*”<sup>15</sup> (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.*”<sup>16</sup> (1666)  
 Pallavicino, “*Concert: Quid trepidatis*” (1673a)  
 Cherici, “*Concert. Expergiscere anima mea*”<sup>17</sup> (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)

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electoral palace.

<sup>13</sup> Also “O Herr, gib uns ein fruchtbares Jahr.”

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

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

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

<sup>17</sup> *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,<sup>18</sup> “*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**<sup>19</sup> 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*

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

<sup>19</sup> 1661b does not include a figural work in this spot.