

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.