

Easter Sunday  
(with Easter Eve)

**Easter Eve (Holy Saturday)<sup>1</sup>**

**Vigil Vespers<sup>2</sup>**

- V** *Deus in adiutorium meum*
- Ps** Kerll, *Laudate Dominum omnes gentes* (1665a/c)<sup>3</sup>  
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)

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<sup>1</sup> 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.

<sup>2</sup> 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*”).

<sup>3</sup> “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 Sunday<sup>4</sup>

### Morning Worship Service

- I** “Introit: *Salve festa dies*, between [the verses of] which *Also heilig ist der Tag* [was sung] three times.”<sup>5</sup> (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”<sup>6</sup> (1662a, 1668b,<sup>7</sup> 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;<sup>8</sup> 1673a: Pallavicino, with trumpets and timpani; 1676a: Cherici, with trumpets and timpani)
- Ch**<sup>9</sup> *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)<sup>10</sup>

<sup>4</sup> 1668b records only the introit.

<sup>5</sup> 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.”

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

<sup>7</sup> 1668b does not make reference to the German verses.

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

<sup>9</sup> Missing in 1665a/c.

<sup>10</sup> 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)

### Vespers<sup>11</sup>

- V** *Deus in adjutorium meum*  
**Ps** Ps 114 chanted in German before the altar<sup>12</sup> (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)<sup>13</sup>  
 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*”<sup>14</sup> (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*”<sup>15</sup> (1676a)  
**Ch** *Erschienen ist der herrlich Tag* (1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662  
**Bl** Collect and *Benedicamus*

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and timpani; 1666 specifies four trumpets.

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

<sup>12</sup> “*Der 114. Teuzsch Choraliter.*”

<sup>13</sup> 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.*”

<sup>14</sup> RISM B/1: 1656<sup>1</sup>.

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