

## Jubilate (3<sup>rd</sup> Sunday after Easter)<sup>1</sup>

### 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;<sup>2</sup> 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 zweyten Discant”<sup>3</sup> (1660b)  
 Albrici, “Concert. Alter alterius” (1662a)  
 Peranda, “Concert. Jesu mi consolatae”<sup>4</sup> (1665a/d)  
 Peranda, “Concert. Te solum aestuat. à 6 2 Sop: 1 Basso. 2 Violi: et 1 Fagot.”<sup>5</sup> (1666)
- Ch** *Wir glauben all an einen Gott* (1660b, 1662a, 1665a/d, 1666)
- S/Ch** *Jesus Christus, unser Heiland, der den Tod überwand* (1660b)<sup>6</sup>  
*Christ ist erstanden* (1662a, 1665a/d, 1666) =KO 1662
- TD** German Te Deum, with trumpets, timpani, “and all sorts of wind instruments” (1660b)<sup>7</sup>
- F** Albrici, “[Ein] klein Concert: Reboent aethera,”<sup>8</sup> with trumpets and timpani (1660b)  
 Albrici, “Concert. O quam bonum est” (1662a)  
 Peranda, “Mot. Propitiare Domine” (1665a/d, 1666)
- Ch**<sup>9</sup> *Jesus Christus, unser Heiland, der den Tod überwand* (1662a, 1665a/d, 1666)

<sup>1</sup> 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.

<sup>2</sup> 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).

<sup>3</sup> *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.

<sup>4</sup> Probably *Jesu mi consolator*.

<sup>5</sup> *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.

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

<sup>7</sup> 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.

<sup>8</sup> 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)

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<sup>9</sup> Missing in 1660b.