Pentecost Sunday
(with Pentecost Eve)

Pentecost Eve[1]

Vigil Vespers

V *Deus in adjutorium meum*
Ps Peranda, *Laudate Dominum omnes gentes* (1664a, 1666)
 Peranda, *Dixit Dominus* (1667a/c)
 Albrici, *Dixit Dominus* (1673a)
 Novelli, *Dixit Dominus* (1676a)
F Peranda, "*Concert, Fontes et omnia*" (1664a)
 Peranda, "*Concert. Si diligitis me. â 3. 2. Sopra: et Basso.*" (1666)
 Peranda, "*Concert. Si diligitis me*" (1667a/c)
 Albrici, "*Concert: Ô bone Jesu*" (1673a)
 Peranda, "*Concert. Si diligitis me*" (1676a)
Ch *Erbarm dich mein, O Herre Gott* (1664a)
 Komm, Heiliger Geist, Herre Gott (1666, 1667a/c)
 Komm, Gott Schöpfer, Heiliger Geist (1673a, 1676a)
R Scripture Reading (1664a: Ps 32, the "usual prayer of penitence," Prayer of Manasseh, and Lord's Prayer; 1666: Ps 68; 1667a/c: Joel 2:23–32, "the usual church prayer, as used in the prayer hour," Prayer of Manasseh, and Lord's Prayer; 1673a: Ps 87; 1676a: Ps 51)
M Magnificat (1664a, 1667a/c: Peranda; 1666: Kerll; 1673a: Albrici; 1676a: Novelli)
F Peranda, "*Concert, Si diligis me*" (1664a)
 Peranda, "*Concert. Vos qui statis. â 6. 2. Sopra: et Tenore. 2 Violini et Fagotto.*" (1666)
 Peranda, "*Concert. Veni Sancte Spiritus*"[2] (1667a/c)

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[1] 1664a indicates that Peranda directed the music throughout the three-day feast; it does not include composer attributions, but all of the sacred concertos are attributed to Peranda in other sources. Thus, the liturgical settings were presumably his works as well, and they have been attributed to him here. 1664a also indicates that the chapel was decorated with greens ("Maien"), that the altar and pulpit were draped with carmine-red paraments embroidered with gold, silver and pearls, and that the choir was draped with tapestries. In addition, it indicates that the confessionals ("gegütterte Stühle," located to the left and right of the altar), in which members of the electoral family received communion, were each supplied with four large chairs of red velvet; see *D-Dla* Loc. 12026, fol. 396r: "[Symbol for Saturday] den 28 Maÿ am Heÿligen Abend wurde die Churfl. Schloßkirche mit Meÿen, und der Altar und Predigt Stuhl mit den Carmisienroth reich mit Goldt, Silber und Perlen gestückten *Ornat*, auch das Chor mit Tapeten bekleidet, In die zu beÿden seiten des Altars befindtliche Zweÿ gegütterte Stühle, wurden in iedwede Vier große roth Sammete Stühle und haußen darvor beyder enden unterschiedene Lohenbäumkgen mit roth-sammeten Stihl Kappen, gesetzet," (Many thanks to Christa Maria Richter for eludicating this passage and court communion protocols in general.) 1676a indicates that the chapel was decorated with greens and that the altar and pulpit were draped with green velvet paraments; on the altar stood the silver crucifix and candlesticks (*D-Dl* Msc. Dresd. Q 260, entry for 13 May; a similar description appears in *D-Dl* Msc. Dresd. K 117, fol. 50ᵛ; there the electoral box was also decorated with green damask paraments).
[2] *D-Dl* Mus. 1738-E-526; modern edition in Frandsen 1996.

Albrici, "*Concert: Venite cantemus*" (1673a)
Peranda, "*Concert. Si vivo mi Jesu*" (1676a)
Ch   *Komm, Heiliger Geist, Herre Gott* (1664a)
Spiritus Sancti gratia (1666)
Nun bitten wir den Heiligen Geist (1667a/c, 1673a, 1676a)
Bl   Collect and *Benedicamus*

Pentecost Sunday[3]

Early Communion Service (1676a only[4])

P   Organ prelude
I   *Erbarm dich mein, O Herre Gott*
R   Collect, Reading of Ps 143, and the Prayer of Manasseh
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   *Gott sei gelobet und gebenedeiet*, st. 3: "Gott geb' uns allen seiner Gnade Segen"

Morning Worship Service[5]

P   Organ prelude (1664a)[6]
I   Bernhard, *Spiritus Domini replevit* (1662a, 1666, 1673a, 1676a) =KO 1662
Spiritus Domini replevit (1664a, 1665a/c) =KO 1662
Peranda, *Spiritus Domini replevit* (1667a/c) =KO 1662
K   Kyrie (1664a: Peranda; 1667a/c: Peranda, with two trumpets)
Ch   *Ach Herr, mich armen Sünder* (1664a)
Gott der Vater wohn uns bei, st. 1 (1667a/c)
C   Christe (1664a: Peranda; 1667a/c: Peranda, with two trumpets)
Ch   *Ich ruf zu dir, Herr Jesu Christ* (1664a)
Gott der Vater wohn uns bei, st. 2: "Jesus Christus wohn uns bei" (1667a/c)
K   Kyrie (1664a: Peranda; 1667a/c: Peranda, with two trumpets)

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[3]1667c includes the Pentecost services (except the vigil vespers) with all of the service music, but it includes only a few composer attributions.

[4]1676a indicates that for this service, at which the electoral prince (Johann Georg III), princess, and her ladies-in-waiting received communion, the organist "preludized" ("*praeambuli*ret") until they had taken their seats near the altar, and that the prince's solid gold chalice and other communion vessels were used; the celebrant's chasuble was yellow-gold in color and embroidered in gold (*D-Dl*, Msc. Dresd. Q 260, entry for 14 May 1676).

[5] The description in 1664a is very similar to that in 1660a for Christmas Day; on this occasion in 1664, however, an ivory crucifix stood on the altar (*D-Dla*, Loc. 12016, fols. 396ʳ, 397ʳ).

[6] "ward die Orgel, so lange bis die Churf. Herrschafft in die zubereiteten Stühle getreten, geschlagen" (*D-Dla* Loc. 12026, fol. 397ᵛ; for a description of these "prepared chairs," see n.1 above.

Ch *Ach Gott und Herr, wie groß und schwer* (1664a)
  Gott der Vater wohn uns bei, st. 3: "Heilig Geist, der wohn uns bei" (1667a/c)
G Gloria (1664a: Peranda; 1667a/c: Peranda, with two trumpets)
K-G Kyrie and Gloria (1662a: Zamponi; 1665a/c: Peranda;[7] 1666: Peranda, with two trumpets and timpani;[8] 1673a: Albrici, with trumpets and timpani; 1676a: Novelli, with trumpets and timpani)
Ch *Allein Gott in der Höh' sei Ehr* (1662a, 1664a, 1665a/c, 1666, 1667a/c, 1673a, 1676a)
R Collect and Epistle: Acts 2:1−13
Ch *Nun bitten wir den Heiligen Geist* (1662a, 1665a/c, 1673a, 1676a) =KO 1662
  Komm, Heiliger Geist, Herre Gott (1666)
L "*Litania musicaliter*" (1664a)
  German Litany, sung by the choirboys kneeling before the altar (1667a/c)[9]
R Gospel: John 14:23−31
Cr Credo (1662a: Zamponi; 1664a: Peranda; 1665a/c: unattributed; 1666, 1667a/c: Peranda, with two trumpets; 1673a: Albrici, with trumpets and timpani; 1676a: Peranda, with trumpets and timpani)
Ch *Wir glauben all an einen Gott* (1662a, 1664a, 1665a/c, 1666, 1667a/c, 1673a, 1676a)
S/Ch *Komm, Heiliger Geist, Herre Gott* (1662a, 1664a, 1665a/c, 1667a/c, 1673a, 1676a) =KO 1662
  Nun bitten wir den Heiligen Geist (1666)
Ch *Allein zu dir, Herr Jesu Christ* (1664a, 1667a/c)
F Albrici, "*Mot. Factus est repente de Coelo*" (1662a)
  Peranda, "*Mottet. Jubilate coeli cives, jubilate, plaudite*" (1665a/c)[10]
  Peranda, "*Motetto. Laudate Dominum. 2. Tromp: et Tÿmp:*" (1666)
  Albrici, "*Concert: Beatus vir*, mit Trompeten und Paucken" (1673a)
  Novelli, "*Motett: Consurgite*" (1676a)
D/Ch Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* (1664a, 1667a/c)
Bl Collect and Blessing (1673a)
Ch[11] *Es wolle Gott uns gnädig sein*, st. 3: "Es danke, Gott, und lobe dich" (1662a)
  Es ist das Heil uns kommen her, st. 11: "Sei Lob und Ehr mit hohem Preis" (1664a, 1667a/c)
  Des Heiligen Geistes reiche Gnad (1666)
  Gott der Vater wohn uns bei, st. 3: "Heilig Geist, der wohn uns bei" (1673a, 1676a)

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[7] 1665a/c both indicate that Peranda directed the service music, but neither order of worship includes composer attributions. The mass settings were likely his own.
[8] 1666: "*Kÿrie, Christe, Kÿrie, musicaliter. 2 Tromb: J. P.*"
[9] "Die Lÿtanei deutzsch, ward vor dem Altar von den Knaben kniend gesungen."
[10] Attributed to Peranda in 1664a and 1667a/c.
[11] The chorale is missing in 1665a/c.

Vespers

V   *Deus in adjutorium meum*
Ps   Albrici, *Laudate Dominum* (1662a)
           Peranda, *Laudate* (1664a)
           Peranda, "*Laudate pueri. 2. Tromb:*" (1666)
           Peranda, *Nisi Dominus* (1667a/c)
           Albrici, *Confitebor tibi Domine* (1673a)
           Peranda, *Laetatus sum* (1676a)
F[12]   Albrici, "*Veni Sancte Spiritus*" (1662a)
           Peranda, "*Concert, Ad cantus, ad sonos*" (1664a)
           Peranda, "*Concert Repleti sunt omnes. â 8. 1. Alto 1. Ten: et 6. Instr:*"[13] (1666)
           Albrici, "*Veni Sancte Spiritus*" (1673a)
           Peranda, "*Concert. Veni sancte Spiritus*" (1676a)
Ch   *Komm, Gott Schöpfer, Heiliger Geist* (1667a/c)
R   Scripture Reading (1662a: Acts 2:1–13; 1664a: Ps 147; 1667a/c: Ps 68; 1673a: Joel 2:23–
           32; 1676a: Ps 87)
Ch[14] *Komm, Gott Schöpfer, Heiliger Geist* (1662a, 1664a, 1673a, 1676a) =KO 1662
           Veni Sancte Spiritus, "*lateinisch*" (1667a/c)[15]
S/Ch[16] *Nun bitten wir den Heiligen Geist* (1662a, 1664a, 1667a/c, 1676a) =KO 1662
           O Heiliger Geist, du höchstes Gut[17] (1666)
M   Magnificat (1662a: Peranda; 1664a, 1666, 1667a/c: Peranda, with two trumpets and
           timpani; 1673a: Albrici, with trumpets and timpani; 1676a: Peranda)
F   Albrici, "*Hymnum jucunditatis*" (1662a)
           Peranda, "*Concert, Jesu dulcis, Jesu pie*" (1664a)
           Peranda: "*Concert. O vos omnes. â 8. 2 Sop: et Basso et 5 Inst:*" (1666)
           Peranda, "*Concert: repleti sunt omnes*" (1667a/c)
           Albrici: "*Concert: Charitas Dei diffusa est*" (1673a)
           Peranda, "*Concert. Te solum aestuat*" (1676a)
Ch   *Komm, Heiliger Geist, Herre Gott* (1662a, 1664a, 1673a) =KO 1662
           Komm, Gott Schöpfer, Heiliger Geist (1666)
           Nun lob, mein Seel, den Herren (1667a/c)
           Es wolle Gott uns gnädig sein (1676a)
Bl   Collect and *Benedicamus*

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[12] In 1667a/c, the figural work is missing; the chorale *Komm Gott Schöpfer* precedes the reading.

[13] *D-B* Mus. ms. 17081/4; *D-Dl* Mus. 1738-E-501, 501a; modern editions in Frandsen 1996 and 2015.

[14] The scripture reading and chorale are missing in 1666.

[15] In 1667 the Latin sequence replaced the chorale.

[16] The chorale is missing in 1673a.

[17] The incipit, which continues "in Gott die dritt Persone," refers either to st. 1 of a chorale by Bartholomäus Ringwaldt, which appears in the 1656 Dresden hymnal (pp. 383–84, with suggested melody "O Jesu Christ, du höchstes Gut"), or to st. 4 of *Allein Gott in der Höh' sei Ehr,* which continues "du allerheilsamst Tröster."