

4th Sunday after Trinity¹**Morning Worship Service**

- I** *Mensch, willst du leben seliglich* (1662a)
Ich ruf zu dir, Herr Jesu Christ (1665a)
Ach Gott, von Himmel sieh darein (1666)
- K-G** Kyrie and Gloria (1662a: Stadlmayr; 1665a: unattributed)
 [Unattributed], “*Kyrie, Christe, Kyrie, Musicaliter, 3. Gloria, so der Priester Intonirte.*” (1666)
- Ch** *Allein Gott in der Höh’ sei Ehr* (1662a, 1665a, 1666)
- R** Collect and Epistle: Romans 8:18–23
- Ch** *Vater Unser im Himmelreich* (1662a, 1665a)
Dies sind die heiligen zehn Gebot (1666)
- R** Gospel: Luke 6:36–42
- F** Albrici, “*Concert. Misericordias Domini*” (1662a)
 Peranda, “*Concert. Attendite fideles*” (1665a)
 [Unattributed (Knüpfer?)], “*Herr, wer wird wohnen, â 10.*”² (1666)
- Ch** *Wir glauben all an einen Gott* (1662a, 1665a, 1666)
- S** Sermon
- F** Ugolini, “*Mot. Confortatus*”³ (1662a)
 Peranda, “*Motet. Domine, ne in furore tuo*” (1665a)
 [Unattributed (Knüpfer?)], “*Motetta, Aus der tieffen ruff ich Herr*” (1666)
- Ch** *Wer Gott vertraut, hat wohlgebaut* (1662a)
Erbarm dich mein, O Herre Gott (1665a)
In dich hab ich gehoffet, Herr (1666)
- Bl** Collect and Blessing
- Ch** *Gott sei uns gnädig und barmherzig* (1662a, 1665a, 1666)

¹ 1666: celebrated in the Nikolaikirche in Leipzig during the visit of Johann Georg II to the city. The city Kantorei performed the church music, as indicated by a note at the end of the order of worship: “*Die Musica, wie auch folgens verrichtete die Cantorey bey der Stadt.*” Presumably the musicians were led by Leipzig Thomascantor Sebastian Knüpfer.

² Possibly *D-B Mus. ms. 11780/11*; this work is scored for eight parts (soprano, alto, bass, two cornetti, three violas, and continuo), but the inclusion of additional bass instruments could account for the ten-part scoring given in the diary. This setting also seems to have formed part of the collection of the Michaelisschule in Lüneburg, in the inventory of which it is given with the scoring soprano, alto, bass, two cornetti or violins, and four violas da gamba (thus nine parts); here a violone part may have been the tenth part (see Seiffert 1907–8, 608).

³ Possibly *Confortatus est* from *Psalmi ad vespas et motecta* (Venice, 1630).