

## Feast of Mary Magdalene (22 July)<sup>1</sup>

### Morning Worship Service

- I** [Unattributed], “Pro Introitu der 46. Psalm Teutsch *musiciret*”<sup>2</sup> (1650a/b)  
*Erbarm dich mein, O Herre Gott* (1662a, 1664a, 1666) =KO 1662  
*Ach Herr, mich armen Sünder* (1667a, 1676a)  
 Schütz, “Zum Introitu den 150. Psalm nach der neuen Composition Capellmeister Schützens” (1668a)<sup>3</sup>
- K-G** Kyrie and Gloria (1650a/b: unattributed;<sup>4</sup> 1662a, 1664a: Peranda; 1666: unattributed; 1667a: Peranda, with two trumpets and timpani; 1668a: unattributed; 1676a: Novelli, with trumpets and timpani)
- Ch**<sup>5</sup> *Allein Gott in der Höh’ sei Ehr* (1650a/b, 1662a, 1664a, 1667a, 1668a, 1676a)
- R** Collect and Epistle: Proverbs 31:10–31 (1650a/b only: Ps 126)
- F** [Unattributed], “*Concert* deutsch Gespräch eines erschreckenen Sünders mit Christo” (1668a)
- Ch** *Ein feste Burg ist unser Gott* (1650a/b)  
*Ach Gott und Herr, wie groß und schwer* (1662a, 1664a, 1666) =KO 1662  
*Allein zu dir, Herr Jesu Christ* (1667a)  
*Erbarm dich mein, O Herre Gott* (1668a)

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<sup>1</sup>1650: celebrated throughout Saxony as a Festival of Thanksgiving (“Danckfest”) marking the end of the Thirty Years’ War and the departure of Swedish troops from the electorate. The feast was also celebrated at court as the name day of the electress (the spouses of both Johann Georg I and II were named Magdalena Sibylla). Neither 1665a nor 1665c includes an order of worship for this feast, but 1665c does indicate that the service was celebrated in the Stadtkirche of the Saxon town of Schneeberg during the elector’s extended visit there. On this occasion, the “middle court preacher,” Valentin Heerbrandt, preached the sermon, and Peranda led the Hofkapelle in performances of concerted music during the service. Subsequent entries indicate that the court musicians under the direction of Peranda performed the church music in the Schneeberg Stadtkirche on nearly every Sunday and apostle’s day between 22 July and 24 August, after which they were sent back to Dresden; see Frandsen 2007, 32–33. 1666 indicates that the service was celebrated in the castle church in Torgau, where local musicians were likely responsible for the music; the diary does not include any composer attributions.

<sup>2</sup> Possibly a work of Schütz; a setting of *Ein feste Burg* (SWV *deest*) by the composer survives in the Ratschulbibliothek in Zwickau; three of the eight vocal parts are extant. RISM gives the siglum as *D-Z Mu 2193*; Möller 1984, 7, gives the source as Mus. 80.3 (Nr. 50), and Roland Wilson gives it as Mus. 69.2.38 (see Schütz, *Praetorius: Reformationsmesse: Mass for the Reformation Jubilee, Dresden 1617*; Musica Fiata, La Capella Ducale, Roland Wilson, dir.; Deutsche Harmonia Mundi and Sony Music 88843021592, 2014, compact disc).

<sup>3</sup> Here the order of worship deviates from that prescribed in the KO 1662, as on this day the court celebrated the arrival of Duke August (the elector’s brother) in Dresden and the newly concluded Peace of Aachen. The composition of Schütz is lost (see Rifkin-Linfield 2001).

<sup>4</sup> 1650 indicates that the Kyrie, Christe, and Kyrie were “*Vocaliter und Instrumentaliter concertiret*,” after which the words “Ehre sei Gott in der Höhe, und Friede auf Erden” were “*musiciret*” by six discantists, whereupon instead of the Latin Gloria, the hymn *Allein Gott in der Höh’ sei Ehr* was sung with the congregation.

<sup>5</sup> The Gloria chorale is missing in 1666.

- Auf meinen lieben Gott* (1676a)
- R** Gospel: Luke 7:36–50 (1650a/b only: Ps 68)
- F** [Unattributed (Schütz?)], “und dann *Vocaliter* und *Instrumentaliter* auch mit dem Trompeten Chor der 136. Psalm teutsch *musiciret*” (1650a/b)<sup>6</sup>
- L** German Litany (1662a: unattributed; 1664a: Peranda, “*musicaliter*”)
- Cr** Credo (1668a: unattributed)
- F** [Unattributed], “*Conc*: Ach H[err] straff mich nicht, d[er] 6. Psalm” (1666)  
Peranda, “*Concert*: *Ô. Jesu mi dulcißime*” (1667a)  
Novelli, “*Concert. Audite peccatores*” (1676a)
- Ch** *Wir glauben all an einen Gott* (1650a/b, 1662a, 1664a, 1666, 1667a, 1668a, 1676a)
- S/Ch**<sup>7</sup> *Nun lob, mein Seel, den Herren; Es wolle Gott uns gnädig sein* (1650a/b)<sup>8</sup>  
*Ich heb mein Augen sehlich auf*, st. 4: “Der treue Hüter Israel” (1662a)  
*Es wolle Gott uns gnädig sein* (1664a)  
*Durch Adams Fall ist ganz verderbt*, st. 6–7 (1666)<sup>9</sup>  
*Nun lob, mein Seel, den Herren* (1668a)  
*Herr Jesu Christ, dich zu uns wend* (1676a)
- Ps** Ps 66:8–14 sung (recited) by a tenor (1650a/b)<sup>10</sup>
- TD** *Herr Gott, dich loben wir* (German *Te Deum*) (1650a/b, 1662a, 1664a, 1666, 1668a: with trumpets and timpani;<sup>11</sup> 1676a) =KO 1662
- F** Albrici, “*Mot. Ante oculos tuos Dn.*” (1662a)  
Peranda, “*Mottet. Flavit Auster*” (1664a)  
[Unattributed], “*Motetto. Nun dancket alle Gott*” (1666)  
Peranda, “*Motett: Flavit Auster: 4. Tromb: et Tjymp:*” (1667a)  
Novelli, “*Motett: Ad arma mortales,*” with trumpets and timpani (1676a)
- Ch** *Nun lob, mein Seel, den Herren* (1667a)
- Bl** Collect and Blessing
- Ch** *Erhalt uns, Herr, bei deinem Wort* (1650a/b)  
*Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis” (1662a)  
*Nun lob, mein Seel, den Herren*, st. 5: “Sei Lob und Preis mit Ehren” (1664a, 1676a)  
*Auf meinen lieben Gott* (1666)  
*Erbarm dich mein, o Herre Gott*, st. 5: “Kein leiblich Opfer von mir heischt” (1667a)

<sup>6</sup> A planning document for this service (*D-Dla*, OHMA N IV Nr. 1, fol. 10) strongly suggests that the work performed was Schütz’s setting of Ps 136, *Dancket dem Herrn* (SWV 45), from the *Psalmen Davids* of 1619: “Nach dieser *Lection* kan *vocaliter* und *instrumentaliter* auch mit angeführten Trompeter Chor *musiciret* werden, den 136. Psalm, Dancket dem Herrn den er ist freundlich, worinnen die Wortt |: denn seine güte weret ewiglich:| vielfältig *repetiret* werden.” See also Rifkin-Linfield 2001.

<sup>7</sup> Missing in 1667a.

<sup>8</sup> The two chorales were sung before and after the sermon, in each case before the silent Lord’s Prayer.

<sup>9</sup> 1666: “Predigt, vor dem V[ater] U[nser] ich bitt O Herr aus herzen grundt. 2. Versic:”

<sup>10</sup> “Nach der Predigt sang ein Tenorist *recitativè* folgende Wortte aus dem 66. Psalm” (verses 8–14 follow). The term “*recitativè*” likely indicates that the psalm was recited to a psalm tone rather than sung in recitative.

<sup>11</sup> 1668a adds “undt Mousqueten gegeben worden,” and gives the three spots at which the guns were fired: (1) at the word “Holy,” (2) at “Daily, Lord God,” and (3) at the end of the service, during the singing of the chorale stanzas.

*Es ist das Heil uns kommen her*, st. 11–12 (1668a)

**Vespers** (1650a/b only)<sup>12</sup>

- I** *Es wolle Gott uns gnädig sein*, “with the congregation”  
**R** Scripture Reading: Ps 147  
**Ps** [Unattributed (Schütz?)], Ps 126, “Wenn der Herr die Gefangenen Zions,”<sup>13</sup> “deutsch musiciret”  
**S/Ch** *Nun lob, mein Seel, den Herren; Wär Gott nicht mit uns diese Zeit*<sup>14</sup>  
**M** German Magnificat, “Vocaliter und Instrumentaliter musiciret”  
**Ch** *Nun lasst uns Gott dem Herren*, “with the congregation”  
**Bl** Collect and Blessing  
**Ch** *Es ist das Heil uns kommen her*, st. 11: “Sei Lob und Ehr mit hohem Preis”

**Vespers** (1664a only)<sup>15</sup>

- V** *Deus in adjutorium meum*  
**Ps** “Latin Psalm”  
**F** “Concerto or Motet”  
**Ch** *Aus tiefer Not schrei ich zu dir*  
**R** Scripture Reading: Ps 103  
**M** “Magnificat”  
**F** “Motet”  
**Ch** *Nun lob, mein Seel, den Herren*  
**Bl** Collect and *Benedicamus*

<sup>12</sup> This service predates the KO of 1662 and differs significantly in its content from the later vesper services.

<sup>13</sup> Possibly a lost work of Schütz; a setting of this psalm is listed under his name in the 1662 Weimar inventory: “Wenn o H. die gefangen. a 6 *voc.* 6 *instr.* H. *Sag.*”; see Aber 1921, 159, and Rifkin-Linfield 2001.

<sup>14</sup> The two chorales were sung before and after the sermon, in each case before the silent Lord’s Prayer.

<sup>15</sup> The order of worship gives no specifics about the figural music.