

18th Sunday after Trinity¹
(with Vigil Vespers)

Vigil Vespers (1662a only)

- V** *Deus in adjutorium meum*
Ps Ps 84, “Choraliter”
Ch *Nun lob, mein Seel, den Herren*
Ch *Ach Herr, mich armen Sünder*
R Scripture Reading: Ps 51, “usual” prayer, Prayer of Manasseh, and Lord’s Prayer
M German Magnificat, “Choral[iter]”
Ch *Ach Gott und Herr, wie groß und schwer*
Bl Collect and *Benedicamus*

Morning Worship Service

- I** Schütz, “Zum Introitu. Intonirte der Prediger den 100. Ps. Jauchzet dem Herrn. Chor[us] respondirt. H. Sagitt:”² (1662a/b)
Dies sind die heiligen zehn Gebot (1665a)
K Kyrie (1662a/b: Albrici)
Ch *Nun lob, mein Seel, den Herren* (1662a/b)
C Christe (1662a/b: Albrici)
Ch *Ich ruf zu dir, Herr Jesu Christ* (1662a/b)
K Kyrie (1662a/b: Albrici)
Ch *Nimm von uns, Herre Gott* (1662a/b)
K Kyrie (1662a/b: Peranda)³
Ch *Allein Gott in der Höh’ sei Ehr* (1662a, 1665a)
R Collect and Epistle: I Corinthians 1:4–9
L German Litany, “musicaliter” (1662a/b: Albrici)
Ch *Nun freut euch, lieben Christen g’mein* (1665a)
R Gospel: Matthew 22:34–46
Cr Credo (1662a: Albrici)
F Peranda, “Concert. *Te solum aestuat*” (1665a)
Ch *Wir glauben all an einen Gott* (1662a, 1665a)
S/Ch *Wie schön leuchtet der Morgenstern*, st. 5: “Herr Gott Vater, mein Starker Held”

¹ 1662a/b indicate that on this date (28 September) was dedicated the castle church in Dresden, newly renovated by court architect Wolf Caspar von Klengel (1630–91), and that the elector and his family received communion after the sermon. 1662b adds that Albrici directed the music, and that all of his works were newly composed for the occasion (“darauf wird den Gottesdienst folgenden gestalt gehalten, worbey, sowohl nach Mittags bey der Vesper die Music der Churf. Capellmeister *Vincenzo Albrici* dirigiret, und alles von neuen darzu *componiret*.”)

² Wording from 1662a. The composition is lost (see Rifkin-Linfield 2001). The psalm may have been performed with trumpets; see Fürstenau 1871, 59.

³ 1662a/b: No mention is made of the Gloria here.

- (1662a/b)
- Ch** *Allein zu dir, Herr Jesu Christ* (1662a/b)
- F** Peranda, “*Motett. Fremitae [ad arma currite]*” (1665a)
- Ch** *Herr Christ, der einig Gotts Sohn* (1665a)
- D/Ch** Consecration and Distribution, during which was sung *Jesus Christus, unser Heiland, der von uns* (1662a/b)
- Bl** Collect and Blessing
- Ch** “Hierauf intonirte der Prediger des Herr Gott dich loben wir. Chor[us] respondiret, und ward das Lied ganz abgesungen”⁴ (1662a/b)
Nun lob, mein Seel, den Herren, st. 5: “Sei Lob und Preis mit Ehren” (1665a)

Vespers (1662a only)

- V** *Deus in adjutorium meum*
- Ps** Albrici, *Beatus vir*, with trumpets and timpani⁵
- F** Albrici, “*Concert. Quantus honor*”
- R** Scripture Reading: Ps 84
- Ch** *Nun lasst uns Gott dem Herren*
- S/Ch** *Ich heb mein Augen sehulich auf*, st. 7: “Kein Übel muss begegnen dir”
- M** Magnificat, with trumpets and timpani (Albrici)⁶
- F** Albrici, “Ein deutsch *Concert*, ... Herr erbarme dich doch meiner”⁷
- Ch** *Es wolle Gott uns gnädig sein*
- Bl** Collect and *Benedicamus*

⁴ The German *Te Deum*; wording from 1662a.

⁵ 1662a does not include the trumpets and timpani in the psalm and Magnificat; these are taken from Fürstenau 1871, 61.

⁶ The Magnificat is unattributed in the diary but was presumably also a work of Albrici.

⁷ 1662a does not include the title of the concerto, which is drawn from Fürstenau 1871, 60: “Ein deutsch *Concert*, auch des Capellmeister Albrici *Composition*, Herr erbarme dich doch meiner.”