

## Feast of the Epiphany<sup>1</sup>

### Morning Worship Service

- I** *Ecce advenit Dominator Dominus* (1661b, 1665a/c) =KO 1662  
Bernhard, *Ecce advenit Dominator Dominus* (1662a, 1666, 1667a, 1673a, 1676a) =KO 1662
- K-G** Kyrie and Gloria (1661b: unattributed; 1662a: Albrici; 1665a/c, 1673a: Peranda, with trumpets and timpani; 1666, 1667a: Peranda; 1676a: Cherici, with trumpets and timpani)
- Ch** *Allein Gott in der Höh' sei Ehr* (1661b, 1662b, 1665 a/c, 1666, 1667a, 1673a, 1676a)
- R** Collect and Epistle: Isaiah 60:1–6
- Ch** *Puer natus in Bethlehem* (1661b, 1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- R** Gospel: Matthew 2:1–12
- Cr** Credo (1661b: unattributed; 1662a: Peranda; 1665 a/c, 1673a: Peranda, with trumpets and timpani; 1666, 1667a: Peranda; 1676a: Cherici, with trumpets and timpani)
- Ch** *Wir glauben all an einen Gott* (1661b, 1662a, 1665 a/c, 1666, 1667a, 1673a, 1676a)
- S/Ch** *Der Tag, der ist so freudenreich*, st. 2: “Ein Kindelein so löbelich” (1661b, 1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- F** Albrici, “*Mot: Psallite DEO nostro*” (1661b, 1662a)  
Peranda, “*Motetto. Resonate Jubilate,*” with trumpets and timpani (1665a/c)  
Peranda, “*Motetto. Resonate Jubilate. 10. Voci. 10. Istr: 4. Tromb: et Timpani.*” (1666)  
Peranda, “*Concert. Laetentur coeli,*” with trumpets and timpani (1667a)  
Albrici, “*Concert: Laeti properemus*” (1673a)  
Cherici, “*Motett. Tremunt Coeli,*” with trumpets and timpani (1676a)
- Ch** *Was fürchtst du, Feind Herodes, sehr* (1661b, 1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662
- Bl** Collect and Blessing
- Ch** *Danksagen wir alle Gott* (1661b, 1662a, 1665a/c, 1666, 1667a, 1673a, 1676a) =KO 1662

### Vespers<sup>2</sup>

- V** *Deus in adjutorium meum*
- Ps** Peranda, “*Confitebor tibi Domine â 10. 5. Voci. 5. Istr: et Ripieni.*” (1666)  
Albrici, *Dixit Dominus* (1673a)  
Cherici, *Dixit Dominus* (1676a)
- F** Peranda, “*Ein Concert. Languet cor meum â 6. 2. Violini. 1. Fagotto. 1. Sop: 1. Alto et 1.*

<sup>1</sup> 1661b indicates that Albrici directed the music, but it includes no composer attributions. The motet is attributed to him in a diary for 1662; the mass settings may be his works as well. 1665c (fol. 84) indicates that Peranda directed the concerted music, all of which was of his own composition (“alles seine *Composition*”). 1676a indicates that the shawm (schalmei) players performed early in the morning (they traditionally performed chorales outside of the castle walls), before the early communion service, and also describes the cannon salvos that were fired before the main morning service and gives the sizes of the various charges.

<sup>2</sup> The order of worship is missing in 1661b, 1662a, 1665a/b, und 1667a.

- Ten.*” (1666)  
 Albrici, “*Concert: Venite cantemus*” (1673a)  
 Cherici, “*Concert. Eja curre anima mea*” (1676a)
- Ch** *Wir Christenleut habn jetzund Freud* (1666)  
*Der Tag, der ist so freudenreich* (1673a, 1676a)
- R** Scripture Reading (1666, 1676a: Ps 72; 1673a: Isaiah 60:8–22)
- M** Magnificat (1666: Peranda; 1673a: Albrici; 1676a: Cherici, with trumpets and timpani)
- F** Peranda, “*Ein Concert cor meum haesit. â 6. 2. Violini. 1. Violoncino. 2. Sop: et 1. Basso.*” (1666)  
 Albrici, “*Concert: Currite pastores*” (1673a)  
 Cherici, “*Concert. O quam clara*” (1676a)
- Ch** *In dulci jubilo* (1666, 1673a, 1676a)
- Bl** Collect and *Benedicamus*