

2nd Sunday in Christmas

January 3, 2016

PRELUDE *Four Carol Preludes* Richard Purvis

WELCOME & ANNOUNCEMENTS

Page 94 Confession and Forgiveness

OPENING HYMN *"Hark! The Herald Angels Sing"* Hymn #270

Page 138 Greeting and Kyrie

Page 140 "This is the Feast"

PRAYER OF THE DAY

Almighty God, you have filled all the earth with the light of your incarnate Word. By your grace empower us to reflect your light in all that we do, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. **Amen.**

Special Music: FLC Choir

1ST READING Jer 31:7-14

PSALM: Ps 147:12-20

2ND READING: Eph 1:3-14

Page 142 *Gospel Acclamation*

"Glory to you, O Lord"

GOSPEL: John 1:10-18

"Praise to you, O Christ"

SERMON:

Sermon Hymn: *"Love Has Come"* Hymn #292

Page 105 **Apostle's Creed**

Prayers of the People

Sharing of the Peace

Offering *He Comes in Peace* Lani Smith

Offertory: *"Let the Vineyards be Fruitful"* #184

OFFERTORY PRAYER

Page 144 The Great Thanksgiving

Words of Institution

Page 145 **LORD'S PRAYER**

DISTRIBUTION OF ELEMENTS

p. 146 *Lamb of God*

#275 *Angels, from the Realms of Glory*

#277 *Away in a Manger*

#296 *What Child is This*

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN: *"Good Christians Friends Rejoice"* Hymn #288

Pastor: Go in peace! Serve the Lord!

People: Thanks be to God

POSTLUDE: *Good Christian Friends*

James Mansfield

Date:

Pedal

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
1 Subbass 16'		2 Oktavbass 8'		3 Choralbass 4'		4 Rauschquinte 2 2/3'		5 Fagott 16'		6 I → P		7 II → P		8 III → P	

II Great

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
9 Principal 8'		10 Rohrflöte 8'		11 Oktave 4'		12 Sesquialtera II 2 2/3 + 1 3/5'		13 Superoktave 2'		14 Mixtur IV 1 1/3'		15 Tromp. En chamade 8'		16 I → II		17 III → II	

I Positif

3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2
26 Holzgedeckt 8'		27 Praestant 4'		28 Gemshorn 2'		29 Larigot 1 1/3'		30 Scharff IV 1'		31 Regal 8'		32 Tremulant	

III Swell

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
18 Hohlflöte 8'	19 Salicional 8'		20 Schwebung 8'		21 Traversflöte 4'		22 Octavin 2'		23 Mixtur IV 2 2/3'		24 Dulcian 16'		25 Tremulant		

Zimblesturn

12/16/84

For Claribel G. Thomson

GREENSLEEVES

(From Four Carol Preludes)

Prel 5

Playing Time: approx. 3 minutes

RICHARD PURVIS

Electronic* or Pipe:

Swell: String 8'
Great: Flute 8'
Choir: Quintadena 8' Flute 4'
Dulciana 16' Trem.
Pedal: Soft 16', 8', (Swell coupled)

Pre-Set:

Upper: 00 3610 000
Lower: 20 0640 200
Pedal: 4-2
Vibrato: 3

Spinets:

Upper: 00 3610 000
Lower: 0640 2000
Pedal: 3
Vibrato: On, Normal

M 2 5

Andante con moto (quasi pastorale)

Manuals

Pedal

Gt. (G# 8)

p Swell (A# 10)

(4-2)

Ch. (A# 10)

Add 16' (coupler off)
(quasi Tambour)

simile

(*)Electronic Organ use either suggested registration (on top) or registration in parentheses.

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Sw. (A# 10)

mp

This system shows a piano accompaniment in the lower staves and a solo line in the upper staves. The solo line begins with a piano (mp) dynamic. The key signature is one sharp (F#), and the time signature is 4/4. The solo line features a series of eighth and sixteenth notes, while the piano accompaniment provides a steady eighth-note bass line.

Ch. (A# 10)

Gt. (G# 8)

3

p Sw. (A# 10)

This system continues the musical piece. The solo line is marked with a piano (p) dynamic. The piano accompaniment remains consistent with the eighth-note bass line. The solo line includes a triplet of eighth notes marked with a '3' above the notes.

Ch. English Horn 8'

(B 10)

mp

This system introduces a new instrument, the English Horn, marked with a mezzo-piano (mp) dynamic. The solo line features a triplet of eighth notes marked with a '3' above the notes. The piano accompaniment continues with the eighth-note bass line.

poco
rubato

ten.

This system concludes the piece. The solo line is marked with a tenuto (ten.) dynamic. The piano accompaniment continues with the eighth-note bass line. The tempo is marked as 'poco rubato'.

Add Flutes 8'+4'

(F 5)

Sw.

più f

off Flutes
(D 1)

più p

dim. poco a poco

Add 16' coupler
(B 11)

mp

Ch. Clarinet+8'
(D# 4)

First system of musical notation for piano. It consists of three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#). The Treble staff contains chords and some single notes. The Bass staff has a melodic line with eighth and sixteenth notes. The lower Bass staff has a simple bass line with dotted half notes.

Second system of musical notation for piano. It includes the same three staves as the first system. Annotations include:

- "off 16'" above the Treble staff.
- "Gt. G# 8" in a box above the Treble staff.
- "Sw. Strings (D 1)" with a dotted line pointing to the Bass staff.
- A triplet of eighth notes in the Treble staff.

Third system of musical notation for piano. It includes the same three staves. Annotations include:

- "8" above the Treble staff with a dashed line.
- "mp" (mezzo-piano) in the Treble staff.
- "Sw. (D 1)" in the Bass staff.
- "p" (piano) in the Bass staff.
- "Gt. chimes 8' G# 8" in a box at the bottom right.

Fourth system of musical notation for piano. It includes the same three staves. Annotations include:

- "Ch. Unda Maris 8' 16' & 4' couplers" above the Treble staff.
- "Great" above the lower Bass staff.
- "Pedal" above the bottom staff.
- "Add 32'" above the bottom staff.

SPIRITUAL

(From Four Carol Preludes)

Playing Time: approx. 4 minutes

RICHARD PURVIS

Electronic or Pipe:

Swell (or Solo) Strings 8'
 Great: Flute 8'
 Choir: Flutes 8' 4'
 Diapason 8'
 Pedal: 16', 8', soft (uncoupled)

Pre-Set:

Upper: 00 5521 000
 Lower: 86 8400 0000
 Pedal: 3-2
 Vibrato: 3

Spinet:

Upper: 00 5521 000
 Lower: 8400 0000
 Pedal: 3
 Vibrato: On, Normal

Lento e lugubre

Sw. (C# 2)

Manuals

Ch. (A# 10)

p

Pedal

(3-2)

Animato

Gt. (G# 8)

[Prepare swell to Gt. 8' & 4']
 Gt. 8' & 4'

Full Sw.

sfz

Sw. Full to Mixture
 (G 7)

mf

Gt.

(G 7)

*f*Add to Ped. Sw. to Ped. *mf* (4-4)

Gt. to Ped.

Full Great

(A 9)

ff

8

Reduce

(G 7)

*f**ff**f*

rallentando al Tempo I

Reduce

f

Sw. (G 7) *mf*

Ch. (A# 10) *p*

mf *p*

[Prepare Sw. Strings]

Sw. (C# 2)

Gt. Flute 8' (G# 8) *sf*

Animato

Sw. Full to mixture

[Prepare Gt 8' & 4']
Sw to Gt 8' & 4'

Gt. (G 7) *f*

Full Gt. *ff*

Sw to Ped.
Add to Ped. *mf*

Gt. to Ped. *f*

8

Reduce

(A 9) *ff*

(G 7) *f*

f

Reduce **rallentando al Tempo I** Gt. (G# 8)

Sw. (G 7) Prepare Sw. strings 8'
Gt. Flute 8'
Ch. Clarinet 8' Sw. (D 1)

off Gt. to Ped. *mf* *p*

Ch. (D# 4) Sw. (D 1)

Ch. to Ped.

rall. Sw. Reed 16' Flutes 8' & 4' Trem. (A# 10) **Andante cantabile e molto**

Prepare Ch. Flutes 8' & 4' (Add Tremulant) Ch. (B 11)

pp Ped Bourdons 32' 16' 8' uncoupled

espressivo

First system of the musical score. It features a piano accompaniment with chords in the right hand and a melodic line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked *smorz.* (diminuendo).

Second system of the musical score. It includes a piano accompaniment and a vocal line. The tempo changes from *ritenuto* (ritardando) to *a tempo*. The piano part has a *poco a poco* (gradually) marking. The system ends with a double bar line and repeat signs.

Third system of the musical score. It includes a piano accompaniment and a vocal line. The piano part has a *pp* (pianissimo) marking. The system includes performance instructions for Sw. Strings 8' (C# 2), Gt Flute 8' (G# 8), and Sw. (B 11). The system ends with a double bar line and repeat signs.

Fourth system of the musical score. It includes a piano accompaniment and a vocal line. The piano part has a *quasi niente* (quasi niente) marking. The system includes performance instructions for Ch. Unda Maris 8' 16' & 4' (B 11). The system ends with a double bar line and repeat signs.

For Marshall Bidwell

CHARTRES

(Noël Varié)

(From Four Carol Preludes)

RICHARD PURVIS

Playing Time: approx. 5 minutes

Electronic or Pipe:

Pre-Set:

Spinet:

Solo: French Horn 8'

Upper: 68 8400 000

Upper: 68 8400 000

Swell: Flutes 8', 4'

Lower: 40 0710 300

Lower: 0710 3000

Choir: Clarinet 8'

Pedal: 3-2

Pedal: 3

Pedal: 16', 8', (uncoupled)

Vibrato: 3

Vibrato: On, Normal

+ use of all great pipe chimes

Lento

Manuals

Solo (D# 4)

p

(3-2)

Pedal

legato

Ch. Clarinet 8' (4 D#)

Swell (F 5)

Ch. (D# 4)

Solo (D# 4)

Solo (D# 4)

Great Chimes

Electronic or Pipe:

Swell: Oboe 8'

Flute 4'

Great: Flute 8'

Choir: Dulciana 16'

Flute 8' 4'

Tierce 1³/₅

Pedal: 16', 4', (no 8')

Pre-Set:

Upper: 68 8400 000

Lower: 40 0710 300

Pedal: 4

Vibrato: 3

Spinet:

Upper: 68 8400 000

Lower: 0710 3000

Pedal: 4

Vibrato: 3 On, Normal

Variation I (Quasi Carillon)*Allegretto scherzando*

Handwritten: *swell*

Ch. (A# 10)

Swell (F# 6)

sim.

(5-2)

più espressivo

Sw. (E 3)

Swell Strings 8', Trem. (E 3)

Ped. off 4', 16' & 8' only

poco rit. *a tempo*

Add Flute 4'

Swell: Oboe 8'
Flute 4' (F# 6)

Ch. (A# 10)

sim.

Ped. 16' & 4'

ritard. poco a poco

a tempo *senza ritard.*

Swell Strings 8' (E 3)

Ch. (G# 8)

leggiere

Prepare

Pre-Set:

Spinet:

Swell: Strings 8'
 Flutes 8' & 4'
 Vox Humana 8'
 Tremolo

Upper: 68 8400 000

Upper: 68 8400 000

Great: Flute 4'
 Sw. to Gt. 8'
 Ch. to Gt. 8'

Lower: 40 0710 300

Lower: 0710 3000

Choir: Flute 8', Trem.
 Dulciana 8'
 Unda Maris 8'

Pedal: 4

Pedal: 4

Pedal: Bourdons 32', 16' & 8'

Vibrato: 3

Vibrato: 3 On, Normal

Variation II (Cantabile)

Adagio molto cantando e sostenuto

Sw. (A# 10) *p*

Ch. (B 11)
(4-1)

più animato e fervore poco a poco

poco allargando

Gt. (3 E) (G# 8)
 Ch. Add Harp 8' & Celesta 4'
 a tempo

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes various notes, rests, and dynamic markings. A guitar part is indicated by the notation "Gt. (3 E)" with a circled "3" and "E".

Second system of the musical score. It continues the grand staff notation. A circled "Sw. (8 E)" is present. Below the staff, the text "Ch. Reed 8'" is written, followed by a circled "D# 4)". The phrase "a piacere" is written below the staff. To the right, there is a handwritten note "il melodia marcato" and a signature.

Third system of the musical score. It continues the grand staff notation with various chords and melodic lines.

Fourth system of the musical score. It continues the grand staff notation. A handwritten note "down zones" is written above the staff. The text "pp Ch. Harp & Celesta alone" is written below the staff, indicating a piano performance of the harp and celesta.

Prepare

Pre-Set:

Spinet:

Solo: Reeds 16', 8' & 4'

Upper: 68 8400 000

Upper: 68 8400 000

Swell: Full

Great: Full without Reeds

Choir: Full

Pedal: 16', 8' & 4'

Lower: 40 0710 300

Lower: 0710 3000

Sw. to Gt. 8' & 4'

Pedal: 4

Pedal: 4

Ch. to Gt. 8' & 4'

Vibrato: 3

Vibrato: 3 On, Normal

Sw., Gt. & Ch. to Ped.

4 Variation III (Grand Choeur)

Molto maestoso con forza e vigore

fff

Gt. (G 7)
(6-6)

Solo
(G# 8)

Gt. (G 7)

Gt. (G 7)

Add Reeds to Gt.
(A 9)

Add Solo Reeds to Pedal
(8-8)

fff

Add Solo to
Gt. (Box Closed)

Bombarde 32'

For Dr. C. Harold Einecke

GWALSHMAI*

(From Four Carol Preludes)

21

Playing Time: approx. 3 minutes

RICHARD PURVIS

Electronic or Pipe:

Pre-Set:

Spinnet:

Solo: French Horn 8'
Swell: Oboe 8'
Great: 8', 4'
Choir: Clarinet 8'
Pedal: Bourdon 16', 8', (uncoupled)
Couplers: Swell to Great 8', 4'

Upper: 00 5280 000

Upper: 00 5820 000

Lower: 54 8868 344

Lower: 8868 3440

Pedal: 6-3

Pedal: 3

Vibrato: 3

Vibrato: On, Normal

Quasi marcia rustico

Manuals

Pedal

p

(6-3)

il pedale non legato

Sw: (Gt: 6 F#)

Solo (Sw: 4 D#)

Ch. (Gt: 4 D#)

p

Sw: (Sw: 4 D#)

(*) Gwalshmai is a Welsh Easter carol. It can be found in the Episcopal hymnal.

Solo
(Gt: 4 D#)

Ch. Flutes 8', 4', 2'
(Sw: 10 A#)

First system of music, measures 1-6. The score is written for piano (grand staff) and a separate bass line. The piano part features a melody in the right hand and accompaniment in the left hand. The bass line is a single-line bass staff. The key signature has one sharp (F#).

Second system of music, measures 7-12. The piano part continues with a melody in the right hand and accompaniment in the left hand. The bass line continues. The key signature has one sharp (F#).

Prepare Sw: Strings 8', Flutes 4'
(Sw: 3 E)

Sw.

Third system of music, measures 13-18. The piano part features a melody in the right hand and accompaniment in the left hand. The bass line continues. The key signature changes to two sharps (F# and C#). The dynamic marking *mp* is present.

Prepare Ch: Trompette 8'.

Solo
(Gt: 4 D#)

Fourth system of music, measures 19-24. The piano part features a melody in the right hand and accompaniment in the left hand. The bass line continues. The key signature has two sharps (F# and C#). The dynamic marking *mp* is present.

Ch:
(Sw: ④ D#)

Prepare Sw: Reeds 8', 4'.

Sw:
(Sw: ⑧ G#)

Add to Swell

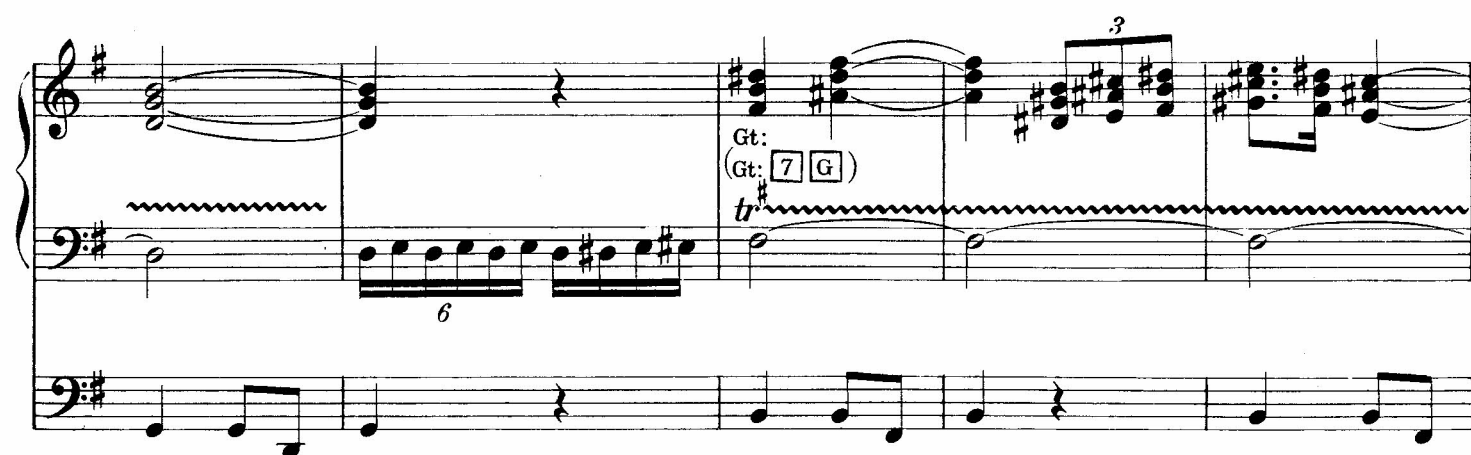
f

Full Sw:
(Sw: ⑨ A)

Add to Pedal



First system of musical notation. The top staff (treble clef) features a series of chords and triplets. The middle staff (bass clef) contains a trill (tr) and a wavy line. The bottom staff (bass clef) shows a melodic line with eighth notes and rests.



Second system of musical notation. The top staff (treble clef) includes a triplet and a wavy line. The middle staff (bass clef) features a wavy line and a triplet. The bottom staff (bass clef) shows a melodic line with eighth notes and rests. A guitar instruction is present: Gt: (Gt: 7 G) tr.



Third system of musical notation. The top staff (treble clef) features a series of chords and triplets. The middle staff (bass clef) contains a wavy line. The bottom staff (bass clef) shows a melodic line with eighth notes and rests.



Fourth system of musical notation. The top staff (treble clef) features a series of chords and triplets. The middle staff (bass clef) contains a wavy line. The bottom staff (bass clef) shows a melodic line with eighth notes and rests. The word "stringendo" is written above the first staff, and "molto cresc." is written below the first staff.

Gt:
(Sw: 9 A)

Solo: Reeds

Gt: 7 G

f

Gt:
(Sw: 9 A)

Solo
(Gt: 7 G)

Solo
(Gt: 7 G)

Gt: 7 G
(Gt: 7 G)

ff

Grandioso

First system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays chords and arpeggios, while the left hand plays a triplet-based bass line. A guitar solo is indicated with the notation "Gt: (9 A)".

molto allarg. poco a poco

Second system of the musical score. The tempo is marked "molto allarg. poco a poco". The right hand continues with chords, and the left hand features a triplet bass line. A measure rest of 8 measures is indicated at the end of the system.

a tempo

Third system of the musical score. The tempo is marked "a tempo". The right hand features a series of chords, and the left hand plays a steady bass line. A guitar solo is indicated with the notation "Solo to Gt. 16', 8', 4'." and "Gt: (10 A#)". The dynamic marking "fff" is present.

rall. poco a poco al fine

Fourth system of the musical score. The tempo is marked "rall. poco a poco al fine". The right hand features a series of chords, and the left hand plays a steady bass line. A measure rest of 8 measures is indicated at the beginning of the system. The system concludes with a double bar line and a 32-measure rest in the bass line.

Date:

Pedal

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
1 Subbass 16'		2 Oktavbass 8'		3 Choralbass 4'		4 Rauschquinte 2 2/3'		5 Fagott 16'		6 I → P		7 II → P		8 III → P	

II Great

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
9 Principal 8'		10 Rohrflöte 8'		11 Oktave 4'		12 Sesquialtera II 2 2/3 + 1 3/5'		13 Superoktave 2'		14 Mixtur IV 1 1/3'		15 Tromp. En chamade 8'		16 I → II		17 III → II	

I Positif

3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2
26 Holzgedeckt 8'		27 Praestant 4'		28 Gemshorn 2'		29 Larigot 1 1/3'		30 Scharff IV 1'		31 Regal 8'		32 Tremulant	

III Swell

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
18 Hohlflöte 8'	19 Salicional 8'		20 Schwebung 8'		21 Traversflöte 4'		22 Octavin 2'		23 Mixtur IV 2 2/3'		24 Dulcian 16'		25 Tremulant		

Zimblesturn

BRIEF ORDER FOR Confession and Forgiveness

In the name of the Father,
and of the + Son,
and of the Holy Spirit.

Amen.

Pastor: God of all mercy and consolation, come to the help of your people, turning us from our sin to live for you alone.

Give us the power of your Holy Spirit that we may confess our sin,
receive your forgiveness,
and grow into the fullness
of Jesus Christ, our Savior and Lord.

Amen.

Pastor:

Let us confess our sin in the presence of God and of one another.

The assembly kneels or stands. Silence is kept for reflection.

Most merciful God,

**we confess that we are captive to sin
and cannot free ourselves.**

We have sinned against you in thought, word, and deed, by what we have done and by what we have left undone.

**We have not loved you with
our whole heart; we have not loved
our neighbors as ourselves.**

For the sake of your Son, Jesus Christ, have mercy on us. Forgive us, renew us, and lead us, so that we may delight in your will and walk in your ways, to the glory of your holy name. Amen.

In the mercy of almighty God,
Jesus Christ was given to die for us,
and for his sake God forgives us all our sins.

As a called and ordained minister of the church of Christ, and by his authority,
I therefore declare to you
the entire forgiveness of all your sins,
in the name of the Father,
and of the + Son, and of the Holy Spirit.

Amen.

Introduction

The musical score is written for organ and features three systems of staves. Each system consists of a grand staff (treble and bass clef) and a single bass staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The first system begins with a forte (ff) dynamic and includes a first ending bracket labeled 'II/I'. The second system continues the melodic and harmonic development. The third system concludes the introduction with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Tune: Felix Mendelssohn, 1809–1847

Arrangement: David Lasky; copyright © 2007 Augsburg Fortress. All rights reserved.

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Hark! The Herald Angels Sing

1 Hark! The her - ald an - gels sing, "Glo - ry to the new-born king;
2 Christ, by high - est heav'n a - dored, Christ, the ev - er - last - ing Lord,
3 Hail the heav'n - born Prince of peace! Hail the Sun of righ-teous-ness!

peace on earth, and mer - cy mild, God and sin - ners rec - on - ciled."
late in time be - hold him come, off-spring of a vir - gin's womb.
Light and life to all he brings, ris'n with heal - ing in his wings.

Joy - ful, all you na - tions, rise; join the tri - umph of the skies;
Veiled in flesh the God-head see! Hail, in - car - nate de - i - ty!
Mild he lays his glo - ry by, born that we no more may die,

with an - gel - ic hosts pro-claim, "Christ is born in Beth - le - hem!"
Pleased as man with us to dwell, Je - sus, our Em-man - u - el!
born to raise each child of earth, born to give us sec - ond birth.

Refrain
Hark! The her - ald an - gels sing, "Glo - ry to the new-born king!"

Accompaniment

First system of piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat). The right hand starts with a forte (*ff*) dynamic, playing a series of eighth notes and quarter notes, including a triplet of eighth notes. The left hand provides a simple harmonic accompaniment with quarter and half notes. A fermata is placed over the final measure of the system.

Second system of piano accompaniment. The right hand continues the melodic line with eighth and quarter notes, featuring a triplet of eighth notes and a sixteenth-note run. The left hand maintains the harmonic support with quarter and half notes. A fermata is placed over the final measure of the system.

Third system of piano accompaniment. The right hand continues the melodic line with eighth and quarter notes, including a triplet of eighth notes. The left hand provides the harmonic support with quarter and half notes. A fermata is placed over the final measure of the system.

Fourth system of piano accompaniment, labeled "Refrain". The right hand features a series of chords and a melodic line with eighth and quarter notes. The left hand provides the harmonic support with quarter and half notes. A fermata is placed over the final measure of the system. The tempo marking *poco rall.* is present.

Gathering Song

The time of gathering song may be brief or extended, and may include one or more of the following: hymns, psalms; a Kyrie; a canticle of praise.

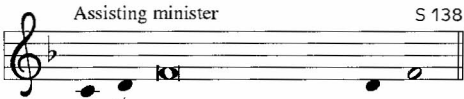
During this time, the presiding minister and the assembly greet each other.

The grace of our Lord Jesus Christ, the love of God,
and the communion of the Holy Spirit be with you all.

And also with you.


A Kyrie may be sung in dialogue between an assisting minister and the assembly.

Assisting minister S 138



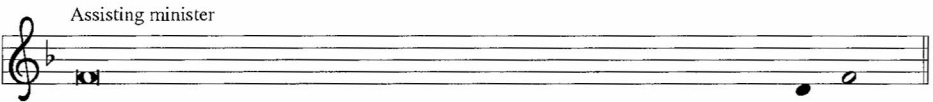
In peace, let us pray to the Lord.

Assembly




Lord, have mer - cy.

Assisting minister



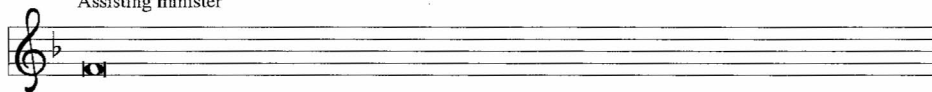
For the peace from above, and for our salvation, let us pray to the Lord.

Assembly



Lord, have mer - cy.

Assisting minister



For the peace of the whole world, for the well-being of the church of God,



and for the unity of all, let us pray to the Lord.

Assembly



Lord, have mer - cy.



Assisting minister



For this holy house, and for all who offer here their worship and praise,



let us pray to the Lord.

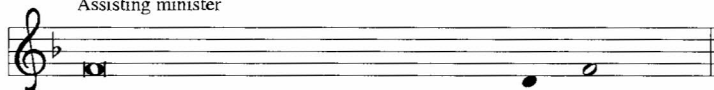
Assembly



Lord, have mer - cy.



Assisting minister



Help, save, comfort, and defend us, gra - cious Lord.

Assembly



A - men.



Refrain

S 140

This is the feast of vic-to-ry for our God.

Al-le - lu - ia, al-le - lu - ia, al-le - lu - ia.

1 Wor-thy is Christ, the Lamb who was slain, whose

blood set us free to be peo - ple of God.

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and finally a whole note E. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

Refrain

This is the feast of vic-to-ry for our God.

The second system, labeled 'Refrain', continues in G major. The vocal line starts with a quarter rest, followed by quarter notes G, A, and B, then a half note C, and finally a half note D. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

Al-le - lu - ia, al-le - lu - ia, al - le - lu - ia.

The third system continues the 'Al-le-lu-ia' refrain in G major. The vocal line consists of eighth notes G, A, B, C, D, E, F#, and G, followed by a whole note G. The piano accompaniment continues with the eighth-note bass line and chords.

2 Pow - er, rich - es, wis - dom, and strength, and

This system contains the first two staves of music. The vocal staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment (grand staff) features a right hand with a half note G4, a quarter note A4, and a half note B4-C5, followed by a half note B4 and a quarter note A4. The left hand (bass clef) plays a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

hon - or, bless - ing, and glo - ry are his.

This system contains the next two staves of music. The vocal staff (treble clef) continues with a half note G4, a quarter note A4, a half note B4, and a half note C5, followed by a half note B4, a quarter note A4, and a half note G4. The piano accompaniment (grand staff) continues with a right hand playing chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, and G4-B4. The left hand (bass clef) plays a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Refrain

This is the feast of vic-to-ry for our God.

This system contains the final two staves of music. The vocal staff (treble clef) begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, and a half note C5, then a half note B4, a quarter note A4, and a half note G4. The piano accompaniment (grand staff) begins with a half rest in the right hand, followed by a half note G4, a quarter note A4, a half note B4, and a half note C5, then a half note B4, a quarter note A4, and a half note G4. The left hand (bass clef) plays a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment (grand staff) features a right hand with a half note D4, quarter notes E4, F#4, G4, A4, B4, and a half note A4. The left hand (bass clef) has a half note D3, quarter notes E3, F#3, G3, A3, B3, and a half note A3.

3 Sing with all the peo - ple of God, and

The second system continues the melody. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment continues with similar harmonic support, maintaining the D major key.

join in the hymn of all cre - a - tion:

The third system concludes the phrase. The vocal line begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment provides the final harmonic context for the phrase in D major.

Bless - ing, hon - or, glo - ry, and might be to

The first system of the musical score. It consists of a vocal line on a single treble staff and a piano accompaniment on two staves (treble and bass). The key signature is D major (two sharps). The vocal line begins with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

God and the Lamb for - ev - er. A - men.

The second system of the musical score. The vocal line continues with quarter notes D, E, F#, G, A, B, C, D, followed by a half note D. The piano accompaniment continues with similar harmonic support, ending with a final chord in the right hand.

Refrain
This is the feast of vic-to-ry for our God.

The third system of the musical score, marked 'Refrain'. The vocal line starts with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C, D. The piano accompaniment begins with a quarter rest in the left hand and chords in the right hand, providing a rhythmic and harmonic foundation for the refrain.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) begins with a half note G, followed by quarter notes A and B, then a half note A, and a quarter note G. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a steady bass line.

4 For the Lamb who was slain has be -

The second system continues the melody. The vocal line has a half note G, followed by quarter notes A and B, then a half note A, and a quarter note G. The piano accompaniment continues with harmonic support.

gun his reign. Al - le - lu - ia.

The third system concludes the phrase. The vocal line has a half note G, followed by quarter notes A and B, then a half note A, and a quarter note G. The piano accompaniment provides a final harmonic resolution.

Final refrain

This is the feast of vic-to-ry for our God.

The musical score is for a song in D major (two sharps). The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: 'This is the feast of vic-to-ry for our God.' The melody is simple and hymn-like, with a final note on a half note.

Al-le - lu - ia, al-le - lu - ia, al - le - lu - ia.

The musical score is for a song in D major (two sharps). The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: 'Al-le - lu - ia, al-le - lu - ia, al - le - lu - ia.' The melody is simple and hymn-like, with a final note on a half note.

Prayer of the Day

The presiding minister leads the prayer of the day.

Let us pray.

A brief silence is kept before the prayer.

*After the prayer the assembly responds: **Amen.***

The assembly is seated.

Prayer of the Day

Let us pray.

A brief silence is kept before the prayer.

Almighty God, you have filled all the earth with the light of your incarnate Word. By your grace empower us to reflect your light in all that we do, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. **Amen.**

SPECIAL MUSIC: FLC CHOIR

FIRST READING: Jeremiah 31:7-14

⁷Thus says the Lord: Sing aloud with gladness for Jacob, and raise shouts for the chief of the nations; proclaim, give praise, and say, "Save, O Lord, your people, the remnant of Israel." ⁸See, I am going to bring them from the land of the north, and gather them from the farthest parts of the earth, among them the blind and the lame, those with child and those in labor, together; a great company, they shall return here.

⁹With weeping they shall come, and with consolations I will lead them back, I will let them walk by brooks of water, in a straight path in which they shall not stumble; for I have become a father to Israel, and Ephraim is my firstborn. ¹⁰Hear the word of the Lord, O nations, and declare it in the coastlands far away; say, "He who scattered Israel will gather him, and will keep him as a shepherd a flock."

¹¹For the Lord has ransomed Jacob, and has redeemed him from hands too strong for him. ¹²They shall come and sing aloud on the height of Zion, and they shall be radiant over the goodness of the Lord, over the grain, the wine, and the oil, and over the young of the flock and the herd; their life shall become like a watered garden, and they shall never languish again.

¹³Then shall the young women rejoice in the dance, and the young men and the old shall be merry. I will turn their mourning into joy, I will comfort them, and give them gladness for sorrow. ¹⁴I will give the priests their fill of fatness, and my people shall be satisfied with my bounty, says the Lord.

Second Sunday of Christmas

Refrain

Robert Hobby

Lightly detached; joyfully

C Instrument

Wor - ship the LORD, O Je - ru - sa - lem;

praise your God, O Zi - on.

The alternate psalm for the Second Sunday of Christmas, Wisdom 10:15-21, is printed in *Psalter for Worship Year B*.



- ¹²Worship the LORD, ¹O Jerusalem;
praise your ¹God, O Zion,
- ¹³**who has strengthened the bars ¹of your gates
and has blessed your chil- ¹dren within you.**
- ¹⁴God has established peace ¹on your borders;
and satisfies you with the ¹finest wheat.
- ¹⁵**God sends out a command ¹to the earth,
a word that runs ¹very swiftly. R**
- ¹⁶God gives ¹snow like wool,
scattering ¹frost like ashes.
- ¹⁷**God scatters ¹hail like bread crumbs.
Who can stand a- ¹gainst God's cold?**
- ¹⁸The LORD sends forth the ¹word and melts them;
the wind blows, and the ¹waters flow.
- ¹⁹**God declares the ¹word to Jacob,
statutes and judg- ¹ments to Israel.**
- ²⁰The LORD has not done so to any ¹other nation;
they do not know God's judgments. ¹Hallelujah! **R**

Second Reading:

Ephesians 1:3-14

³Blessed be the God and Father of our Lord Jesus Christ, who has blessed us in Christ with every spiritual blessing in the heavenly places, ⁴just as he chose us in Christ before the foundation of the world to be holy and blameless before him in love.

⁵He destined us for adoption as his children through Jesus Christ, according to the good pleasure of his will, ⁶to the praise of his glorious grace that he freely bestowed on us in the Beloved. ⁷In him we have redemption through his blood, the forgiveness of our trespasses, according to the riches of his grace ⁸that he lavished on us.

With all wisdom and insight ⁹he has made known to us the mystery of his will, according to his good pleasure that he set forth in Christ, ¹⁰as a plan for the fullness of time, to gather up all things in him, things in heaven and things on earth. ¹¹In Christ we have also obtained an inheritance, having been destined according to the purpose of him who accomplishes all things according to his counsel and will,

¹²so that we, who were the first to set our hope on Christ, might live for the praise of his glory. ¹³In him you also, when you had heard the word of truth, the gospel of your salvation, and had believed in him, were marked with the seal of the promised Holy Spirit; ¹⁴this is the pledge of our inheritance toward redemption as God's own people, to the praise of his glory.

Word

First Reading

The reading may be announced: A reading from _____.

*The reading may be concluded: The word of the Lord. **OR** Word of God, word of life.*

*The assembly responds: **Thanks be to God.***

Psalm

The psalm for the day is sung.

Second Reading

The reading may be announced and concluded in the same way as the first reading.

Gospel Acclamation

The assembly stands to welcome the gospel.

S 142a

Al - le - lu - ia. Lord, to whom shall we go? You have the

words of e - ter - nal life. Al - le - lu - ia. Al - le - lu - ia.

The Holy Gospel according to

John 1:10-18

Glory to you, O Lord.

¹⁰He was in the world, and the world came into being through him; yet the world did not know him. ¹¹He came to what was his own, and his own people did not accept him.

¹²But to all who received him, who believed in his name, he gave power to become children of God,
¹³who were born, not of blood or of the will of the flesh or of the will of man, but of God.

¹⁴And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father's only son, full of grace and truth. ¹⁵(John testified to him and cried out, "This was he of whom I said, 'He who comes after me ranks ahead of me because he was before me.'")


¹⁶From his fullness we have all received, grace upon grace. ¹⁷The law indeed was given through Moses; grace and truth came through Jesus Christ. ¹⁸No one has ever seen God. It is God the only Son, who is close to the Father's heart, who has made him known.

The Gospel of the Lord.

Praise to you O Christ

SERMON

Love Has Come




1 Love has come— a light in the dark - ness! Love shines forth in the
 2 Love is born! Come, share in the won - der. Love is God now a -
 3 Love has come and nev - er will leave us! Love is life ev - er -



Beth - le - hem skies. See, all heav - en has come to pro - claim it;
 sleep in the hay. See the glow in the eyes of his moth - er;
 last - ing and free. Love is Je - sus with - in and a - mong us.



hear how their song of joy a - ris - es: Love! Love! Born un - to
 what is the name her heart is say - ing? Love! Love! Love is the
 Love is the peace our hearts are seek - ing. Love! Love! Love is the



you, a Sav - ior! Love! Love! Glo - ry to God on high.
 name she whis - pers; Love! Love! Je - sus, Im - man - u - el.
 gift of Christ - mas. Love! Love! Praise to you, God on high!

Apostle's Creed

I believe in God, the Father almighty, creator of heaven and earth.

I believe in Jesus Christ, His only Son, our Lord, He was conceived by the power of the Holy Spirit, and born of the virgin Mary, He suffered under Pontius Pilate, was crucified, died, and was buried;

He descended into hell.

On the third day he rose again;

He ascended into heaven, He is seated at the right hand of the Father, He will come again to judge the living and the dead.

I believe in the Holy Spirit, the holy catholic church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting.

Amen.

Prayers of the people

Response after each prayer:

P: Lord, in your mercy,

C: hear our prayer.

SHARING of THE Peace

The peace of Christ

be with you always.

And also with you.

HE COMES IN PEACE

2 minutes

Sw. Oboe 8
Gt. Light Strings 8 and 4
Ped. Light 16 and 8

LANI SMITH

Calmly ♩ = 66

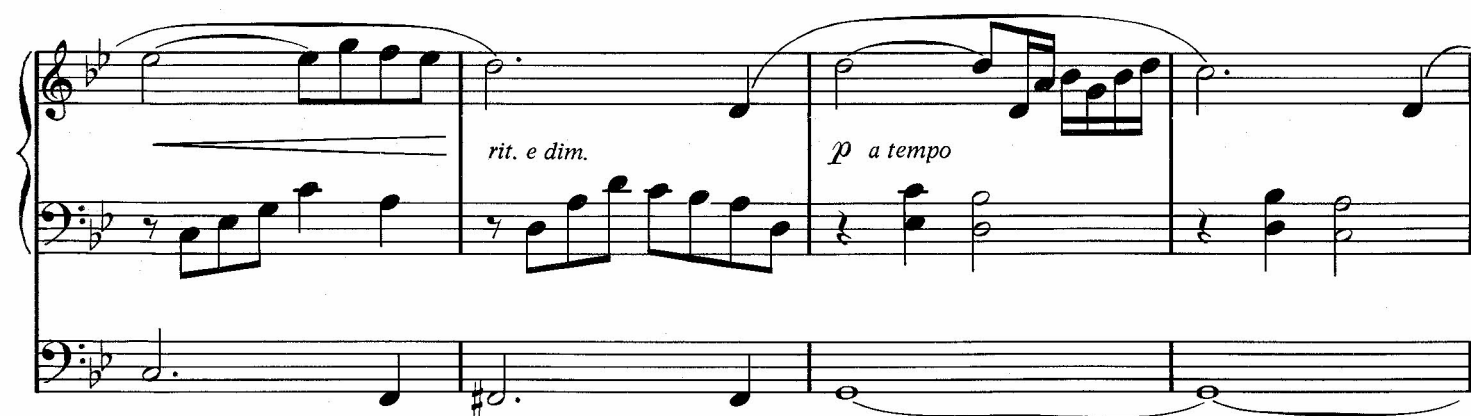
Sw.

p

Gt.



First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff (bass clef) contains a bass line with eighth and sixteenth notes, some beamed together. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, some beamed together. A dynamic marking *p* is present in the middle staff.



Second system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff (bass clef) contains a bass line with eighth and sixteenth notes, some beamed together. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, some beamed together. Dynamic markings *rit. e dim.* and *p a tempo* are present in the middle staff.



Third system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff (bass clef) contains a bass line with eighth and sixteenth notes, some beamed together. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, some beamed together.



Fourth system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff (bass clef) contains a bass line with eighth and sixteenth notes, some beamed together. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, some beamed together. Dynamic markings *dim.*, *rit.*, and *pp* are present in the middle staff.

Let the Vineyards Be Fruitful

Let the vine-yards be fruit-ful, Lord, and fill to the brim our cup of

This system contains the first two staves of the musical score. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a dotted quarter note B-flat4, and a quarter note A4. The bottom staff is a piano accompaniment in 3/4 time, starting with a bass clef and the same key signature. It features a steady eighth-note bass line and chords in the right hand.

bless-ing. Gath-er a har-vest from the seeds that were sown, that

This system contains the next two staves. The vocal line continues with a quarter note G4, a quarter note A4, a dotted quarter note B-flat4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

we may be fed with the bread of life. Gath-er the hopes and dreams of

This system contains the final two staves of the musical score. The vocal line concludes with a quarter note G4, a quarter note A4, a dotted quarter note B-flat4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

all; u - nite them with the prayers we of - fer. Grace our ta - ble

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written in a single treble clef. The piano accompaniment is written in grand staff notation, with the right hand in a treble clef and the left hand in a bass clef. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

with your pres - ence, and give us a fore - taste of the feast to come.

The second system continues the musical piece. It follows the same key signature and time signature as the first system. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5. The piano accompaniment continues with the same eighth-note pattern in the right hand and the active bass line in the left hand. The system concludes with a double bar line.

Great Thanksgiving

The presiding minister greets the assembly and invites all present to give thanks.

S 144a

The Lord be with you. And al - so with you.

Lift up your hearts. We lift them to the Lord.

Let us give thanks to the Lord our God.

It is right to give our thanks and praise.

The presiding minister continues:

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise ... *Here the minister continues with the preface for the day, concluding: ... we praise your name and join their unending hymn:*

S 144b

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might,

heav-en and earth are full of your glo-ry. Ho - san - na. Ho -

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

san-na. Ho - san - na in the high - est. Bless-ed is he who

This system contains measures three through six. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment maintains the eighth-note pattern in the right hand and the half-note bass line in the left hand.

comes in the name of the Lord. Ho-san - na in the high - est.

This system contains measures seven through ten. The vocal line concludes with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

Words of Institution

THE LORD'S PRAYER

Our Father, who art in heaven, hallowed be thy name, thy Kingdom come, thy will be done, on earth as it is in heaven.

Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; And lead us not into temptation, but deliver us from evil.

For thine is the kingdom, and the power, and the glory, forever and ever.

Amen.

Lamb of God, you take a - way the sin of the world; have

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one flat) with a treble clef. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The lyrics 'Lamb of God, you take a - way the sin of the world; have' are written below the vocal staff.

mer-cy on us. Lamb of God, you take a-way the sin of the

This system contains the next two staves of the musical score. The vocal line continues with the lyrics 'mer-cy on us. Lamb of God, you take a-way the sin of the'. The piano accompaniment continues with the same harmonic structure.

world; have mer-cy on us. Lamb of God, you take a - way the

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics 'world; have mer-cy on us. Lamb of God, you take a - way the'. The piano accompaniment concludes with the same harmonic structure.



Assembly song and other music may accompany the communion.

After all have returned to their places, the assembly stands. "Now, Lord, you let your servant go in peace" or another suitable song may be sung. (The song at #204 was written for this setting.)

*The presiding minister may say a table blessing, and the assembly responds **Amen**.*

The assisting minister leads one of the following or a similar prayer after communion.
Let us pray.

We give you thanks,
 almighty God, that you
 have refreshed us
 through the healing
 power of this gift
 of life. In your mercy,
 strengthen us through
 this gift, in faith
 toward you and in
 fervent love toward
 one another; for the
 sake of Jesus Christ
 our Lord.
Amen.

OR

O God, we give you
 thanks that you have
 set before us this
 feast, the body and
 blood of your Son.
 By your Spirit
 strengthen us to
 serve all in need
 and to give ourselves
 away as bread for the
 hungry, through Jesus
 Christ our Lord.
Amen.

OR

God of abundance, with
 this bread of life and cup
 of salvation you have
 united us with Christ,
 making us one with all
 your people. Now send
 us forth in the power of
 your Spirit, that we may
 proclaim your redeem-
 ing love to the world and
 continue forever in the
 risen life of Jesus Christ,
 our Lord.
Amen.

1 C to B \flat 

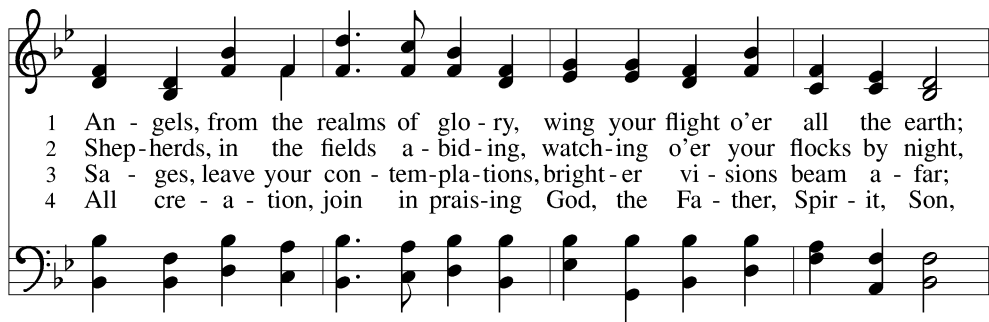
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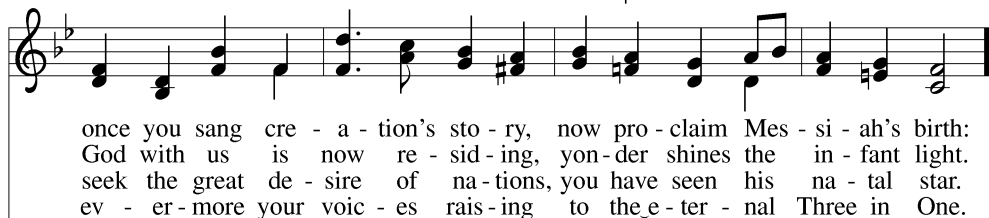
4



Angels, from the Realms of Glory



1 An - gels, from the realms of glo - ry, wing your flight o'er all the earth;
2 Shep - herds, in the fields a - bid - ing, watch - ing o'er your flocks by night,
3 Sa - ges, leave your con - tem - pla - tions, bright - er vi - sions beam a - far;
4 All cre - a - tion, join in prais - ing God, the Fa - ther, Spir - it, Son,

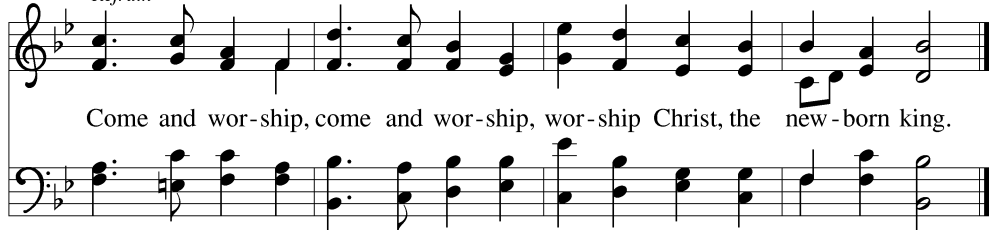


once you sang cre - a - tion's sto - ry, now pro - claim Mes - si - ah's birth:
God with us is now re - sid - ing, yon - der shines the in - fant light.
seek the great de - sire of na - tions, you have seen his na - tal star.
ev - er - more your voic - es rais - ing to the e - ter - nal Three in One.



once you sang cre - a - tion's sto - ry, now pro - claim Mes - si - ah's birth:
God with us is now re - sid - ing, yon - der shines the in - fant light.
seek the great de - sire of na - tions, you have seen his na - tal star.
ev - er - more your voic - es rais - ing to the e - ter - nal Three in One.

Refrain

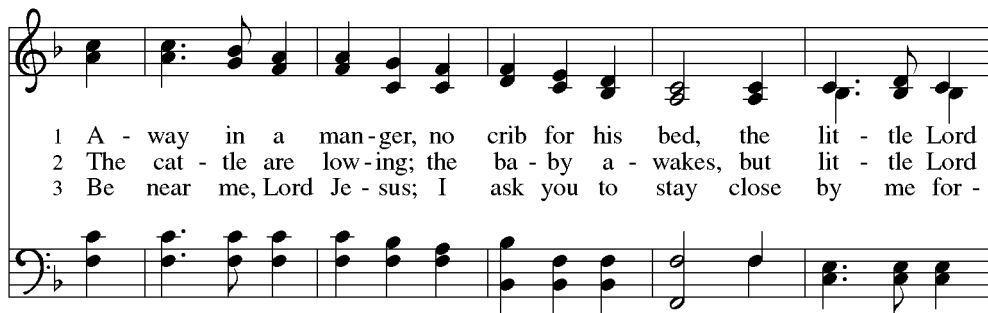


Come and wor - ship, come and wor - ship, wor - ship Christ, the new - born king.

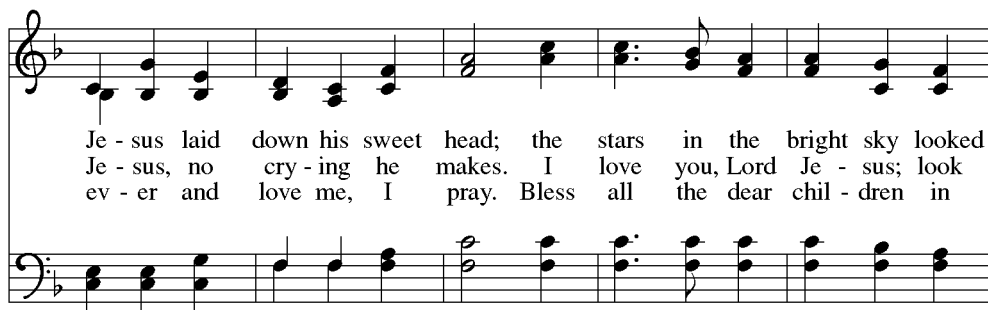
Text: James Montgomery, 1771–1854, alt., sts. 1–3; *Salisbury Hymn Book*, 1857, st. 4

Music: REGENT SQUARE, Henry T. Smart, 1813–1879

Away in a Manger



1 A - way in a man-ger, no crib for his bed, the lit - tle Lord
 2 The cat - tle are low-ing; the ba - by a - wakes, but lit - tle Lord
 3 Be near me, Lord Je - sus; I ask you to stay close by me for -



Je - sus laid down his sweet head; the stars in the bright sky looked
 Je - sus, no cry - ing he makes. I love you, Lord Je - sus; look
 ev - er and love me, I pray. Bless all the dear chil - dren in



down where he lay, the lit - tle Lord Je - sus a - sleep on the hay.
 down from the sky and stay by my cra - dle till morn-ing is night.
 your ten - der care and fit us for heav-en, to live with you there.

Text: North American, 19th cent.

Music: AWAY IN A MANGER, James R. Murray, 1841–1905

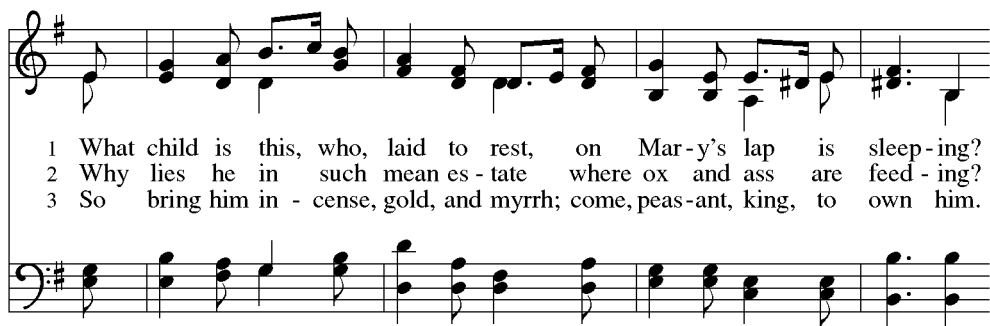
1 F to E

Musical notation for exercise 1, F to E, in C major, 4/4 time. The notation is written on a grand staff (treble and bass clefs). The melody in the treble clef starts on F4, moves to G4, A4, B4, and then to E5. The bass line starts on C3, moves to D3, E3, F3, and then to C4. The exercise is marked with a '1' and the title 'F to E'.

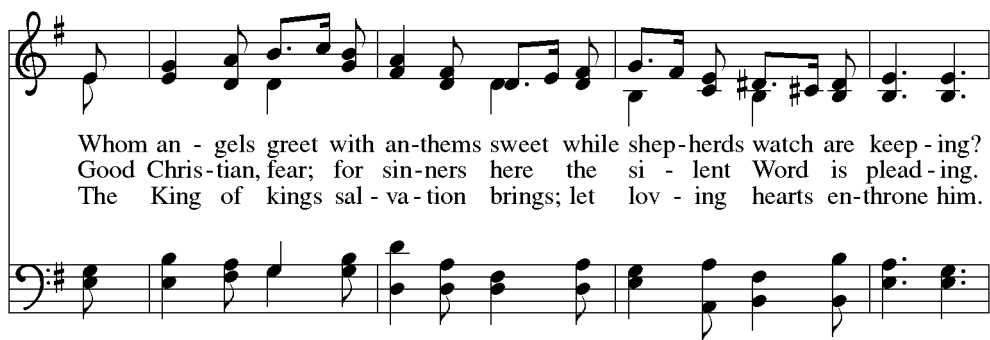
2

Musical notation for exercise 2, in C major, 4/4 time. The notation is written on a grand staff (treble and bass clefs). The melody in the treble clef starts on C4, moves to D4, E4, F4, and then to G4. The bass line starts on C3, moves to D3, E3, F3, and then to C4. The exercise is marked with a '2'.

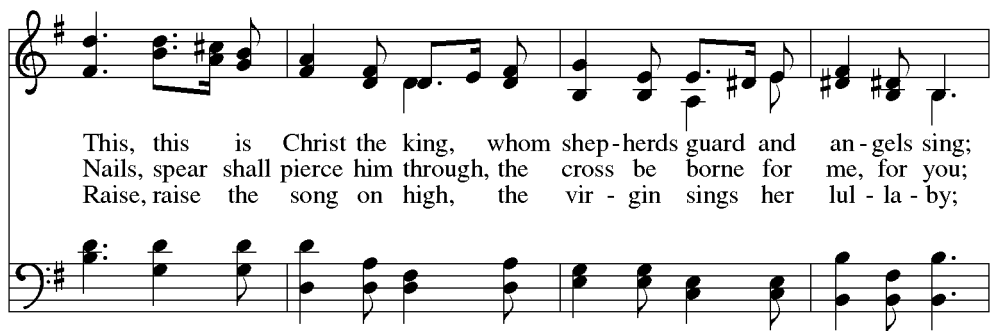
What Child Is This



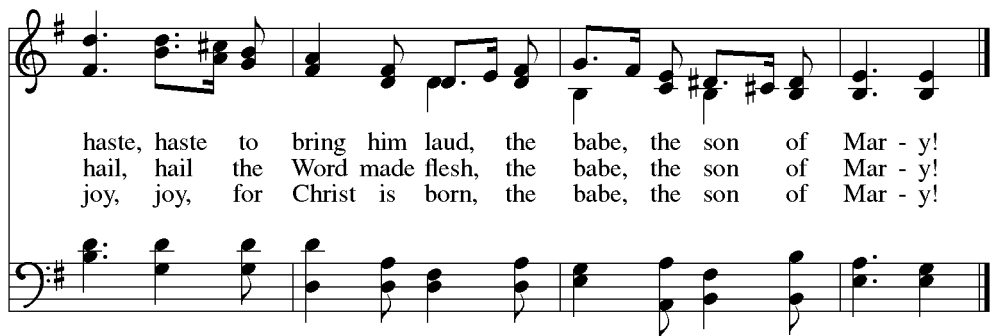
1 What child is this, who, laid to rest, on Mar-y's lap is sleep-ing?
 2 Why lies he in such mean es - tate where ox and ass are feed - ing?
 3 So bring him in - cense, gold, and myrrh; come, peas-ant, king, to own him.



Whom an - gels greet with an-thems sweet while shep-herds watch are keep - ing?
 Good Chris-tian, fear; for sin-ners here the si - lent Word is plead-ing.
 The King of kings sal - va - tion brings; let lov - ing hearts en-throne him.

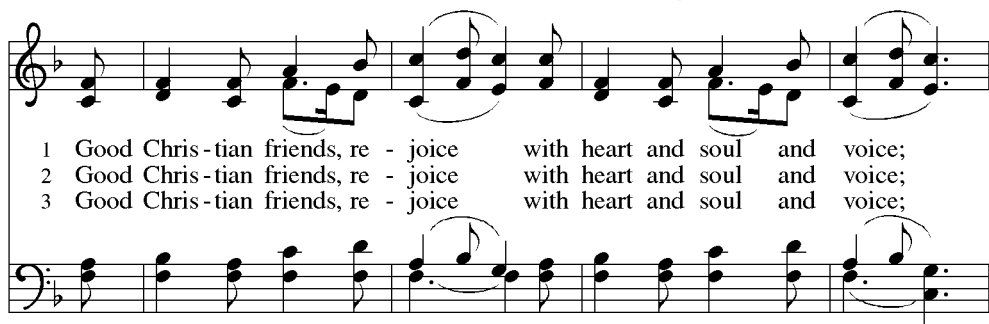


This, this is Christ the king, whom shep-herds guard and an-gels sing;
 Nails, spear shall pierce him through, the cross be borne for me, for you;
 Raise, raise the song on high, the vir - gin sings her lul - la - by;



haste, haste to bring him laud, the babe, the son of Mar - y!
 hail, hail the Word made flesh, the babe, the son of Mar - y!
 joy, joy, for Christ is born, the babe, the son of Mar - y!

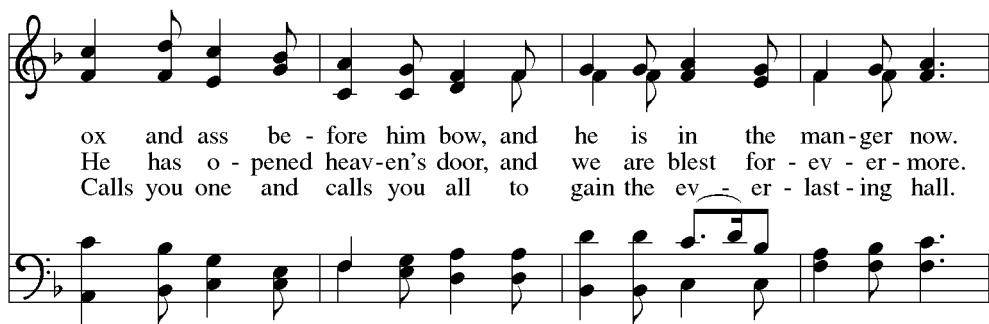
Good Christian Friends, Rejoice



1 Good Chris-tian friends, re - joice with heart and soul and voice;
 2 Good Chris-tian friends, re - joice with heart and soul and voice;
 3 Good Chris-tian friends, re - joice with heart and soul and voice;



give ye heed to what we say: Je - sus Christ is born to - day;
 now ye hear of end - less bliss: Je - sus Christ was born for this!
 now ye need not fear the grave; Je - sus Christ was born to save!



ox and ass be - fore him bow, and he is in the man-ger now.
 He has o - pened heav-en's door, and we are blest for - ev - er - more.
 Calls you one and calls you all to gain the ev - er - last - ing hall.



Christ is born to - day! Christ is born to - day!
 Christ was born for this! Christ was born for this!
 Christ was born to save! Christ was born to save!

Accompaniment

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, primarily using eighth and quarter notes. The middle staff is in bass clef and contains six measures of music, primarily using eighth and quarter notes. The bottom staff is in bass clef and contains six measures of music, primarily using quarter and half notes. The instruction *semi detached* is written above the first measure of the middle staff.

The second system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, primarily using eighth and quarter notes. The middle staff is in bass clef and contains six measures of music, primarily using eighth and quarter notes. The bottom staff is in bass clef and contains six measures of music, primarily using quarter and half notes.

The third system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, primarily using eighth and quarter notes. The middle staff is in bass clef and contains six measures of music, primarily using eighth and quarter notes. The bottom staff is in bass clef and contains six measures of music, primarily using quarter and half notes. The instruction *rall.* is written above the fourth measure of the middle staff.

Good Christian Friends, Rejoice

12/30/12 25

Sw. Solo Trumpet
Gt. Principals 8, 4, 2
Ped. Principals 16, 8

AT #5 Trumpet
Sw. 8, 4, 2
Pd 16, 8, 8, 8

James Mansfield
Tune: IN DULCI JUBILO
German Carol, 14th c.

Joyously ♩ = 92

The first system of musical notation features three staves. The top staff is for the Solo Trumpet, the middle for the Gt. (Guitar), and the bottom for the Ped. (Pedal). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Joyously' with a quarter note equal to 92 beats per minute. The music begins with a forte (f) dynamic. The Gt. part has a bracketed 'Gt.' label. The Ped. part provides a steady bass line.

The second system continues the musical notation. It includes a 'rit.' (ritardando) marking in the middle of the system, indicating a gradual slowing down of the tempo. The musical notation continues across the three staves.

The third system concludes the musical notation. It includes an 'a tempo' marking, indicating a return to the original tempo. The musical notation continues across the three staves, ending with a final cadence.



First system of musical notation. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The bottom staff is a single bass clef. The music consists of eighth and sixteenth notes, with some chords and rests.



Second system of musical notation. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The bottom staff is a single bass clef. The music continues with eighth and sixteenth notes, including some chords and rests.



Third system of musical notation. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The bottom staff is a single bass clef. The music continues with eighth and sixteenth notes, including some chords and rests. A double bar line is present, followed by a key signature change to one flat (Bb). The bottom staff has a *ff* (fortissimo) marking.



Fourth system of musical notation. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The bottom staff is a single bass clef. The music continues with eighth and sixteenth notes, including some chords and rests.



First system of musical notation, featuring three staves (treble, middle, and bass clefs) in a key signature of two flats. The music consists of eighth and quarter notes, with some chords and rests.



Second system of musical notation, featuring three staves. The middle staff includes the instruction *molto rit.* (molto ritardando) and the tempo change *a tempo*. The word *Sw.* (Swell) is written above the treble staff. The music includes various note values and rests.



Third system of musical notation, featuring three staves. The music continues with various note values and rests, including some chords and ties.



Fourth system of musical notation, featuring three staves. The music includes the instruction *rit.* (ritardando) and the tempo change *slower*. The word *rall.* (rallentando) is written above the treble staff. The music concludes with various note values and rests.