

CHRISTMAS EVE, DECEMBER 24, 2016

PRELUDE “O Come, O Come, Emmanuel” / “O Little Town of Bethlehem”

WELCOME

CONFESSION

GATHERING SONG “O Come All Ye Faithful” #283 vs 1, 3, 4

GREETING CALL TO WORSHIP Psalm 96:1–9

HYMN OF PRAISE “Infant Holy, Infant Lowly” #276 vs 1, 2

PRAYER OF THE DAY Almighty God, you made this holy night shine with the brightness of the true Light. Grant that here on earth we may walk in the light of Jesus’ presence and in the last day wake to the brightness of his glory; through your Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen

SPECIAL MUSIC

5 pm First Lutheran Church Choir

FIRST READING Isaiah 9:2–7

HYMN “It Came upon the Midnight Clear” #282 vs. 1 and 4

SECOND READING Titus 2:11–14

HYMN “Away in a Manger” #277 vs 1, 2, 3

“Glory to you, O Lord.”

GOSPEL READING Luke 2:1-20

“Praise to you, O Christ.”

CHRISTMAS MESSAGE

HYMN “What Child Is This” #296 vs 1, 2, 3

APOSTLE’S CREED

PRAYER

SHARING OF THE PEACE

OFFERING “The Holy Boy” John Ireland

OFFERTORY “Hark! The Herald Angels Sing” #270 vs 1, 2, 3

THE GREAT THANKSGIVING

HYMN “Angels We Have Heard On High” #289 vs 1, 2, 3

WORDS OF INSTITUTION

LORD’S PRAYER

DISTRIBUTION OF ELEMENTS

“The First Noel” #300 vs 1, 2, 3, 4, 5

“O Little Town of Bethlehem” #279 vs 1, 2, 3, 4

“I Am So Glad Each Christmas Eve” #271 vs 1, 2, 3, 4, 5

“Angels of the Realms of Glory” #275 vs 1, 2, 3, 4

POST COMMUNION PRAYER

(Lights go out)

LIGHTING OF THE CHRIST CANDLE

LIGHTING OF THE CANDLES

“The Birthday of A King” sung by Corey Carlson

“Glory to you, O Lord.”

GOSPEL John 1:1-14

“Praise to you, O Christ.”

HYMN “Silent Night, Holy Night” #281 vs 1, 2, 3

BLESSING

SENDING SONG “Joy to the World” #267 vs 1, 2, 3, 4

POSTLUDE

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

for my parents, John and Susan Landin

Set on "Veni Emmanuel"

1. Recitative

Sw. Solo Stop
 Gt. Flute 8
 Ped. Flutes 16, 8

Edward Landin
 Tune: VENI EMMANUEL
 Adapted from a 15th Century Plainsong
 by **Thomas Helmore**

Cantabile ♩ = ca. 112

Sw. *a piacere* Gt.

5

9

3

Duration: 5:30

2. Canon

3

Sw. Cornet
Gt. Trumpet
Ped. Flutes 16, 8

Moderato ♩ = ca. 60

Sw.
legato
Gt.

4

7

10

rit.

3. Duo

On two manuals: 8, 4, 2 combinations

Allegretto ♩ = ca. 145

marcato

No Ped.

5

9

13

17

4. Drone

5

Sw. Voix Humaine (or Oboe) with Trem.
Ped. Flute 8

Adagio ♩ = ca. 60

The score is written for piano and voice. It consists of three systems of music. Each system has three staves: a vocal line (treble clef, key of D major, 4/4 time) and two piano accompaniment staves (grand staff, key of D major, 4/4 time). The tempo is marked 'Adagio' with a quarter note equal to approximately 60 beats per minute. The piano part features a continuous drone accompaniment in the left hand, consisting of sustained octaves of D and A. The right hand of the piano part plays a melodic line with a tremolo effect, indicated by a bracket and the word 'sostenuto'. The vocal line is marked 'p' (piano) and 'Sw.' (Sustained). The score begins with a measure of rest for the vocal line, followed by a series of notes. The first system ends at measure 5, the second at measure 10, and the third at measure 15. The piece concludes with a double bar line at the end of the third system.

p { Sw. *sostenuto*

6

11

16

5. Hymn

Sw. Full with Reeds

Gt. Full to Mixture, Sw. to Gt.

Ped. Full with Reed 16, Gt. and Sw. to Ped.

Largamente ♩ = ca. 62*con rubato*

5

10

15

rit.

O LITTLE TOWN OF BETHLEHEM

3 minutes

Sw. Light Solo Reed

00 2574 310

Gt. Light Strings, Flute 8'

00 4432 211

Ped. Gedeckt 16', Gt. to Ped.

Ped. 42, Chorus ad lib.

LANI SMITH

Tune: "St. Louis," by

Lewis H. Redner

Tenderly ♩ = 69

First system of musical notation. It features a treble and bass staff for piano accompaniment and a single staff for the solo reed. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic and includes a guitar (*Gt.*) section marked with a square box. A *rit.* (ritardando) marking is present over the final measures of the system. The solo reed part is marked with a circle and the letter 'S'.

Second system of musical notation. It continues the piano and solo reed parts. The piano part is marked with a piano (*p*) dynamic and includes a *a tempo* marking. The solo reed part is marked with a circle and the letter 'S'.

Third system of musical notation. It continues the piano and solo reed parts. The piano part features a *a tempo* marking. The solo reed part is marked with a circle and the letter 'S'.

Fourth system of musical notation. It continues the piano and solo reed parts. The piano part includes a guitar (*Gt.*) section marked with a square box. The solo reed part is marked with a circle and the letter 'S'.

First system of a musical score. It features a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The treble staff contains a melodic line with a slur over the first four measures, followed by a half note, and then a final measure with a double bar line and repeat dots. The bass staff contains a rhythmic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). A *rit.* (ritardando) marking is present. A fermata is placed over the final measure of the treble staff.

Second system of the musical score. It begins with a circle containing the letter 'Sw.' (Swell). The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include *p* (piano) and *a tempo*. A fermata is placed over the final measure of the treble staff.

Third system of the musical score. It features a grand staff. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo). A marking *moving ahead* is present. A square box containing the letters 'Gt.' (Guitar) is placed over the bass staff. A fermata is placed over the final measure of the treble staff.

Fourth system of the musical score. It features a grand staff. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *dim. e rit.* (diminuendo e ritardando). A fermata is placed over the final measure of the treble staff.

First system of musical notation. The top staff (treble clef) contains a melodic line with a fermata on the final note, marked with a circle and "Sw.". The middle staff (bass clef) contains a bass line with a fermata on the final note. The bottom staff (bass clef) contains a bass line with a fermata on the final note. The dynamic marking *p* is present.

Second system of musical notation. The top staff (treble clef) contains a melodic line with a fermata on the final note. The middle staff (bass clef) contains a bass line with a fermata on the final note. The bottom staff (bass clef) contains a bass line with a fermata on the final note. The dynamic marking *as at first* is present. The dynamic marking *cresc.* is present.

Third system of musical notation. The top staff (treble clef) contains a melodic line with a fermata on the final note. The middle staff (bass clef) contains a bass line with a fermata on the final note. The bottom staff (bass clef) contains a bass line with a fermata on the final note. The dynamic marking *mf* is present. The dynamic marking *dim.* is present.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a fermata on the final note. The middle staff (bass clef) contains a bass line with a fermata on the final note. The bottom staff (bass clef) contains a bass line with a fermata on the final note. The dynamic marking *p* is present. The dynamic marking *rit.* is present. The dynamic marking *Gt.* is present. The dynamic marking *pp* is present.

O COME, O COME, EMMANUEL

(A Meditation)

2 3/4 minutes

Sw. Oboe

Gt. Flute 4', String 8'

Ped. 16' Flute, Gt. to Ped.



E Prepare **B** 00 6767 543

Ped. 45

ROBERT J. HUGHES

Tune: 13th Century Plainsong

Moderately fast $\text{♩} = 108$

Broadly $\text{♩} = 60$

Tempo primo

[G] 2' off *f* *dim. poco a poco* *rit.* **[F]** Diap. off, 4' off

(D#) Sw. Solo Fl. *mp a tempo* **[E]** Gt. as at first
Ped. 42

rit.

a tempo *p* **[Gt.]**

30

pp Sw. Fl. $\text{C}\sharp$

p Gt. \square

rit.

Broadly $\text{♩} = 60$

ff B Gt. as before

Ped. 45

Tempo primo

mp Sw. Fl. $\text{F}\sharp$ Stg. $\text{F}\sharp$

p

rit.

Ped. 42

O LITTLE TOWN OF BETHLEHEM

3

2¼ minutes

Sw. Soft Flutes 8', 4'

F

Gt. Diapasons 8', 4'

A#

00 6753 320

Ped. Soft 16', 8'

Ped. 33, Chorus

DOROTHY WELLS

Tune: "St. Louis," by

Lewis H. Redner

Slowly and smoothly $\text{♩} = 60$

The musical score is written for three systems of piano accompaniment. Each system consists of a grand staff (treble and bass clef) and a separate bass line. The first system includes a handwritten '126' in the left margin. The first system's grand staff has a piano (p) dynamic marking and a 'Sw.' (Soft) instruction. The second system's grand staff has a mezzo-piano (mp) dynamic marking and a 'Gt.' (Great) instruction. The score is in 12/8 time and features a variety of musical notations including eighth notes, quarter notes, and half notes, with some passages marked with slurs and ties. The key signature has one flat (B-flat).

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The middle and bottom staves (bass clef) provide harmonic support with dotted half notes and half notes. A fermata is placed over a measure in the middle staff.

Second system of musical notation. The top staff continues the melodic line. The middle staff has the instruction *poco rit. e cresc.* written below it. The bottom staff continues the harmonic support. A circled number '7' is written above the final measure of the top staff.

Third system of musical notation. The top staff begins with the instruction *mf a tempo*. It features a series of chords with accents. The middle and bottom staves continue the harmonic support with chords and moving lines.

Fourth system of musical notation. The top staff contains the instruction *hold back* followed by *a tempo* and then *poco rit.*. The system concludes with a final melodic phrase in the top staff and sustained chords in the bottom staves.

First system of musical notation. The top staff (treble clef) contains chords and single notes. The middle staff (bass clef) features a continuous eighth-note accompaniment. The bottom staff (bass clef) has a few notes. The tempo is marked *a tempo* and the dynamic is *f*.

Second system of musical notation. The top staff (treble clef) has chords and a melodic line. The middle staff (bass clef) has a continuous eighth-note accompaniment. The bottom staff (bass clef) has a few notes. The tempo is marked *a tempo* and the dynamic is *f*. The word *broadening* is written above the middle staff. The dynamic *mf* is written below the middle staff. A circle with the letters *Sw.* is also present.

Third system of musical notation. The top staff (treble clef) has a melodic line. The middle staff (bass clef) has a continuous eighth-note accompaniment. The bottom staff (bass clef) has a few notes. The tempo is marked *a tempo* and the dynamic is *p*. The word *broadening* is written above the middle staff. The dynamic *mf* is written below the middle staff. A circle with the letters *Sw.* is also present.

Fourth system of musical notation. The top staff (treble clef) has a melodic line. The middle staff (bass clef) has a continuous eighth-note accompaniment. The bottom staff (bass clef) has a few notes. The tempo is marked *a tempo* and the dynamic is *p*. The word *broadening* is written above the middle staff. The dynamic *mf* is written below the middle staff. A circle with the letters *Sw.* is also present.

87. Oh, Come, Oh, Come, Emmanuel

Veni Emmanuel

Great:
Flute 8', 4'

Swell:
Bourdon 16'
Salicional 8'
Flute 4'

RUDOLF MOSER

Tranquillo e cantabile

c. f.

The musical score is written for a Great Organ and a Swell Organ. The Great Organ part (top staff) is in treble clef, key of D major (one sharp), and 12/8 time. It begins with a mezzo-piano (*mp*) dynamic and features a melodic line with various ornaments and rests. The Swell Organ part (bottom staff) is in bass clef, key of D major, and 12/8 time. It provides a harmonic accompaniment with a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The score is divided into three systems, each containing two staves. The first system includes the tempo marking 'Tranquillo e cantabile' and the dynamic 'mp'. The second system includes the dynamic 'c. f.'. The third system continues the melodic and harmonic development. The score concludes with a final cadence in the Swell Organ part.



97-1437

*The prelude may end here. In that case play the small g # and omit the e.

Gt.: - Flute 4'
Sw.: - Flute 4'

First system of music, measures 1-4. The key signature is one sharp (F#). The tempo/mood is marked *poco rit.* in measure 3. The dynamics are marked *p* (piano) in measure 4. The music features a melodic line in the right hand and a more rhythmic line in the left hand.

Second system of music, measures 5-8. The tempo/mood is marked *poco meno mosso* in measure 5. The music continues with a melodic line in the right hand and a more rhythmic line in the left hand.

L. H. 62

Third system of music, measures 9-16. The key signature is one sharp (F#). The music features a melodic line in the right hand and a more rhythmic line in the left hand.

Fourth system of music, measures 17-24. The key signature is one sharp (F#). The music features a melodic line in the right hand and a more rhythmic line in the left hand.

"O LITTLE TOWN OF BETHLEHEM"

Sw. Flutes 8', 4'

Gt. Solo String 8'

Ped. Soft 16', to Sw.

(F)

(E)

Ped. 32, Chorus

Expressively ♩ = 63JAMES SOUTHBIDGE
Melody by Lewis H. Redner

The musical score is written for a piano and features four systems of music. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Expressively' with a quarter note equal to 63 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: The piano part begins with a mezzo-piano (*mp*) dynamic. It includes a swell (Sw.) marking and a circled 'F' above the staff. The melody is played in the right hand, while the left hand provides harmonic support with chords and single notes.

System 2: The guitar (Gt.) part enters with a mezzo-forte (*mf*) dynamic, indicated by a square box. The piano accompaniment continues with a steady eighth-note pattern in the left hand.

System 3: The piano part continues with a mezzo-forte (*mf*) dynamic. The melody in the right hand features a series of eighth notes, while the left hand maintains the eighth-note accompaniment.

System 4: The piano part concludes with a mezzo-forte (*mf*) dynamic. It includes a swell (Sw.) marking and the instruction 'more movement'. The melody in the right hand features a series of eighth notes, while the left hand maintains the eighth-note accompaniment.

First system of musical notation. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The guitar part is indicated by a bracketed 'F' and the instruction 'Gt. Add Diap.'. Dynamics include *mf*, *f*, and *a tempo*. A *rit.* (ritardando) marking is present. A switch (Sw.) is indicated by a circle. The system concludes with a fermata over a whole note.

Second system of musical notation. The piano part continues with a treble and bass staff. The guitar part is indicated by a bracketed 'Gt.'. Dynamics include *rit. e dim.* (ritardando e diminuendo). A *more movement* instruction is present. A switch (Sw.) is indicated by a circle. The system concludes with a fermata over a whole note.

Third system of musical notation. The piano part continues with a treble and bass staff. The guitar part is indicated by a bracketed 'Gt.'. Dynamics include *mf*, *mp*, *rit.*, and *a tempo*. A switch (Sw.) is indicated by a circle. The system concludes with a fermata over a whole note.

Fourth system of musical notation. The piano part continues with a treble and bass staff. The guitar part is indicated by a bracketed 'Gt.'. Dynamics include *cresc. e rit.* (crescendo e ritardando). The system concludes with a fermata over a whole note.

a tempo

f Gt.

well marked

Slowly

rit.

p Sw.

Quite slowly

rit.

pp

Gt. *mp* Solo Reed

D#

p

pp

O Come, O Come, Emmanuel

9

Sw. String 8, String Celeste 8, Soft Flute 8

Gt. Solo 8

Ped. Soft 16, 8

Robert Lau

Tune: VENI EMMANUEL

Traditional Plainsong

Moderately $\text{♩} = \text{ca. } 56$

Musical score for measures 1-4. The score is written for a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The time signature is 2/2. The tempo is marked 'Moderately' with a quarter note equal to approximately 56 beats per minute. The first measure has a bracket labeled 'Sw.' pointing to the string celeste part. The second measure has a bracket labeled 'Gt.' pointing to the guitar part. The third measure has a bracket labeled 'Ped.' pointing to the pedal part. The fourth measure has a bracket labeled 'Soft' pointing to the soft flute part.

Musical score for measures 5-8. The score is written for a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The time signature is 2/2. The tempo is marked 'Moderately'. Measure 5 is marked with a '5' above the staff. Measure 6 has a bracket labeled 'poco rit.' pointing to the string celeste part. Measure 7 has a bracket labeled 'mf Gt.' pointing to the guitar part. Measure 8 has a bracket labeled 'mp Sw.' pointing to the string celeste part. The tempo is marked 'a tempo' above the staff.

Musical score for measures 9-12. The score is written for a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The time signature is 2/2. The tempo is marked 'Moderately'. Measure 9 is marked with a '10' above the staff. The score continues with the same instrumentation and tempo.

Duration: 1:55

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OP-11-15-9

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14

Musical score for measures 14-17. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. Measure 14: Treble has a half note G4, Bass has a half note G3. Measure 15: Treble has quarter notes A4, B4, C5, D5, Bass has a half note G3. Measure 16: Treble has quarter notes E5, D5, C5, B4, Bass has a half note G3. Measure 17: Treble has a half note G4, Bass has a half note G3.

18

Musical score for measures 18-21. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. Measure 18: Treble has quarter notes A4, B4, C5, D5, Bass has a half note G3. Measure 19: Treble has quarter notes E5, D5, C5, B4, Bass has a half note G3. Measure 20: Treble has a half note G4, Bass has a half note G3. Measure 21: Treble has a half note G4, Bass has a half note G3.

22

Musical score for measures 22-25. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. Measure 22: Treble has a half note G4, Bass has a half note G3. Measure 23: Treble has quarter notes A4, B4, C5, D5, Bass has a half note G3. Measure 24: Treble has quarter notes E5, D5, C5, B4, Bass has a half note G3. Measure 25: Treble has a half note G4, Bass has a half note G3.

26

Gt. Soft Fl. 8

p

rit. e dim.

Musical score for measures 26-29. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. Measure 26: Treble has quarter notes A4, B4, C5, D5, Bass has a half note G3. Measure 27: Treble has a half note G4, Bass has a half note G3. Measure 28: Treble has a half note G4, Bass has a half note G3. Measure 29: Treble has a half note G4, Bass has a half note G3.

31

rit. *mp* { *Sw.* *a tempo*

36

rit. e dim. *p* , *Slower*

40

rit. *pp*

O Little Town of Bethlehem

Sw. Flutes 8, 4, Strings 8, 4

Gt. Solo 8

Ped. Soft 16, Sw. to Ped.

Marianne Kim

Tune: ST. LOUIS

by **Louis H. Redner**

Gently ♩ = ca. 80

The musical score is written for piano and features three systems of music. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system begins with a mezzo-piano (*mp*) dynamic and a swell (*Sw.*) marking. The melody is primarily in the treble clef, with chords and single notes in the bass clef. The second system starts at measure 4, and the third system starts at measure 8. The score concludes with a final chord in the treble clef.

Duration: 3:35

12

rit.

16

a tempo
cresc. poco a poco
mf
Gt.

22

26

mp

30

mf

34

{ Sw.

38

Broadly
+Foundations 8, 4

rit.

f

42

46

46

50

50

54

Strings only

54

mp

58

58

rit.

pp

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

WELCOME

Confession

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

Amen.

God of all grace, you know our hearts and our desires. Yet you so love the world that you send a Savior as one of us. Renew us by His healing power and fill us with your Holy Spirit that we might confess our sins, receive your forgiveness, and walk in the newness of life, through Jesus Christ our Lord.

Amen.

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

Help us. We confess that we have not walked in your way. We have worshipped the created rather than the Creator. We have failed to see your image in our sister and brother. We have not loved as you have loved us.

Still we trust in your forgiving love. Assure us by your Spirit and guide our lives that in all things we might glorify you, through Jesus Christ our Lord. Amen.

God is merciful and loves us with an unfailing love. Through Jesus Christ,
your sins are forgiven. Walk in
the light of the Lord in Jesus' name.

Amen.

Introduction 2

The musical score for "Introduction 2" is written for piano and bass. It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a separate bass staff. The second system also has a grand staff and a separate bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a forte (*ff*) dynamic marking. The piano part features a series of chords in the right hand and single notes in the left hand. The bass part consists of a single line of notes. The second system continues the musical ideas, with some notes tied across measures and a final sustained note in the bass.

A musical score for the song 'The Rose Tree'. It features three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a bass clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is written in a simple, folk-like style with many chords and some melodic lines. The first system has four measures, and the second system has four measures. The music ends with a double bar line.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a grand staff (treble and bass clefs) and a single bass line. The second system continues the grand staff and includes a 'rit.' (ritardando) marking above the right-hand staff. The third system continues the grand staff and the single bass line. The music is in 4/4 time, with a key signature of one sharp (F#). The melody is primarily in the right hand of the grand staff, while the left hand provides harmonic support. The single bass line at the bottom provides a steady accompaniment.

O Come, All Ye Faithful

(Adeste Fidelis)

Latin Hymn

Music by
JOHN FRANCIS WADE

Arranged by Carol Tornquist

Here are some new harmonic ideas for a carol you will be playing over and over again this (and every!) Christmas season. Notice that while the Intro. does use the familiar last phrase of the chorus, the chord progression is different from the traditional version. The same chord progression then serves as an *interlude* (Transition) preceding the final verse with minor changes in bar 29 for dramatic effect.

INTRO

Am $\frac{G}{A}$ Am⁷ D $\frac{D}{C}$ $\frac{G}{B}$ Cm⁶ $\frac{G}{D}$ $\frac{Gmaj7}{D}$ Am⁷ $\frac{G}{D}$ $\frac{C}{G}$

VERSE

5 G $\frac{G}{B}$ G D $\frac{D}{F\#}$ G $\frac{D}{F\#}$ G C $\frac{G}{D}$ D Em $\frac{A7}{E}$ D A D $\frac{G}{B}$ $\frac{D}{F\#}$ G⁶

come, all ye faith - ful, joy - ful and tri - um - phant; O come ye, O come— ye to

11 $\frac{D}{A}$ A⁷ D $\frac{G}{B}$ Am G Am G $\frac{D}{F\#}$ G Em $\frac{Am}{C}$ D $\frac{G}{B}$

Beth - le - hem! Come and be - hold Him— born the King of an - gels! O

17 $\frac{D}{A}$ $\frac{G}{B}$ $\frac{D}{C}$ $\frac{G}{B}$ G $\frac{D}{F\#}$ G $\frac{D7}{A}$ G $\frac{D}{F\#}$ G Am G $\frac{D}{F\#}$ $\frac{A7}{E}$

come, let us a - dore Him! O come, let us a - dore Him! O come, let us a -

22 D $\frac{D}{C}$ $\frac{G}{B}$ C $\frac{G}{D}$ D⁷ G

dore Him— Christ, the Lord! Lord!

REPEAT (as needed) to bar 5. optional TRANSITION (to last verse)

This RE-HARMONIZED VERSE sounds *different* because:

- Many altered chords are used (indicated by several *accidentals*).
- The L.H. bass line moves smoothly (often by *whole* or *half steps*), made possible by the use of *chord inversions*.
- There is more movement in the L.H., especially in the chorus.

26

Am G Am7 D D C G Cm6 G Gmaj7 Am7 G G F# C2 D7 F#

LAST VERSE

30

G Em7 Am7 D7 A D7 G Gmaj9 Am9 Am7 Bm7 A9 C# D D# Em Em7 A13 A7

3. Yea, Lord, we greet Thee, born this hap - py morn - ing; Je - sus, to

35

D A7sus E D F# G6 D A Dmaj7 Em A7 D C D Bm7 E+7(b9) E7(b9) Am7 B+7 B7

Thee— be all glo - ry giv'n: Word of the Fa - ther,

40

Am C A7 C# D Dmaj7 D7sus C D G Gmaj7 C2 Gmaj7 C G Gmaj7 Am9 Am7

now in flesh ap - pear - ing! O come, let us a - dore Him! O come, let us a -

45

Bm7 A9 C# D E7 Am7 G A Am A7 C# D D# Em Am7 G D rit. Am7 D7 Gmaj7 C G G

dore Him! O come, let us a - dore Him— Christ, the Lord!

O Come, All Ye Faithful



1 O come, all ye faith - ful, joy - ful and tri - um - phant! O
 2 The high - est, most ho - ly, light of light e - ter - nal,
 3 Sing, choirs of an - gels, sing in ex - ul - ta - tion,
 4 Yea, Lord, we greet thee, born this hap - py morn - ing;



come ye, O come ye to Beth - le - hem;
 born of a vir - gin, a mor - tal he comes;
 sing, all ye cit - i - zens of heav - en a - bove!
 Je - sus, to thee be . . . glo - ry giv'n!



come and be - hold him, born the king of an - gels:
 Son of the Fa - ther now in flesh ap - pear - ing!
 Glo - ry to God . . . in . . . the . . . high - est:
 Word of the Fa - ther, now in flesh ap - pear - ing;

Refrain

Ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus,
O come, let us a - dore him, O come, let us a - dore him,

ve - ni - te a - do - re - mus Do - mi - num.
O come, let us a - dore him, Christ the Lord!

Text: attr. John Francis Wade, 1711–1786; tr. Frederick Oakeley, 1802–1880, sts. 1, 3–4; tr. unknown, st. 2
Music: ADESTE FIDELES, attr. John Francis Wade

Greeting

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.

Nativity of Our Lord I

Refrain

Robert Wetzler

Descant



The heav - ens re-joyce and the earth be glad.



Let the heav - ens re - joyce and the earth be glad.





- ¹ Sing to the LORD ¹ a new song;
sing to the LORD, ¹ all the earth.
- ² **Sing to the LORD, bless the name ¹ of the LORD;**
proclaim God's salvation from ¹ day to day.
- ³ Declare God's glory a- ¹ mong the nations
and God's wonders a- ¹ mong all peoples.
- ⁴ **For great is the LORD and greatly ¹ to be praised,**
more to be feared ¹ than all gods. R
- ⁵ As for all the gods of the nations, they ¹ are but idols;
but you, O LORD, have ¹ made the heavens.
- ⁶ **Majesty and magnificence are ¹ in your presence;**
power and splendor are in your ¹ sanctuary.
- ⁷ Ascribe to the LORD, you families ¹ of the peoples,
ascribe to the LORD hon- ¹ or and power.
- ⁸ **Ascribe to the LORD the honor due the ¹ holy name;**
bring offerings and enter the courts ¹ of the LORD. R
- ⁹ Worship the LORD in the beau- ¹ ty of holiness;
tremble before the LORD, ¹ all the earth.
- ¹⁰ **Tell it out among the nations: "The ¹ LORD is king!**
The one who made the world so firm that it cannot be moved
will judge the peo- ¹ ples with equity."
- ¹¹ Let the heavens rejoice, and let the ¹ earth be glad;
let the sea thunder and all that is in it;
let the field be joyful and all that ¹ is therein.
- ¹² **Then shall all the trees of the wood shout for joy**
at your com- ¹ ing, O LORD,
for you come to ¹ judge the earth.
- ¹³ You will judge the ¹ world with righteousness
and the peoples ¹ with your truth. **R**

276

Infant Holy, Infant Lowly

F Dm C Gm Am Dm B♭ C F

1 In - fant ho - ly, in - fant low - ly, for his bed a cat - tle stall;
 2 Flocks were sleep - ing, shep - herds keep - ing vig - il till the morn - ing new

Dm C Gm Am Dm B♭ C F

ox - en low - ing, lit - tle know - ing Christ the child is Lord of all.
 saw the glo - ry, heard the sto - ry, tid - ings of a gos - pel true.

Dm⁷ B♭ G C Am Dm B♭ C

Swift - ly wing - ing, an - gels sing - ing, bells are ring - ing, tid - ings bring - ing:
 Thus re - joic - ing, free from sor - row, prais - es voic - ing, greet the mor - row:

F Dm B♭ Am Dm Am B♭ C⁷ F

Christ the child is Lord of all! Christ the child is Lord of all!
 Christ the child was born for you! Christ the child was born for you!

Prayer of the Day

Let us pray.

Brief silence is kept before the prayer.

Almighty God, you made this holy night shine with the brightness of the true Light. Grant that here on earth we may walk in the light of Jesus' presence and in the last day wake to the brightness of his glory; through your Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen

Special Music

First Lutheran Church Choir

First Reading

Isaiah 9:2-7

²The people who walked in darkness have seen a great light; those who lived in a land of deep darkness - on them light has shined. ³You have multiplied the nation, you have increased its joy; they rejoice before you as with joy at the harvest, as people exult when dividing plunder.

⁴For the yoke of their burden, and the bar across their shoulders, the rod of their oppressor, you have broken as on the day of Midian. ⁵For all the boots of the tramping warriors and all the garments rolled in blood shall be burned as fuel for the fire. ⁶For a child has been born for us, a son given to us; authority rests upon his shoulders;

and he is named Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace. ⁷His authority shall grow continually, and there shall be endless peace for the throne of David and his kingdom. He will establish and uphold it with justice and with righteousness from this time onward and forevermore. The zeal of the LORD of hosts will do this.

Words by
EDMUND H. SEARS

It Came upon the Midnight Clear

Music by
RICHARD S. WILLIS

Arranged by Carol Tornquist

INTRO

B \flat F E \flat B \flat B \flat dim7 B \flat Cm7 C9 F9sus F7 B \flat

1. It

FIRST VERSE

D B \flat E \flat B \flat F9 B \flat B \flat F9 A B \flat E \flat C7 F

came up - on — the mid - night clear, That glo - rious song — of old, — From

B \flat D B \flat E \flat B \flat F9 B \flat B \flat F9 A B \flat B \flat D E \flat Cm F7 B \flat

an - gels bend - ing near the earth To touch their harps — of gold: — "Peace

D D C G \flat B \flat D G \flat G \flat B \flat F C C7 F F7

on the earth, — good - will to men, From heav'n's — all - gra - cious King!" — The

B \flat D B \flat E \flat B \flat F9 B \flat B \flat F9 A B \flat B \flat D E \flat Cm F7

world in sol - emn still - ness lay To hear the an - gels sing. —

REPEAT (as needed) to bar 5
B \flat

optional TRANSITION (to last verse)

21

B \flat C9 B \flat F Dm7 Gm7 Cm7 F7 F \flat E \flat B \flat D D \flat 7 Cm7 F7

rall.

25

B \flat maj7 E \flat B \flat F9 B \flat B \flat B \flat 9sus B \flat 7 E \flat maj7 B \flat 2 D C9 F9sus F7

a tempo

29

B \flat maj7 E \flat B \flat F9 B \flat B \flat B \flat 9sus B \flat 7 E \flat maj7 E \flat 6 F13

32

E \flat m6 B \flat B \flat 7 E \flat m6 B \flat B \flat Am7(4) D D C Gm B \flat D A Gm7 Bdim7

35

F C Gm C F C G7 C C7 F7sus F7 B \flat maj7 Cm7 C \sharp dim7

38

B \flat D B \flat 9sus B \flat 7 E \flat maj7 E \flat 6 F13 F \sharp aug7 B \flat B \flat 7 E \flat m6 B \flat 2

rit.

It Came upon the Midnight Clear

1 It came up-on the mid-night clear, that glo-rious song of old,
[Redacted]

4 For lo! The days are has-t'ning on, by proph-ets seen of old,
[Redacted]

from an-gels bend-ing near the earth to touch their harps of gold:
[Redacted]

when with the ev-er-cir-cling years shall come the time fore-told,
[Redacted]

"Peace on the earth, good will to all, from heav'n's all-gra-cious king."
[Redacted]

when peace shall o-ver all the earth its an-cient splen-dors fling,
[Redacted]

The world in sol-lemn still-ness lay to hear the an-gels sing.
[Redacted]

and all the world give back the song which now the an-gels sing.
[Redacted]

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is primarily in the treble staff, while the piano accompaniment is in the bass staff. The lyrics are printed below the treble staff, with some lines obscured by black redaction boxes. The score includes a first ending (marked '1') and a fourth ending (marked '4'). The piece concludes with a final cadence in the bass staff.

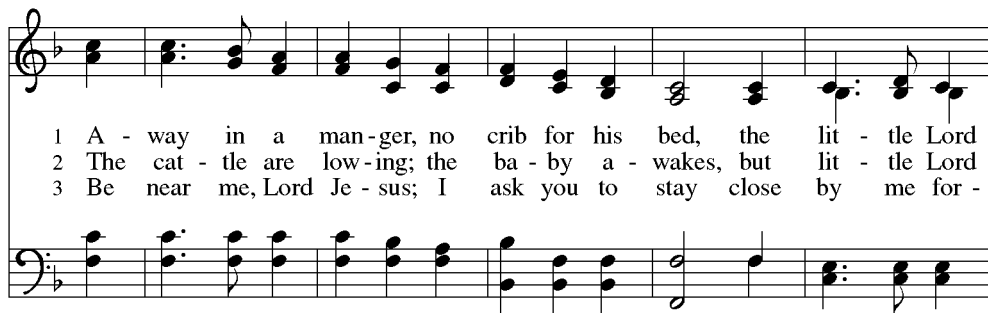
Second Reading

Titus 2:11–14

¹¹For the grace of God has appeared, bringing salvation to all, ¹²training us to renounce impiety and worldly passions, and in the present age to live lives that are self-controlled, upright, and godly,

¹³while we wait for the blessed hope and the manifestation of the glory of our great God and Savior, Jesus Christ. ¹⁴He it is who gave himself for us that he might redeem us from all iniquity and purify for himself a people of his own who are zealous for good deeds.

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

Gospel Reading

The Holy Gospel according to
Luke 2:1-20

“Glory to you, O Lord.”

In those days a decree went out from Emperor Augustus that all the world should be registered.

²This was the first registration and was taken while Quirinius was governor of Syria. ³All went to their own towns to be registered. ⁴Joseph also went from the town of Nazareth in Galilee to Judea, to the city of David called Bethlehem, because he was descended from the house and family of David.

⁵He went to be registered with Mary, to whom he was engaged and who was expecting a child. ⁶While they were there, the time came for her to deliver her child. ⁷And she gave birth to her firstborn son and wrapped him in bands of cloth, and laid him in a manger, because there was no place for them in the inn.

⁸In that region there were shepherds living in the fields, keeping watch over their flock by night. ⁹Then an angel of the Lord stood before them, and the glory of the Lord shone around them, and they were terrified. ¹⁰But the angel said to them, "Do not be afraid; for see — I am bringing you good news of great joy for all the people:

¹¹to you is born this day in the city of David a Savior, who is the Messiah, the Lord. ¹²This will be a sign for you: you will find a child wrapped in bands of cloth and lying in a manger." ¹³And suddenly there was with the angel a multitude of the heavenly host, praising God and saying, ¹⁴"Glory to God in the highest heaven, and on earth peace among those whom he favors!"

¹⁵When the angels had left them and gone into heaven, the shepherds said to one another, "Let us go now to Bethlehem and see this thing that has taken place, which the Lord has made known to us." ¹⁶So they went with haste and found Mary and Joseph, and the child lying in the manger. ¹⁷When they saw this, they made known what had been told them about this child;

¹⁸and all who heard it were amazed at what the shepherds told them. ¹⁹But Mary treasured all these words and pondered them in her heart. ²⁰The shepherds returned, glorifying and praising God for all they had heard and seen, as it had been told them.

The Gospel of the Lord.

“Praise to you, O Christ.”

Christmas Message

What Child Is This?

Words by
WILLIAM C. DIX

Traditional English melody
Arranged by Carol Tornquist

INTRO

Em D F# G D F# D Bm Bm7 Cmaj7 C B B7 Esus Em

1. What

FIRST VERSE

D F# G D D#dim7 Em Am C B Em

Child is this, who, laid to rest, On Mar - y's lap is sleep - ing? Whom

D F# G D D#dim7 Em Am B Em

an - gels greet with an - thems sweet, While shep - herds watch are keep - ing?

Bm G D D#dim7 Em Am C B

This, this is Christ, the King, Whom shep - herds guard and an - gels sing.

Bm G D D#dim7 Em Am B

Haste, haste to bring Him laud, The Babe, the Son of Mar - y.

REPEAT (as needed)
Em to bar 5

optional TRANSITION (to last verse)

Em $\frac{Em}{D}$ Cmaj⁷ B⁷ Em B⁷ Em

21

LAST VERSE

A⁹ F#m⁷ Bm⁷ Cmaj⁷ Am⁷ B⁷

24

Em A⁹ F#m⁷ Gmaj⁷ F#m Em B⁷ $\frac{D^9}{A}$ Em

28

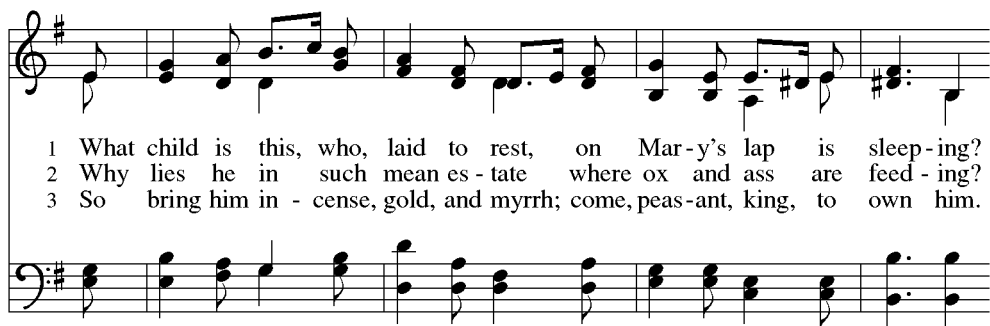
Bm G F#m⁷ Gmaj⁷ Em C B

32

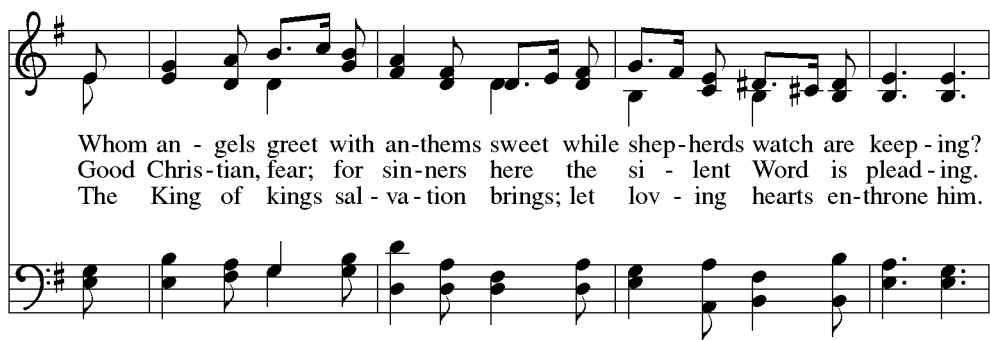
Gmaj⁷ Em⁷ F#m⁷ Gmaj⁷ Cmaj⁷ B B⁷ Am $\frac{Am}{F\#}$ Em

36

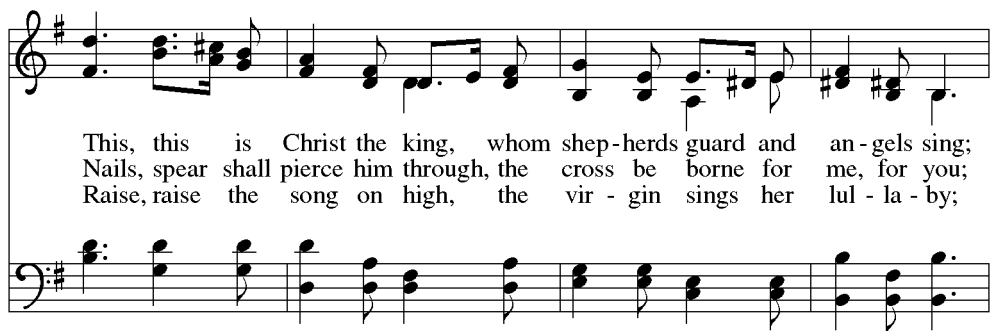
What Child Is This



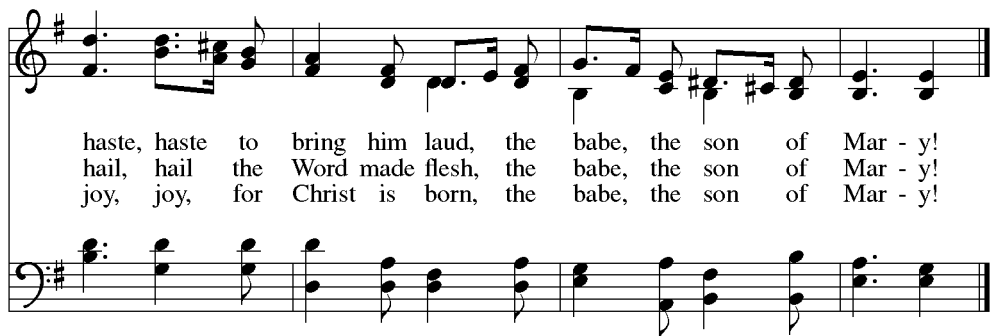
1 What child is this, who, laid to rest, on Mar-y's lap is sleep-ing?
 2 Why lies he in such mean es - tate where ox and ass are feed - ing?
 3 So bring him in - cense, gold, and myrrh; come, peas-ant, king, to own him.



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!

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 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.

Prayer

Pastor:

Gracious God, your angels broke

into the midnight of a sleeping world to sing the news that Christ was born in Bethlehem

All:

Break into the midnight of our dark world and stir hearts to hear again the message of your love.

Pastor:

O God, on this night of joyful and expectant wonder, we look forward to the coming of the child whose birth was foretold by prophets, acclaimed by angels and greeted by shepherds.

All:

Open our eyes to see in him your loving purposes, and arouse within us the spirit of adoring praise.

Pastor:

Loving God, in the stillness of this hour, touch our understanding with your Holy Spirit, that we may know again in true reality the wonder of your love in Jesus Christ; and though there was no room for him in Bethlehem's inn, help us to make room for him in our lives, responding to his love and receiving his peace, for the sake of the same Lord Jesus Christ.

All: Amen

Sharing of the Peace

The Holy Boy

Sw. String 8
Gt. Flute 8
Ped. Soft 16, Sw. to Ped.

John Ireland
Arranged by Geoffrey Edwards

Andante tranquillo ♩ = ca. 48

Gt.

p
Sw.

Gt. + Fl. 4

mp

11

Duration: 2:25

16

p {Sw. + Str. 4}

21

mp

26

Gt.

p

31

36

Sw.

41

Gt.

46

rit.

51

Sw. rit. *pp*

Introduction

The musical score is written for organ and consists of three systems of staves. Each system has a grand staff (treble and bass clef) and a single bass staff below it. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system begins with a treble clef, a key signature change to B-flat major, and a 4/4 time signature. It includes a first ending bracket labeled 'II/I' and a fortissimo 'ff' dynamic marking. The second system continues the melodic and harmonic development. The third system features a more active treble part with sixteenth-note runs and a sustained bass line. The score concludes with a final chord in the treble and a sustained note in the bass.

Tune: Felix Mendelssohn, 1809–1847

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

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Words by
CHARLES WESLEY

Hark! the Herald Angels Sing

Music by
FELIX MENDELSSOHN

Arranged by Carol Tornquist

INTRO

B \flat F(no3) B \flat D F \sharp Gm Gm F C E C E A B \flat 2 D C7 E F

FIRST VERSE

F C E A F E C E A Am B \flat 2 Gm B \flat E C F C

1. Hark! the her - ald an - gels sing, — "Glo - ry to the new-born King; Peace on earth, and

Dm E C G \flat B G \flat B Am G B C C E Fmaj \flat 7 G7 C C unis E A C7 E F E C C

mer - cy mild, — God and sin - ners rec - on-ciled!" Joy - ful, all ye na - tions, rise, —

C unis E A C7 E F E C C B \flat B \flat maj \flat 9 Gm B \flat D Gm C B \flat E A F

Join the tri-umph of the skies; — With th'an-gel - ic host pro-claim, "Christ is — born in

E C C F B \flat B \flat maj \flat 9 Gm B \flat D Gm Gm F C C7 B \flat E A F

Beth - le - hem!" Hark! the her - ald an - gels sing, "Glo - ry — to the new-born King."

REPEAT (as needed)

E C7 to bar 5
C (no3) F

optional TRANSITION (to last verse)

$\frac{E}{C}$ $\frac{C7}{C \text{ (no3)}}$ F B \flat F(no3) Gm $\frac{D}{F\#}$ Gm $\frac{Gm}{F}$ $\frac{C}{E}$ $\frac{C}{B\flat}$ $\frac{F}{A}$ B \flat D C7

rall.

LAST VERSE

F Gm7 $\frac{F}{A}$ B \flat maj7 $\frac{C}{B\flat}$ Am7 B \flat maj9 B \flat 9 $\frac{B\flat \text{maj}7}{C}$ C7 F

a tempo

Gm7 $\frac{F}{A}$ $\frac{G^2}{B}$ $\frac{G}{B}$ C $\frac{F^2}{A}$ $\frac{F \text{maj}7}{G}$ G7 C

$\frac{F}{C}$ B \flat D $\frac{B\flat m(\#7)}{D\flat}$ C7 $\frac{C}{B\flat}$ $\frac{F}{A}$ Gm7 B \flat maj7 $\frac{F}{C}$ C

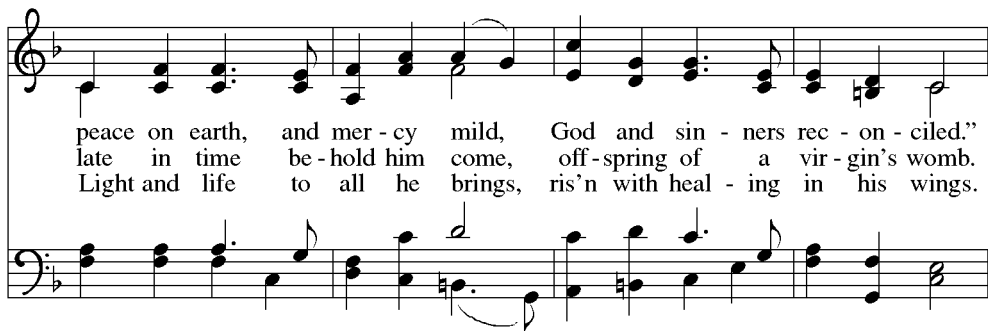
$\frac{D}{F\#}$ Gm $\frac{D7}{A}$ $\frac{Gm}{B\flat}$ D Gm $\frac{C}{E}$ C $\frac{F}{A}$ B \flat 2 A7sus A7

B \flat $\frac{D}{F\#}$ $\frac{D7}{F\#}$ $\frac{Gm}{F}$ $\frac{C7}{E}$ B \flat 2 D C $\frac{C}{B\flat}$ $\frac{F}{A}$ B \flat 2 D $\frac{C7}{E}$ F

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.

This musical system consists of a treble and bass staff in G major (one sharp). The treble staff features a vocal melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment primarily using chords and eighth notes. The lyrics are written in a simple, sans-serif font below the staves.

Refrain

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

The second system is labeled 'Refrain' in italics. It follows the same musical structure as the first system, with a treble and bass staff in G major. The melody in the treble staff begins with a dotted quarter note. The lyrics are aligned with the notes of the melody.

Text: Charles Wesley, 1707-1788, alt.

Music: MENDELSSOHN, Felix Mendelssohn, 1809-1847; arr. William H. Cummings, 1831-1915

Accompaniment

First system of piano accompaniment. The music is in 3/4 time and B-flat major. The right hand begins with a half note G4, followed by a dotted half note G4. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The system concludes with a fermata over a G4 in the right hand.

Second system of piano accompaniment. The right hand features a half note G4, a dotted half note G4, and a sixteenth-note scale: G4, A4, B4, C5, B4, A4, G4. The left hand continues the eighth-note bass line. The system ends with a fermata over a G4 in the right hand.

Third system of piano accompaniment. The right hand plays a half note G4, a dotted half note G4, and a sixteenth-note scale: G4, A4, B4, C5, B4, A4, G4. The left hand continues the eighth-note bass line. The system ends with a fermata over a G4 in the right hand.

Fourth system of piano accompaniment, marked "Refrain". The right hand plays a half note G4, a dotted half note G4, and a sixteenth-note scale: G4, A4, B4, C5, B4, A4, G4. The left hand continues the eighth-note bass line. The system ends with a fermata over a G4 in the right hand. The tempo marking "poco rall." is present.

The Great Thanksgiving

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise to you, almighty and merciful God. In the wonder and mystery of the Word made flesh you have opened the eyes of faith to a new and radiant vision of your glory, that, beholding the God made visible, we may be drawn to love the God whom we cannot see. And so, with all the choirs of angels, with the faithful of every time and every place, we praise your name and join their hymn of joy:

Traditional French carol

Angels We Have Heard on High

Traditional French melody

Arranged by Carol Tornquist

INTRO

Chords: F, Dm, Gm⁷, C, Fmaj⁷, B \flat , Csus, C7, F

FIRST VERSE

Chords: F, Am, Gsus, C, F, C, F, F/A, F/C, Am/C, C7, F

1. An- gels we have heard on high, Sweet - ly sing - ing o'er the plains

Chords: Am, Bb²/D, C/E, F, C, F, F/A, F/C, Am/C, C7, F

And the moun - tains in re - ply, Ech - o back their joy - ous strains.

Chords: Dm, Dm/F, Gm⁷, C, C/E, Fmaj⁷, B \flat , Bb²/D, C/E, Dm7(4), C, C/B \flat

Glo - ri - a

Chords: F/A, C, F, B \flat , F/C, C, F, Dm, Dm/F, Gm⁷, C, C/E

in ex - cel - sis De - o, Glo - ri - a

Chords: Fmaj⁷, B \flat , Bb²/D, C/E, Dm7(4), C, C/B \flat , F/A, C, F, B \flat , F/C, C, C7

ri - a in ex - cel - sis De - o.

REPEAT (as needed) to bar 5

optional TRANSITION (to last verse)

26 F Am Dm Gm⁷ C Fmaj⁷ B^bmaj⁷ $\frac{Gm^7}{C}$ C⁷

LAST VERSE

31 Fmaj⁷ B^bmaj⁹ Gm⁹(11) A⁷sus A⁷ B^bmaj⁹ Gm⁹ $\frac{Bbmaj^7}{C}$ C¹³ F^{sus} F

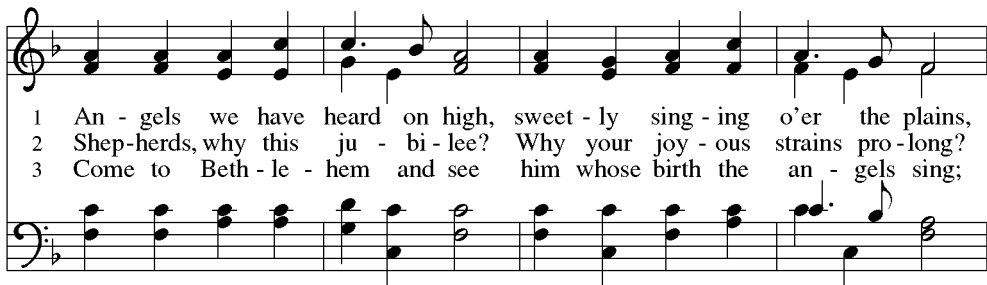
35 Fmaj⁷ Gm⁹ Am⁷ B^bmaj⁹ Gm⁹ Gm⁷ Am⁷ B^bmaj⁹ $\frac{Bbmaj^7}{C}$ C⁷(b9) F

39 Am⁷ Dm⁷ Gm⁷ C $\frac{C}{Bb}$ Am⁷ Dm⁷ G⁷ $\frac{Gm^7}{C}$ C

43 Dm $\frac{C}{E}$ F Gm⁷ $\frac{F}{C}$ $\frac{G^9}{C}$ $\frac{Gm^7}{C}$ C⁷ $\frac{Cm}{Eb}$ D⁷ $\frac{Bbm}{Db}$ C

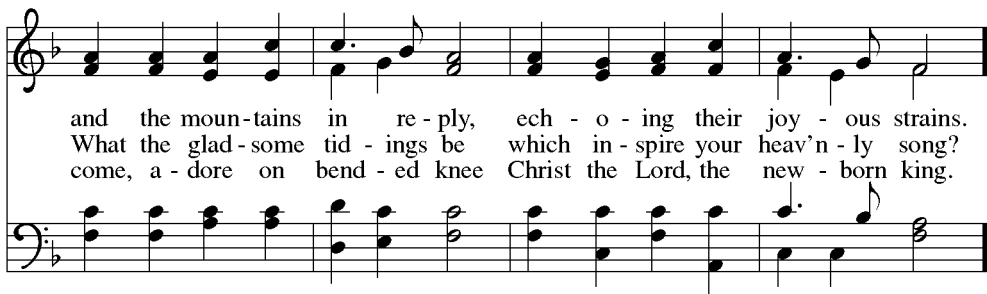
47 B^bmaj⁹ Gm⁷ G¹³ G⁷ $\frac{Gm^7}{C}$ C⁷ $\frac{F}{A}$ $\frac{Gm}{Bb}$ $\frac{Am}{C}$ $\frac{Bbm}{Db}$ $\frac{Bbmaj^7}{C}$ $\frac{Gm^7}{C}$ C⁷ F $\frac{Bb}{F}$ F

Angels We Have Heard on High



1 An - gels we have heard on high, sweet - ly sing - ing o'er the plains,
2 Shep-herds, why this ju - bi - lee? Why your joy - ous strains pro - long?
3 Come to Beth - le - hem and see him whose birth the an - gels sing;

The first system of the musical score features a treble and bass staff. The treble staff contains a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the treble staff, aligned with the corresponding musical phrases.



and the moun-tains in re - ply, ech - o - ing their joy - ous strains.
What the glad - some tid - ings be which in - spire your heav'n - ly song?
come, a - dore on bend - ed knee Christ the Lord, the new - born king.

The second system continues the musical score with the same treble and bass staff arrangement. The melody in the treble staff concludes with a final note, and the bass staff provides a supporting accompaniment. The lyrics are aligned with the musical notes, ending with a double bar line.

Refrain

Glo - ri - a

in ex - cel - sis De - o; glo -

ri - a in ex - cel - sis De - o.

Words of Institution

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.**

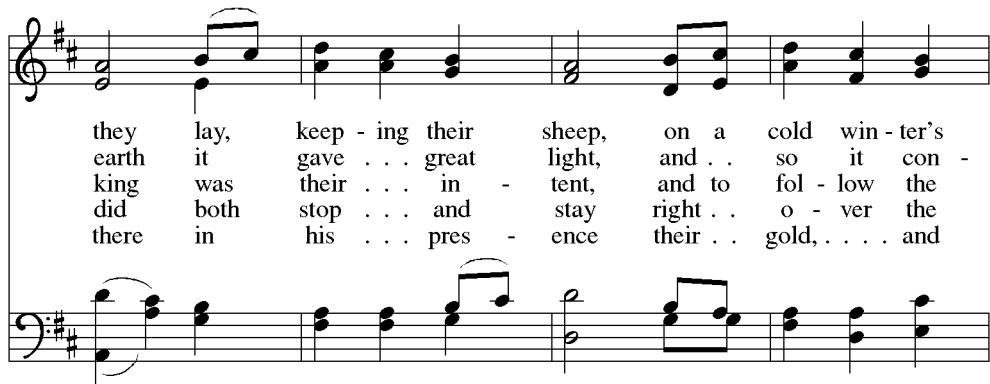
The First Noel



1 The first No - el the an - gel did say was to
 2 They look - ed up and saw . . a star shin - ing
 3 And by the light of that . . same star three . .
 4 This star drew near to the . . north - west, o'er . .
 5 Then en - tered in those wise . . men three, full . .



cer - tain poor shep - herds in fields as they lay; in fields where
 in . . the east . . be - yond . . them far; and to the
 wise . . men came . . from coun - try far; to seek for a
 Beth - le - hem . . it took . . its rest; and there it
 rev - 'rent - ly . . up - on . . their knee, and of - fered



they lay, keep - ing their sheep, on a cold win - ter's
 earth it gave . . . great light, and . . so it con -
 king was their . . in - tent, and to fol - low the
 did both stop . . . and stay right . . o - ver the
 there in his . . . pres - ence their . . gold, . . . and

Refrain

night that was so deep.
tin-ued both day and night.
star wher - ev - er it went. No - el, No - el, No -
place where Je - sus lay.
myrrh, and frank - in - cense.

el, No - el! Born is the King of Is - ra - el.

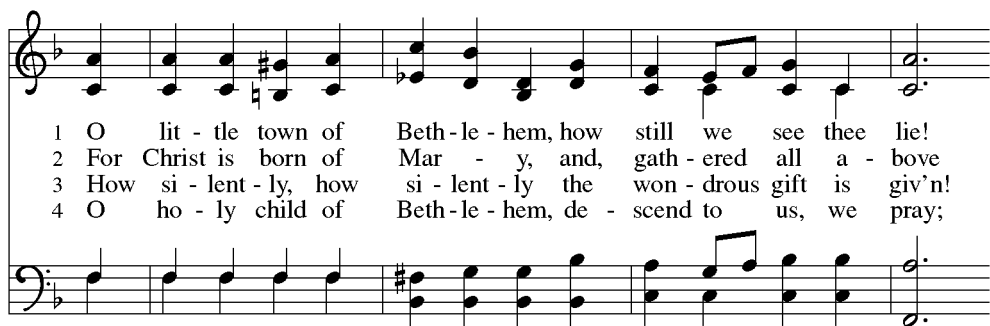
Text: English traditional

Music: THE FIRST NOWELL, English traditional; arr. John Stainer, 1840–1901

1 D to F



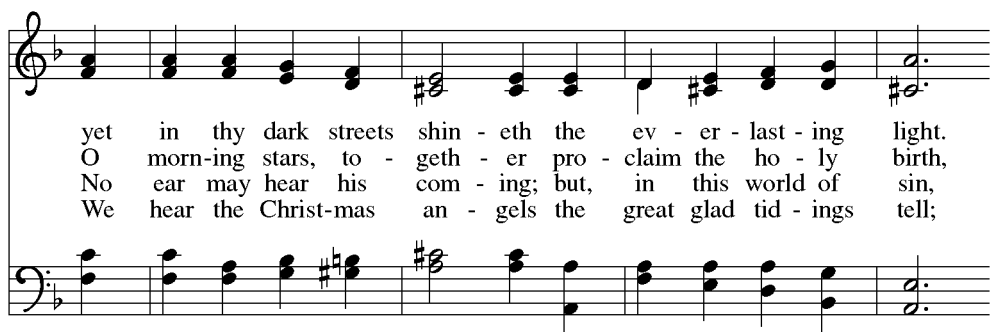
O Little Town of Bethlehem



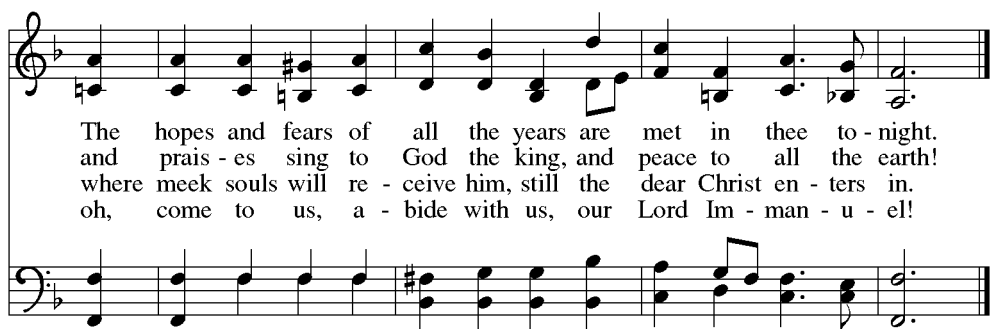
1 O lit - tle town of Beth - le - hem, how still we see thee lie!
 2 For Christ is born of Mar - y, and, gath - ered all a - bove
 3 How si - lent - ly, how si - lent - ly the won - drous gift is giv'n!
 4 O ho - ly child of Beth - le - hem, de - scend to us, we pray;



A - bove thy deep and dream-less sleep the si - lent stars go by;
 while mor - tals sleep, the an - gels keep their watch of won - d'ring love.
 So God im - parts to hu - man hearts the bless - ings of his heav'n.
 cast out our sin, and en - ter in, be born in us to - day.



yet in thy dark streets shin - eth the ev - er - last - ing light.
 O morn - ing stars, to - geth - er pro - claim the ho - ly birth,
 No ear may hear his com - ing; but, in this world of sin,
 We hear the Christ-mas an - gels the great glad tid - ings tell;



The hopes and fears of all the years are met in thee to - night.
 and prais - es sing to God the king, and peace to all the earth!
 where meek souls will re - ceive him, still the dear Christ en - ters in.
 oh, come to us, a - bide with us, our Lord Im - man - u - el!

1 F to G



2

3




I Am So Glad Each Christmas Eve

Jeg er så glad hver julekveld



Jeg er så glad hver ju - le - kveld, ti da blev Je - sus født;
1 I am so glad each Christ-mas Eve, the night of Je - sus' birth!
2 The lit - tle child in Beth - le - hem, he was a king in - deed!
3 He dwells a - gain in heav - en's realm, the Son of God to - day;
4 I am so glad each Christ-mas Eve! His prais - es then I sing;
5 And so I love each Christ-mas Eve, and I love Je - sus too;



da lys - te stjer - nen som en sol, og eng - ler sang så sødt.
Then like the sun the star shone forth, and an - gels sang on earth.
For he came down from heav'n a - bove to help a world in need.
and still he loves his lit - tle ones and hears them when they pray.
he o - pens now for ev - 'ry child the pal - ace of the king.
and that he loves me ev - 'ry day I know so well is true.

Text: Marie Wexelsen, 1832–1911; tr. Peter A. Sveeggen, 1881–1959

Music: JEG ER SÅ GLAD, Peder Knudsen, 1819–1863

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1 G to B \flat

2

The first system of the musical score consists of four measures. The first measure is marked with a '1' and the instruction 'G to B \flat '. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef starts on G4, moves to A4, B4, and then C5, with a slur over the last three notes. The bass line starts on G3, moves to F#3, E3, and then D3. The second measure continues the melody with a slur over A4, B4, and C5. The bass line continues with F#3, E3, and D3. The third measure continues the melody with a slur over B4, A4, and G4. The bass line continues with F#3, E3, and D3. The fourth measure continues the melody with a slur over G4, F#4, and E4. The bass line continues with F#3, E3, and D3.

The second system of the musical score consists of two measures. The first measure continues the melody with a slur over E4, D4, and C4. The bass line continues with F#3, E3, and D3. The second measure continues the melody with a slur over B3, A3, and G3. The bass line continues with F#3, E3, and D3.

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.

Post Communion Prayer

(Pastor) Most gracious God,
source of all blessing,

(All) we give you thanks for inviting us to share this meal as your family; strengthen us to be a blessing to one another and a blessing to all the world, glorifying you in all things, through Jesus Christ our Lord. Amen

(Lights go out)

Lighting Of The Christ Candle

Pastor: We light the Christ candle to proclaim that, out of love for the world, God dispelled darkness forever through the birth of Jesus Christ, the Light of the world.
(the candle is lit)

All: May the Lord Jesus Christ take all darkness out of our hearts, now and forever. Amen.

Lighting of the Candles

"The Birthday of A King"
sung by Corey Carlson

The Birthday of a King

Christmas Song

W. H. Neidlinger

Transcribed/Transposition: James F. Rickley

Moderato ♩ = 100

Voice

Piano

ff

4

mf

In the lit - tle vil-lage of

Pno.

dim.

mf

8

Beth - le - hem, There lay a child one day, And the

Pno.

The Birthday of a King

2
11

sky was bright with a ho - ly light, O'er the place where Je - sus

Pno.

14

lay: Al - le - lu - ia! O how the an - gels sang, Al - le - lu - ia! how it

Pno.

18

rang; And the sky was bright with a ho - ly light, 'Twas the

Pno.

21

birth-day of a King.

Pno.

ff

The Birthday of a King *mf*

3

25

"Twas a hum - ble birth-place, but

Pno.

dim. *mf*

29

oh! how much God gave to us that day, From the

Pno.

32

man - ger bed, what a path has led What a per - fect ho - ly

Pno.

35

way: Al - le - lu - ia! O how the an - gels sang, Al - le - lu - ia! how it

Pno.

The Birthday of a King

39

rang; And the sky was bright, with a ho - ly light, 'Twas the

Pno.

42

birth - day of a King.

Pno.

The image shows a musical score for a piano accompaniment. It consists of two systems of music. The first system starts at measure 39 and ends at measure 41. The second system starts at measure 42 and ends at measure 44. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line is written in a single treble clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features many triplets, indicated by a '3' over the notes. The lyrics are written below the vocal line. The first system of lyrics is 'rang; And the sky was bright, with a ho - ly light, 'Twas the' and the second system is 'birth - day of a King.' The piano part has a final double bar line at the end of measure 44.

Gospel

The Holy Gospel according to

John 1:1-14.

“Glory to you, O Lord.”

In the beginning was the Word, and the Word was with God, and the Word was God. ²He was in the beginning with God. ³All things came into being through him, and without him not one thing came into being. What has come into being

⁴in him was life, and the life was the light of all people. ⁵The light shines in the darkness, and the darkness did not overcome it. ⁶There was a man sent from God, whose name was John. ⁷He came as a witness to testify to the light, so that all might believe through him. ⁸He himself was not the light, but he came to testify to the light. ⁹The true light, which enlightens everyone, was coming into the world.

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.

The Gospel of the Lord.

“Praise to you, O Christ.”

Words by
JOSEPH MOHR

Silent Night! Holy Night!

Music by
FRANZ GRUBER

Arranged by Carol Tornquist

INTRO

B \flat
F

F 9 sus

B \flat
F

Cm7(4)

F

FIRST VERSE

B \flat

F7

1. Si - lent night,

ho - ly night,

All is calm,

all is bright

Round yon vir - gin

moth - er and Child.

Ho - ly In - fant so

ten - der and mild,

Sleep in heav - en - ly

peace,

Sleep in heav - en - ly

peace.

REPEAT (as needed) to bar 3

B \flat

F 9 sus

F

optional TRANSITION (to last verse)

15

B \flat E \flat /B \flat F/B \flat B \flat /F F 9 sus B \flat /F Cm7(4) F7

rall.

LAST VERSE

18 *a tempo*

B \flat B \flat ma \flat 7 B \flat 6 B \flat C B \flat F7(b9) B \flat

21

B \flat

E \flat maj 7

E \dim 7

B \flat
F

G \dim 7

24 Cm7 C9 Bb F Gm7 Cm7 Cm A D7 F#

27

Gm C9(b5) C9 Bb/F Gm7 Cm7(4) F7 Bb

rit.

Silent Night, Holy Night!

Stille Nacht, heilige Nacht!

Stil - le Nacht, hei - li - ge Nacht! Al - les schläft,
 1 Si - lent night, ho - ly night! All is calm,
 2 Si - lent night, ho - ly night! Shep - herds quake
 3 Si - lent night, ho - ly night! Son of God,

ein - sam wacht nur das trau - te, hoch - hei - li - ge Paar.
 all is bright round yon vir - gin moth - er and child.
 at the sight; glo - ries stream from heav - en a - far,
 love's pure light ra - diant beams from your ho - ly face,

Hol - der Kna - be im lok - ki - gen Haar, schlaf in himm - li - scher
 Ho - ly In - fant, so ten - der and mild, sleep in heav - en - ly
 heav'n - ly hosts . . . sing, al - le - lu - ia! Christ, the Sav - ior, is
 with the dawn of re - deem - ing grace, Je - sus, Lord, at your

Ruh, schlaf in himm - li - scher Ruh.
 peace, sleep in heav - en - ly peace.
 born! Christ, the Sav - ior, is born!
 birth, Je - sus, Lord, at your birth.

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains six measures of music, featuring chords and single notes. The middle staff is in bass clef and contains six measures, primarily using chords. The bottom staff is in bass clef and contains six measures of single notes.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains six measures of music, including chords and single notes. The middle staff is in bass clef and contains six measures, mostly chords. The bottom staff is in bass clef and contains six measures of single notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains six measures of music, including chords and single notes. The middle staff is in bass clef and contains six measures, mostly chords. The bottom staff is in bass clef and contains six measures of single notes.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains six measures of music, including chords and single notes. The middle staff is in bass clef and contains six measures, mostly chords. The bottom staff is in bass clef and contains six measures of single notes. The system concludes with a double bar line.

Blessing

Pastor: Go in peace and joy
to love and serve the Lord.

All: We go in the name of the Christ Child.

Pastor: And the blessing of God, Father, Son, and Holy Spirit, go with you and remain amongst you now
and always.

All: Amen

Words by
ISAAC WATTS

Joy to the World!

Music by
G. F. HANDEL

Arranged by Carol Tornquist

INTRO

Chords: D F#, G, F#m7, Bm7, Gmaj7, Asus, A

FIRST VERSE

Chords: D, Dmaj7, G/D, D, Em/G, D/A, A, D, D/F#, G, A

1. Joy to the world! the Lord is come; Let earth re-ceive her

Chords: D, G/D, D, G/D, D

King. Let ev-'ry heart pre-pare Him

Chord: A

room, And heav'n and na-ture sing, And heav'n and na-ture

Chords: A7, D, G/D, D, Em/G, D/A, A

Chord: D (REPEAT as needed to bar 5)

sing, And heav'n, and heav'n and na-ture sing.

optional TRANSITION (to last verse)

25

D D/F# G A Bm Em7 D/A Asus A

LAST VERSE

30

D A7/E D/F# G6 D/A F#7/A# Bm D7/A

34

Gmaj7 G6 F#sus F# Bm D7sus/A D/F#

38

G A/G D/F# Em7 D G/B A/C# D Em/D

42

Dmaj7 D#dim7 Em Em/D A7/C# A7sus/B A A/G

46

D/F# Gmaj7 G#dim7 D/A Bm7 Em7 D/A Dmaj7/A Em/A A7 D

rit.

6/8

Joy to the World

1 Joy to the world, the Lord is come! Let earth re -
 2 Joy to the earth, the Sav - ior reigns! Let all their
 3 No more let sin and sor - row grow nor thorns in -
 4 He rules the world with truth and grace and makes the

ceive her king; let ev - 'ry heart pre - pare him
 songs em - ploy, while fields and floods, rocks, hills, and
 fest the ground; he comes to make his bless - ings
 na - tions prove the glo - ries of his righ - teous -

room and heav'n and na - ture sing, and heav'n and na - ture
 plains re - peat the sound-ing joy, re - peat the sound-ing
 flow far as the curse is found, far as the curse is
 ness and won - ders of his love, and won - ders of his

and heav'n and na - ture sing, and

sing, and heav'n, and heav'n and na - ture sing.
 joy, re - peat, re - peat the sound - ing joy.
 found, far as, far as the curse is found.
 love, and won - ders, won - ders of his love.

heav'n and na - ture sing,

People, Look East

Sw. (or Solo) Solo Reed/Trumpet 8

Gt. Foundations 8, 4, 2

Ped. 16, 8 to balance

James Mansfield

Tune: BESANÇON

French Melody

Joyously, do not rush ♩ = ca. 60

Sw. (or Solo)

The musical score is written for a piano and a solo instrument (Sw. or Solo). It is in 6/8 time and consists of four systems of staves. The first system includes a piano introduction with a guitar solo marked 'f {Gt.}', followed by a 'rit.' section and an 'a tempo' section. The second system continues the piano accompaniment. The third system features a solo for the Sw. (or Solo) instrument, marked with a brace and 'Gt.'. The fourth system continues the piano accompaniment. The score is written in a key with two flats (B-flat and E-flat) and a 6/8 time signature.

Duration: 1:40

21

26

ten. ten. ten. + Mix. + Sw. to Gt.

rit. *ten. ten.* *ten.* *ff a tempo*

+ Gt. to Ped.

31

rit.

36

Slow

rall. molto