



**1<sup>st</sup> Sunday of Christmas  
December 26, 2021**

**3125 5<sup>th</sup> Ave. S., Great Falls, MT (406) 315-1203 [www.newhopegf.org](http://www.newhopegf.org)**

**Rev. Tammy Bull, Pastor**

***Our mission: to share our faith in Christ by serving all with respectful compassion.***

**GATHERING**

Gathering Music: Overture and Prayer from Hansel and Gretel Englebert Humperdinck

Welcome and Announcements

Prelude: Cradle Song

Englebert Humperdinck

L: May the hope and joy of Emmanuel (God-with-us) be with you all.  
**and also with you.**

Gathering Hymn: Joy to the World!

ELW #267

1. Joy to the world, the Lord is come! Let earth receive her king;  
Let ev'ry heart prepare him room and heav'n and nature sing,  
and heav'n and nature sing, and heav'n and heav'n and nature sing.
2. Joy to the earth, the Savior reigns! Let all their songs employ,  
While fields and floods, rocks, hills, and plains repeat the sounding joy,  
repeat the sounding joy, repeat, repeat the sounding joy.
3. No more let sin and sorrow grow nor thorns infest the ground;  
He comes to make his blessings flow far as the curse is found, far as the curse is found,  
far as, far as the curse is found.
4. He rules the world with truth and grace and makes the nations prove  
The glories of his righteousness and wonders of his love,  
and wonders of his love, and wonders, wonders, of his love.

The people who have walked in darkness have seen a great light.

**The light shines in the darkness, and the darkness has not overcome it.**

Those who dwelt in the land of deep darkness, on them light has shined.

**We have beheld Christ's glory, glory as of the only Son from the Father.**

To us a child is born, to us a Son is given.

**In the Word was life, and the life was the light of all people.**

**WORD**

Genesis 1:26-28 – God Creates Human Beings

Song: When Long Before Time (v. 1, 2)

ELW #861

1. When long before time and the worlds were begun,  
when there was no earth and no sky and no sun,  
and all was deep silence and night reigned supreme,  
and even our Maker had only a dream –
2. The silence was broken when God sang the Song,

and light pierced the darkness and rhythm began,  
and with its first birth-cries creation was born,  
and creaturely voices sang praise to the morn.

Genesis 3:1-15 – Humans Defy God and Fall from Grace

Song: When Long Before Time (v. 3, 4)

ELW #861

3. The sounds of the creatures were one with their Lord's,  
their harmonies sweet and befitting the Word;  
the Singer was pleased as the earth sang the Song,  
the choir of the creatures re-echoed it long.
4. Though down through the ages the Song disappeared,  
its harmonies broken and almost unheard,  
the Singer comes to us to sing it again,  
our God-is-with-us in the world now as then.

We pray together... **Almighty God, you wonderfully created the dignity of human nature and yet more wonderfully restored it. In your mercy, let us share the divine life of the one who came to share our humanity, Jesus Christ, your Son, our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

Genesis 12:1-3 – God Makes an Everlasting Promise

Song: Praise to You, O God of Mercy

ELW #208

Praise to you, O God of mercy:        thanks be to you forever!  
Raising high the weak and lowly: thanks be to you forever!  
From of old you loved and sought us:        thanks be to you forever!  
Truth and justice you have taught us:        thanks be to you forever!  
Strong is your faithfulness, strong is your love, rememb'ring your covenant of life with us.  
Praise to you, O God of mercy:        thanks be to you forever!  
Raising high the weak and lowly: thanks be to you forever! Thanks be to you forever!

Isaiah 9:6-7 & Micah 5:2-5a – God Promises a King

Song: Lo, How A Rose E'er Blooming (v. 1&2)

ELW #272

1. Lo, how a rose e'er blooming from tender stem hath sprung!  
Of Jesse's lineage coming as seers of old have sung,  
it came, a flow'r so bright, amid the cold of winter, when half-spent was the night
2. Isaiah had foretold it, the rose I have in mind;  
with Mary we behold it, the virgin mother kind.  
To show God's love aright, she bore to us a Savior, when half-spent was the night.

Luke 1:26-35, 38 – The Annunciation to Mary

Song: Annunciation & Magnificat

from Holden Evening Prayer

- L: An angel went from God,[...] "I live to do your will."  
C: My soul proclaims your greatness, O God, and my spirit rejoices in you.  
You have looked with love on your servant here, and blessed me all my life through.  
Great and mighty are you, O Holy One, strong is your kindness evermore.  
How you favor the weak and lowly one, humbling the proud of heart.

You have cast the mighty down from their thrones, and uplifted the humble of heart,  
 You have filled the hungry with wondrous things, and left the wealthy no part.  
 Great and mighty are you, O Faithful One, strong is your justice, strong your love,  
 As you promised to Sarah and Abraham, kindness forevermore.  
 My soul proclaims your greatness, O God, and my spirit rejoices in you.  
 You have looked with love on your servant here, and blessed me all my life through.

Luke 2:1-7: - The Birth of Jesus

Song: O Little Town of Bethlehem

ELW #279

1. O little town of Bethlehem, how still we see thee lie!  
 Above thy deep and dreamless sleep the silent stars go by;  
 Yet in thy dark streets shineth the everlasting light.  
 The hopes and fears of all the years are met in thee tonight.
2. For Christ is born of Mary, and, gathered all above  
 While mortals sleep, the angels keep their watch of wond'ring love.  
 O morning stars, together proclaim the holy birth,  
 And praises sing to God the king, and peace to all the earth.
3. How silently, how silently, the wondrous gift is giv'n!  
 So God imparts to human hearts the blessings of his heav'n.  
 No ear may hear his coming; but, in this world of sin,  
 Where meek souls will receive him, still the dear Christ enters in.
4. O holy child of Bethlehem, descend to us, we pray;  
 Cast out our sin, and enter in, be born in us today.  
 We hear the Christmas angels the great glad tidings tell;  
 Oh, come to us, abide with us, our Lord Immanuel!

Luke 2:8-16 – The Shepherds Go to See the Savior

Song: Angels We Have Heard on High

ELW #289

1. Angels we have heard on high, sweetly singing o'er the plains,  
 And the mountains in reply, echoing their joyous strains.  
 Glo-ri-a in excelsis Deo; glo-ri-a in excelsis Deo.
2. Shepherds, why this jubilee? Why your joyous strains prolong?  
 What the gladsome tidings be which inspire your heavenly song?  
 Glo-ri-a in excelsis Deo; glo-ri-a in excelsis Deo.
3. Come to Bethlehem and see him whose birth the angels sing;  
 Come, adore on bended knee Christ the Lord, the newborn king.  
 Glo-ri-a in excelsis Deo; glo-ri-a in excelsis Deo.

John 1:1-5, 10-14 – Jesus: God in the Flesh

Song: When Long Before Time (v. 5, 6)

ELW #861

5. The Light has returned as it came once before,  
 the Song of the Lord is our own song once more,  
 so let us all sing with one heart and one voice  
 the Song of the Singer in whom we rejoice.
6. To you, God the Singer, our voices we raise,  
 to you, Song Incarnate, we give all our praise,  
 to you, Holy Spirit, our life and our breath,  
 be glory forever, through life and through death.

Responsive Prayer of the People

Glory to God in the highest,

**and peace to God's people on earth.**

Blessed are you, Prince of peace. You rule the earth with truth and justice.

**Send your gift of peace to all nations of the world.**

Blessed are you, Son of Mary. You share our humanity.

**Have mercy on the sick, the dying, and all who suffer this day.**

Blessed are you, Son of God. You dwell among us as the Word made flesh.

**Reveal yourself to us in word and sacrament that we may bear your light to all the world. Amen.**

L: The peace of the Lord be with you all. **C: And also with you.**

*(share a sign of peace with one another)*

The Offering (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory: Sandman

Offering Response: Praise God, from Whom All Blessings Flow ELW #885

Praise God, from whom all blessings flow; praise God, all creatures here below;

Praise God above, ye heav'nly host; praise Father, Son, and Holy Ghost.

Offertory Prayer: **Merciful God, in the mystery of the Word made flesh, you embrace our lives with your great love for humanity. With joy and gladness we ask that these gifts may be for many a sign of that love, and that we may continue to share in your divine life, through Jesus Christ our Lord. Amen.**

The Great Thanksgiving

P: The Lord be with you.

**C: And also with you.**

P: Lift up your hearts.

**C: We lift them to the Lord.**

P: Let us give thanks to the Lord our God.

**C: It is right to give our thanks and praise.**

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, through our Savior Jesus Christ. 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 church on earth and the hosi of heaven, we praise your name and join their unending hymn:

Holy, Holy, Holy

ACS p. 36

Holy, holy, holy Lord, God of pow'r and God of might,

Heaven and earth are full of your glory. Hosanna in the highest.

Blessed is the one who comes in the name of the Lord.

Hosanna, hosanna in the highest. Hosanna, hosanna in the highest.

Words of Institution and Lord's Prayer



**C: 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.**

Invitation to Communion

Be Known to Us

ACS p. 40

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia. Alleluia.

Hymn during Communion: Holy Child within the Manger WOV #638

1. Holy Child within the manger, long ago yet ever near;  
Come as friend to ev'ry stranger, come as hope for ev'ry fear.  
As you lived to heal the broken, greet the outcast, free the bound,  
As you taught us love unspoken, teach us now where you are found.
2. Once again we tell the story – how your love for us was shown,  
When the image of your glory wore an image like our own.  
Come, enlighten with your wisdom, come and fill us with your grace.  
May the fire of your compassion kindle ev'ry land and race.
3. Holy Child within the manger, lead us ever in your way,  
So we see in ev'ry stranger how you come to us today.  
In our lives and in our living give us strength to live as you,  
That our hearts might be forgiving and our spirits strong and true.

P: The body and blood of our Lord and Savior Jesus Christ strengthen you, comfort you, and keep you in his grace. **C: Amen.**

P: Let us all pray... **We thank you, O God, that you have strengthened our hearts through this feast of life and salvation. Shine the light of Christ on our path, that we may do justice, love kindness, and walk humbly with you, now and forever. Amen.**

### SENDING

Almighty God: Father, +Son, and Holy Spirit, bless us now and forever. **Amen.**

Song: Love Has Come

ELW # 292

1. Love has come – a light in the darkness! Love shines forth in the Bethlehem skies.  
See, all heaven has come to proclaim it; hear how their song of joy arises:  
Love! Love! Born unto you, a Savior! Love! Love! Glory to God on high.
2. Love is born! Come, share in the wonder. Love is God now asleep in the hay.  
See the glow in the eyes of his mother; what is the name her heart is saying?  
Love! Love! Love is the name she whispers; Love! Love! Jesus, Immanuel.
3. Love has come and never will leave us! Love is life everlasting and free.  
Love is Jesus within and among us. Love is the peace our hearts are seeking.  
Love! Love! Love is the gift of Christmas. Love! Love! Praise to you, God on high!

Go in peace. Christ is with you. **Thanks be to God!**

Postlude: Angel's Chorus

Accompanist: James Rickley, organ

Song Leader: Victoria Bull

**Prayer Focus:** Joy (In your prayers this week you are encouraged to give thanks for the things that bring you joy!)

**Announcements for the week of December 26:**

- **THANK YOU!** A heartfelt word of thanks to everyone who had a hand in making our Christmas celebration wonderful: office volunteers, banner & altar care committees, musicians, worship assistants, cleaners & fixers, greeters & ushers, decorators & organizers – (you know who you are!)  
THANK YOU !!!
- Pastor Tammy will be out of the office Dec. 27 - Jan. 1.
- End of the Year Contributions for 2021 need to be received in the church office or offering plate by December 31st to be included on your 2021 giving statement.
- Committee Reports are due in the church office for inclusion in our congregation's annual report book. Reports can be emailed to [newhopelutherangf@gmail.com](mailto:newhopelutherangf@gmail.com).
- The annual meeting of the congregation will be on Sunday, Jan. 30th following worship.

**Keeping in Prayer...** Bill, Tait Strom, Christine Naber, Cathy Hubert, Dan, Carol Strom, Inge, Jean Norby, Judi, Tom Dolan, Mike Alexandra, Brandy, Darla & Dennis Kuntz, Mary Pat, Wes & Daryl Ries, Barb T. Julie, Joe & Tammie, Skye, Courtney, Grant Brumwell, Steve, Jerry, Stacy K., Doris Gullickson, Ralph, Ann Thielman, Linda Kathman, Dorothy Sowa, Dakota Suta, Toni Sperle, Dave & Carrie Lee, Jim & Honor Conley, Tricia, Deb, Mitchel, Steven, Megan, Marissa, Walt & Sandy, Scott, Haley.

**Worship Texts for Next Sunday: Psalm 66:1-5 and John 1:35-51**

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# HÄNSEL und GRETEL

E. Humperdinck.

## Vorspiel

arr. von W. CRESER.

Ruhige, nicht zu langsame Bewegung (♩ = 69)  
*Tranquillo*

*Gt Diap.*  
H.W. Prinz. 8'

MANUAL.

*p*

*legato*

PEDAL.

8 ft Sw. Ob.  
8' zu O.W.

Sw. with Oboe  
O.W. mit Hb.

*pp*

add 16 ft  
mit 16'

*Gt to Sw.*  
H.W. zu O.W.

*p* Sw. to Ch.  
O.W. zu Pos.

*G<sup>t</sup>*  
H.W.

*G<sup>t</sup>*  
H.W.

Ch.  
Pos.

Ch. Dul. & Ged.  
Pos. Dul. und Ged.

*pp poco riten.*

*più p*

Munter (die Halbe ungefähr wie vorher die Viertel )  
Vivace (♩ = ♩ The minim nearly equals the former crotchet.)

Sw. or Solo 8 *f<sup>t</sup>* Reeds.  
O.W. od. Solo 8'

*f* (kräftig)

*G<sup>t</sup>* 8, 4, 2, to Sw.  
H.W. 8', 4', 2'.

(lange)

*pp*  
Ch. Diaps.  
Pos. Prinz.

First system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have bass clefs and the same key signature. The music consists of chords and melodic lines. Annotations include *p* (piano) above the first staff, *Sw. O.W.* (Swell Open Wind) above the second staff, *Ch. Pos.* (Church Position) above the third staff, and *Sw. O.W.* above the fourth staff.

Second system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs and the same key signature. The music consists of chords and melodic lines. Annotations include *p* (piano) above the first staff, and *Gt 8 to Sw. H.W. 8' zu O.W.* (Great 8th to Swell Harp Wind 8th to Open Wind) above the second staff.

Third system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs and the same key signature. The music consists of chords and melodic lines. An annotation *cresc.* (crescendo) is placed above the second staff.

Fourth system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs and the same key signature. The music consists of chords and melodic lines. Annotations include *f* (forte) above the first staff, *tr* (trill) above the second staff, *Ch. to Sw. Pos. zu O.W.* (Church to Swell Position to Open Wind) above the third staff, and *dim.* (diminuendo) above the fourth staff.

*Ch. to Sw. with 8 & 4 f<sup>t</sup> Reeds.  
Pos. zu O.W. mit 8' 4'*

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a sustained chord with a dynamic marking *p* (piano). The bottom staff (bass clef) contains a melodic line with eighth notes. A *legato* marking is placed between the middle and bottom staves. Above the middle staff, the text *Sw. O.W.* is written.

Second system of musical notation. The top staff continues the melodic line. The middle staff contains a sustained chord with a dynamic marking *mf* (mezzo-forte). The bottom staff continues the melodic line. Above the middle staff, the text *G<sup>t</sup> H.W.* is written.

*G<sup>t</sup> 8 f<sup>t</sup> to Sw.  
H.W. 8' zu O.W.*

Third system of musical notation. The top staff contains a melodic line with eighth notes. The middle staff contains a sustained chord with a dynamic marking *mf*. The bottom staff contains a melodic line with eighth notes. A *dim.* (diminuendo) marking is placed above the middle staff. A *p* (piano) marking is placed above the bottom staff.

Fourth system of musical notation. The top staff contains a melodic line with eighth notes and a trill (*tr*) marking. The middle staff contains a sustained chord with a dynamic marking *mf*. The bottom staff contains a melodic line with eighth notes. Above the middle staff, the text *mf add 4 f<sup>t</sup> mit 4'* is written. Above the bottom staff, the text *Ch. 8 & 4 f<sup>t</sup> to Sw. Pos. 8' und 4' zu O.W.* is written.

First system of musical notation. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The first staff contains a melodic line with various ornaments and slurs. The second staff has a piano (*p*) dynamic marking and the instruction *Ch. Pos.*. The third staff has a piano (*p*) dynamic marking and the instruction *Gt H.W.*.

Second system of musical notation. The first staff continues the melodic line. The second staff has a piano (*p*) dynamic marking and the instruction *Ch. Pos.*. The third staff has a piano (*p*) dynamic marking and the instruction *Gt H.W.*. The system concludes with a *sf* (sforzando) marking and a change in the time signature to 12/8.

Third system of musical notation. The first staff continues the melodic line. The second staff has a piano (*p*) dynamic marking and the instruction *Ch. to Sw. Pos. zu O.W.*. The third staff features a sustained bass line with long notes.

Fourth system of musical notation. The first staff includes a trill (*tr*) and a *pp* (pianissimo) dynamic marking. The second staff has a *pp* dynamic marking and the instruction *Gt 8 ft H.W. 8'*. The third staff has a *pp* dynamic marking and the instruction *Gt 8 ft H.W. 8'*. The system concludes with a *Sw. to Ob. O.W. zu Hb.* instruction and a change in the time signature to 12/8.



*Ch. to Sw.*  
*Pos. zu O.W.*

First system of musical notation. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The treble staff contains a series of chords and some melodic fragments. The grand staff and bass staff contain sustained chords and some moving lines. The key signature has one sharp (F#).

*Das Zeitmass sehr allmählich beschleunigen.*  
*accelerando*

Second system of musical notation. It continues the piece with the same three-staff layout. The tempo instruction "accelerando" is present. A dynamic marking *p* (piano) is followed by the text "Full Sw. (closed.)" and "Voll O.W. (geschlossen)". The music features more complex rhythmic patterns and sustained chords.

Third system of musical notation. It continues the piece with the same three-staff layout. The music features more complex rhythmic patterns and sustained chords, maintaining the accelerated tempo.

Fourth system of musical notation. It continues the piece with the same three-staff layout. The music features more complex rhythmic patterns and sustained chords, maintaining the accelerated tempo.

First system of musical notation. The treble staff features a melodic line with a *cresc.* marking. The piano accompaniment in the bass staff includes chords and a melodic line. Dynamics include *p* and *f*.

Second system of musical notation. The treble staff continues the melodic line. The piano accompaniment features chords and a melodic line. Dynamics include *p* and *f*.

Third system of musical notation. The treble staff features a melodic line. The piano accompaniment includes chords and a melodic line. Dynamics include *ff* and *string.*

Fourth system of musical notation. The treble staff features a melodic line. The piano accompaniment includes chords and a melodic line. Dynamics include *ff* and *G<sup>t</sup> H.W.*. The tempo marking is *Im Zeitmass (Ein wenig zurückhaltend) a tempo (a little slower)*.

(ausdrucksvoll)  
(con espressione)

*p* Ch. to Sw.  
Pos. zu O.W.

*G<sup>t</sup>*  
H.W.  
*p*

cre - - - - - scen - - - - -

*fp*

*f* *dim.* *p*

do - - - - -

First system of musical notation. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with a *fp* (fortissimo piano) dynamic marking. The second staff has a *fp* marking and a slur over a series of eighth notes. The third staff has a *fp* marking and a slur over a series of eighth notes.

Second system of musical notation. The first staff has a *fp* marking and a slur over a series of eighth notes. The second staff has a *fp* marking and a slur over a series of eighth notes. The third staff has a *f* (fortissimo) marking and a slur over a series of eighth notes.

Third system of musical notation. The first staff has a *fp* marking and a slur over a series of eighth notes. The second staff has a *f* marking and a slur over a series of eighth notes. The third staff has a *poco string.* (poco string) marking and a *cresc.* (crescendo) marking.

Fourth system of musical notation. The first staff has a *ff* (fortissimo) marking and a slur over a series of eighth notes. The second staff has a *dim.* (diminuendo) marking and a slur over a series of eighth notes. The third staff has a *dim.* marking and a slur over a series of eighth notes. The fourth staff has a *dim.* marking and a slur over a series of eighth notes.

First system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with various notes and rests. The middle and bottom staves have bass clefs and contain accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano). The tempo/mood marking *p dolce poco riten.* is present on the right side of the system.

Second system of the musical score. It begins with the tempo/mood marking *Ruhig. Tranquillo.* and the dynamic *pp*. A note indicates *Ch. 8 to Sw. Ob. Pos. 8' zu O.W. Hb.*. The system continues with a melodic line in the top staff and accompaniment in the lower staves. A dynamic change to *mf* (mezzo-forte) is marked, along with the instruction *add 16, f<sup>t</sup> mit 16'*. The system ends with a measure containing the number *#18*.

Third system of the musical score. It features a grand staff with three staves. The tempo/mood marking *tranquillo* is present. The system includes various dynamics: *pp* (pianissimo) and *f* (forte). The music consists of a melodic line in the top staff and accompaniment in the lower staves.

Fourth system of the musical score. It features a grand staff with three staves. The tempo/mood marking *Sw. O.W.* is present. The system includes the dynamic *pp* (pianissimo). The music consists of a melodic line in the top staff and accompaniment in the lower staves.

# Hänsel and Gretel.

## Prelude.

Ruhige, nicht zu langsame Bewegung.  
Andante con moto. (♩ = 69)

E. Humperdinck.

The musical score is arranged in five systems, each with a piano part (grand staff) and an orchestral part (single staves). The key signature is one flat (B-flat), and the time signature is 4/4.

- System 1:** Piano part begins with a treble clef, 4/4 time signature, and a key signature of one flat. The first measure is marked *p* (piano). The orchestral part (Hr.) enters in the second measure.
- System 2:** The piano part continues. The orchestral part (Str.) enters in the third measure, marked *p*.
- System 3:** The piano part includes a *cresc.* (crescendo) marking. The orchestral part (Cl., Fl., Pos., Trb.) enters in the fourth measure, marked *f* (forte).
- System 4:** The piano part continues. The orchestral part (Hb., Cl., Vl., Hr.) enters in the fifth measure, marked *p*.
- System 5:** The piano part continues. The orchestral part (Wind, Bl.) enters in the sixth measure, marked *p*. The system concludes with a *Ad.* (Adagio) marking and a decorative flourish.

First system of musical notation. The piano part (treble and bass staves) features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The strings (bass staff) play a steady eighth-note accompaniment. Dynamics include *Vel.* (velocity) and *p* (piano). There are asterisks (\*) marking specific measures.

*Allegro non troppo. Munter. (Die Halben ungefähr wie vorher die Viertel.)*

Second system of musical notation. The woodwinds (Hr., Fl., Hb.) and brass (Trp.) parts enter with new melodic lines. The piano part continues with its complex texture. The strings (Str.) play a steady accompaniment. Dynamics include *pp* (pianissimo), *dimin.* (diminuendo), and *poco riten.* (poco ritenuto). The tempo marking *Allegro non troppo* is indicated.

Trp.

*p*

Fl.

*mf*

*p*

*mf*

*cresc.*

*f*

*ff*

*dimin.*

*p*

The musical score is written for a trumpet (Trp.), a flute (Fl.), and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into six systems, each with a grand staff (treble and bass clef). The trumpet part begins with a melodic line, followed by a piano (*p*) section. The flute part enters with a melodic line, followed by a mezzo-forte (*mf*) section. The piano accompaniment provides harmonic support, featuring various textures and dynamics, including *mf*, *p*, *cresc.*, *f*, *ff*, and *dimin.*. The score includes numerous triplets and slurs, indicating complex rhythmic patterns. The final system concludes with a piano (*p*) section.



VI.

*p*

*Leg.* \*

*Leg.* \*

*Leg.* \*

*mf*

*dim.*

*p*

*Leg.* \*

Hb.

Fl.

*mf*

*p*

*mf*

Cl.

*p*

The musical score is written for four instruments: VI (Viola), Fl. (Flute), Hb. (Horn), and Cl. (Clarinet). The key signature is three sharps (F#, C#, G#). The score is divided into six systems, each with a grand staff (treble and bass clef). The first system features a Viola part with a piano (*p*) dynamic and a *Leg.* (legato) marking. The second system continues the Viola part with a *Leg.* marking and a *Vel. Hr.* (Velocity Horn) marking. The third system features a Viola part with a *mf* (mezzo-forte) dynamic and a *Leg.* marking. The fourth system features a Viola part with a *dim.* (diminuendo) marking and a *p* dynamic. The fifth system features a Horn part with a *mf* dynamic and a *p* dynamic. The sixth system features a Clarinet part with a *p* dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

System 1: Horns (Hb.), Flute (Fl.), and Piano. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A *cresc.* marking is present in the piano part.

System 2: Violins (Vl.), Clarinet (Cl.), and Piano. The piano part continues with melodic and harmonic development. A *p* marking is present for the piano part.

System 3: Continuation of the piano part from the previous system, showing melodic and harmonic development.

System 4: Bassoon (Bl. (Wind)), Piano, and Percussion (Pcd.). The piano part includes a *poco riten.* marking. The percussion part features a rhythmic pattern.

System 5: Horns (Hb.), Horns (Hr.), Piano, and Percussion (Pcd.). The piano part includes a *m.s. L.H.* marking. The percussion part features a rhythmic pattern.

System 6: Horns (Hb.), Flute (Fl.), and Piano. The piano part includes a *p* marking. The system concludes with a final chord.

Das Zeitmass sehr allmählich beschleunigen.  
*Poco a poco accelerando.*

The musical score consists of six systems of staves. The first system includes a 'Hr.' marking. The second system has 'Led.' markings. The third system has 'poco a poco cresc.' markings. The fourth system has 'Led.' markings. The fifth system has 'Led.' markings. The sixth system has 'p' and 'f' markings.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *f*, *p*.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *f*, *ff*, *string.*

Third system of musical notation, measures 9-12. Treble and bass staves.

Im Zeitmass. (Ein wenig zurückhaltend.)  
a tempo. (un poco ritenuto.)

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *ff*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *p*, *espressivo*, *ausdrucksvoll*, *Led. sempre*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *Led.* \*

First system of the musical score. It features a piano (p) dynamic in the left hand and a crescendo (cresc.) in the right hand. The music is written in a key with two flats and a 2/2 time signature.

Second system of the musical score. It includes a trill (tr) in the right hand and a dynamic change to forte (f) with a decrescendo (dim.) in the right hand. The left hand continues with its piano accompaniment.

Third system of the musical score. It features a forte piano (fp) dynamic in the right hand and a piano (p) dynamic in the left hand. The right hand includes triplets (3) and a decrescendo (dim.) marking.

Fourth system of the musical score. It includes a forte piano (fp) dynamic in the right hand and a piano (p) dynamic in the left hand. The right hand features triplets (3) and a decrescendo (dim.) marking. The left hand also has triplets (3).

Fifth system of the musical score. It features a forte (f) dynamic in the left hand and a forte piano (fp) dynamic in the right hand. The right hand includes triplets (3) and a decrescendo (dim.) marking. The left hand also has triplets (3).

Sixth system of the musical score. It includes a piano (poco string.) dynamic in the left hand and a forte (f) dynamic in the right hand. The right hand features a crescendo (cresc.) and a final forte (ff) dynamic. The left hand also has triplets (3).

Ruhig.  
Tranquillo.

Sehr ruhig.  
Molto tranquillo.

(Wind.) Bl.

hap - py dreams are sent you thro' the hours you sleep!

Fl. Cl. Bass Ced.

*dolce*

*L'istesso tempo.*

Hänsel (half asleep.) Gretel (ditto.)

Sand-man was there! Let us first say our evening - pray - er! (They cower down and fold their hands.)

*m. d.*

*L'istesso tempo.*

*L'istesso tempo.*

Gretel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

Hänsel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

*L'istesso tempo.*

Str. *pp*

guard - ing, Two my feet are guid - ing, Two are on my right hand,

guard - ing, Two my feet are guid - ing, Two are on my

*poco cresc.*

*sempre p*

Two are on my left hand, Two who warmly cov - er, Two who o'er me

*sempre p*

right hand, Two are on my left hand, Two who warmly cov - er,

Fl.

*pp subito*

*cresc.*

hov - er, Two to whom tis giv - en To guide my steps to Hea -

*poco rit.*

Two who o'er me hov - - er, Two who guide my steps to Hea -

VI.

*poco rit.*

Tempo.

ven. (They sink down on the moss, and go to sleep with their arms twined round each other.)

ven.

Tempo.

Wind.

*pp*

Vel.

*poco ritard.*

*Leg.* \*

*Leg.* \*

*Leg.* \*

*Leg.* \*



(Complete darkness.)

(Here a bright light

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

*Con espressione.*

Hr. Str.

staircase vanishing in perspective in the middle of the stage.)

### Scene III.

Pantomime.

*Poco a poco più animato.*

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

intervals, while it is getting gradually lighter. The angels place themselves, according to

# PRAYER

From "Hansel and Gretel"

2 ¼ minutes

ENGELBERT HUMPERDINCK  
Arranged by Lani Smith

Unhurried ♩ = 66

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Pedal markings are present below the bass staff: Ped., Ped., Ped., Ped., Ped., Ped., Ped., and an asterisk (\*).

Second system of musical notation. Treble and bass staves. Pedal markings are present below the bass staff: Ped., \*, Ped., \*, Ped., Ped., Ped., and \*.

Third system of musical notation. Treble and bass staves. Treble staff includes a crescendo (*cresc.*) marking. Pedal markings are present below the bass staff: Ped., Ped., Ped., Ped., Ped., Ped., Ped., and \*.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic, which changes to piano (*p*) in the second measure. Pedal markings are present below the bass staff: Ped., Ped., Ped., \*, Ped., Ped., Ped., \*, and Ped.

The image shows the first system of the piano introduction for 'The Swan' by Camille Saint-Saëns. The music is written for piano on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody in the right hand is characterized by a series of eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with some harmonic support. Pedal markings, indicated by 'Ped.' and asterisks, are placed below the bass staff to guide the performer's use of the sustain pedal.

The image shows a musical score for the piano accompaniment of 'The Swan' by Camille Saint-Saëns. The score is written on a grand staff with a treble and bass clef. The melody is in the right hand, and the bass line is in the left hand. The time signature is 3/4. The key signature is one flat (B-flat). The score includes several measures with a sustained bass note in the left hand, indicated by a 'Ped.' (pedal) marking and an asterisk '\*' below the staff. The melody consists of eighth and sixteenth notes, with some measures featuring a sharp sign (#) indicating a key change or a specific note.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major, 3/4 time, and features a piano (p) dynamic. It includes a treble and bass staff with various musical notations such as notes, rests, and pedaling marks. The piece is marked 'Ped.' with an asterisk at the beginning of each measure.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

Welcome and Announcements  
Prelude: Cradle Song

Englebert Humperdinck

# Wiegenlied.

Original-Ausgabe.\*)

(Elisabeth Ebeling.)

# Cradle Song.

(English words by John Bernhoff.)

E. Humperdinck.

**Sehr ruhig. (Molto tranquillo.)**

Gesang.  
Voice.

Piano.

1. Es schau-eln die Win-de das Nest in der  
1. Soft nest in the wil-low, No blan-ket, no

Lin-de, da schliessen sich schnell die Ae-u-ge-lein hell. Da schla-fen vom Flü-gel der  
pil-low; The gen-tle winds rock, In sten-der tree-top, Six bird-ies be-neath their

Mut-ter ge-deckt die Vö-gel-chen süß bis der Mor-gen sie weckt.  
mother's warm wings, All fast, fast a - sleep till the sun day-light brings.

*rit. a tempo*

2. Bei Müt-ter-lein lie-gen die Lämmer und schmiegen ans Fell sich so dicht und re-gen sich  
2. On soft gras sy mead-ow, Be-neath the oak's shad-ow, Lies each snow-white lamb Beside its own

\*)Dieses Lied erschien auch als Duett, sowie für Cello mit Klavier.

nicht. Die Ster-ne nur geh'n in der Nacht nicht zur Ruh', sie schliessen die  
 dam. The stars peep thro' cloudlets that sail o'er the moon They don't go to

*rit. a tempo*

strah-len-den Au-gen nicht zu.  
 bed till the day has be - gun.

*pp*

## 3.

Wenn aber mit Lachen  
 die Kinder erwachen,  
 das Lämmchen sich reckt,  
 der Vogel sich streckt,

Dann müssen die Sterne, ob gross oder klein,  
 sie müssen in's himmlische Bettchen hinein.

## 4.

Denn der darf nicht singen  
 am Morgen und springen,  
 wer während der Nacht  
 herum tollt und wacht.

Drum schlaf nur, mein Liebling, schlaf selig und fest,  
 wie's Lämmchen im Stall, wie der Vogel im Nest!

## 3.

Till day-light is breaking  
 The children are waking,  
 The lambkins do bleat  
 And birdies sing sweet.

The stars then must go to their heavenly bed,  
 As soon as the sun his bright radiance doth shed.

## 4.

If others but knew it,  
 How night-prowlers rue it,  
 They'd all go to sleep  
 When stars 'gin to peep;

Then sleep, baby darling, on mother's soft breast,  
 Like lambkin in fold, like the bird in its nest.

L: May the hope and joy of Emmanuel (God-with-us) be with you all.  
**And also with you.**

Gathering Hymn: Joy to the World!

ELW #267

1. Joy to the world, the Lord is come! Let earth receive her king;  
Let ev'ry heart prepare him room and heav'n and nature sing,  
and heav'n and nature sing, and heav'n and heav'n and nature sing.
2. Joy to the earth, the Savior reigns! Let all their songs employ,  
While fields and floods, rocks, hills, and plains repeat the sounding joy,  
repeat the sounding joy, repeat, repeat the sounding joy.
3. No more let sin and sorrow grow nor thorns infest the ground;  
He comes to make his blessings flow far as the curse is found, far as the curse is found,  
far as, far as the curse is found.
4. He rules the world with truth and grace and makes the nations prove  
The glories of his righteousness and wonders of his love,  
and wonders of his love, and wonders, wonders, of his love.

# 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,



The people who have walked in darkness have seen a great light.

**The light shines in the darkness, and the darkness has not overcome it.**

Those who dwelt in the land of deep darkness, on them light has shined.

**We have beheld Christ's glory, glory as of the only Son from the Father.**

To us a child is born, to us a Son is given.

**In the Word was life, and the life was the light of all people.**

**WORD**

Genesis 1:26-28 – God Creates Human Beings

Genesis 1:26-28

New Revised Standard Version

26 Then God said, "Let us make humankind[a] in our image, according to our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and over the cattle, and over all the wild animals of the earth,[b] and over every creeping thing that creeps upon the earth."

27 So God created humankind[c] in his image,  
in the image of God he created them;[d]  
male and female he created them.

28 God blessed them, and God said to them, "Be fruitful and multiply, and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth."

Song: When Long Before Time (v. 1, 2)

ELW

#861

1. When long before time and the worlds were begun,  
when there was no earth and no sky and no sun,  
and all was deep silence and night reigned supreme,  
and even our Maker had only a dream –
2. The silence was broken when God sang the Song,  
and light pierced the darkness and rhythm began,  
and with its first birth-cries creation was born,  
and creaturely voices sang praise to the morn.

861

# When Long before Time

*The Singer and the Song*

The musical score is written for a single melodic line, likely for a voice or a simple instrument. It is in the key of D major (indicated by two sharps: F# and C#) and in the 3/4 time signature. The melody is composed of eighth and quarter notes, with a final half-note cadence. Chords are indicated by letters above the staff: D, G, Em, Am, and D. The lyrics are written below the staff, aligned with the notes. There are four verses of the song.

Chords: D, G, Em, Am, D

Lyrics:

1 When long be - fore time and the worlds were be - gun,  
 2 The si - lence was bro - ken when God sang the Song,  
 3 The sounds of the crea - tures were one with their Lord's,  
 4 Though down through the a - ges the Song dis - ap - peared,

D<sup>7</sup> G Em E Am A<sup>7</sup> D

when there was no earth and no sky and no sun,  
and their light pierced the dark-ness and rhy - thm be - gan,  
its har - mo - nies sweet and be - fit - ting the Word;  
har - mo - nies bro - ken and al - most un - heard,

D<sup>7</sup> G Em Am D

and all was deep si - lence and night reigned su - preme,  
and with its first birth - cries cre - a - tion was born,  
the Sing - er was pleased as the earth sang the Song,  
the Sing - er comes to us to sing it a - gain,

Em G Am D G

and e - ven our Mak - er had on - ly a dream—  
and crea - ture - ly voic - es sang praise to the morn.  
the choir of the crea - tures re - ech - oed it long.  
our God - is - with - us in the world now as then.

5 The Light has returned as it came once before,  
the Song of the Lord is our own song once more,  
so let us all sing with one heart and one voice  
the Song of the Singer in whom we rejoice.

6 To you, God the Singer, our voices we raise,  
to you, Song Incarnate, we give all our praise,  
to you, Holy Spirit, our life and our breath,  
be glory forever, through life and through death.

## Genesis 3:1-15 – Humans Defy God and Fall from Grace

New Revised Standard Version

### The First Sin and Its Punishment

3 Now the serpent was more crafty than any other wild animal that the Lord God had made. He said to the woman, “Did God say, ‘You shall not eat from any tree in the garden?’” 2 The woman said to the serpent, “We may eat of the fruit of the trees in the garden; 3 but God said, ‘You shall not eat of the fruit of the tree that is in the middle of the garden, nor shall you touch it, or you shall die.’” 4 But the serpent said to the woman, “You will not die; 5 for God knows that when you eat of it your eyes will be opened, and you will be like God,[a] knowing good and evil.” 6 So when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of its fruit and ate; and she also gave some to her husband, who was with her, and he ate. 7 Then the eyes of both were opened, and they knew that they were naked; and they sewed fig leaves together and made loincloths for themselves.

8 They heard the sound of the Lord God walking in the garden at the time of the evening breeze, and the man and his wife hid themselves from the presence of the Lord God among the trees of the garden. 9 But the Lord God called to the man, and said to him, “Where are you?”

10 He said, “I heard the sound of you in the garden, and I was afraid, because I was naked; and I hid myself.” 11 He said, “Who told you that you were naked? Have you eaten from the tree of which I commanded you not to eat?” 12 The man said, “The woman whom you gave to be with me, she gave me fruit from the tree, and I ate.” 13 Then the Lord God said to the woman,

“What is this that you have done?” The woman said, “The serpent tricked me, and I ate.” 14 The Lord God said to the serpent,

“Because you have done this,  
cursed are you among all animals  
and among all wild creatures;  
upon your belly you shall go,  
and dust you shall eat  
all the days of your life.

15 I will put enmity between you and the woman,  
and between your offspring and hers;  
he will strike your head,  
and you will strike his heel.”

Song: When Long Before Time (v. 3, 4)

ELW #861

3. The sounds of the creatures were one with their Lord's,  
their harmonies sweet and befitting the Word;  
the Singer was pleased as the earth sang the Song,  
the choir of the creatures re-echoed it long.
4. Though down through the ages the Song disappeared,  
its harmonies broken and almost unheard,  
the Singer comes to us to sing it again,  
our God-is-with-us in the world now as then.

861

# When Long before Time

*The Singer and the Song*

1 When long be - fore time and the worlds were be - gun,  
 2 The si - lence was bro - ken when God sang the Song,  
 3 The sounds of the crea - tures were one with their Lord's,  
 4 Though down through the a - ges the Song dis - ap - peared,

The musical score is written for a piano accompaniment. It features a treble and bass staff in 3/4 time, with a key signature of one sharp (F#). The melody is primarily in the treble staff, with chords indicated by letters (D, G, Em, Am, D) above the notes. The bass staff provides a harmonic foundation with chords and single notes. The lyrics are written below the treble staff, aligned with the melody.

D<sup>7</sup> G Em E Am A<sup>7</sup> D

when there was no earth and no sky and no sun,  
 and light pierced the dark-ness and rhy- thm be- gan,  
 their har- mo- nies sweet and be- fit- ting the Word;  
 its har- mo- nies bro- ken and al- most un- heard,

D<sup>7</sup> G Em Am D

and all was deep si- lence and night reigned su- preme,  
 and with its first birth- cries cre- a- tion was born,  
 the Sing- er was pleased as the earth sang the Song,  
 the Sing- er comes to us to sing it a- gain,

Em G Am D G

and e- ven our Mak- er had on- ly a dream—  
 and crea- ture- ly voic- es sang praise to the morn.  
 the choir of the crea- tures re- ech- oed it long.  
 our God- is- with- us in the world now as then.

5 The Light has returned as it came once before,  
 the Song of the Lord is our own song once more,  
 so let us all sing with one heart and one voice  
 the Song of the Singer in whom we rejoice.

6 To you, God the Singer, our voices we raise,  
 to you, Song Incarnate, we give all our praise,  
 to you, Holy Spirit, our life and our breath,  
 be glory forever, through life and through death.

We pray together... **Almighty God, you wonderfully created the dignity of human nature and yet more wonderfully restored it. In your mercy, let us share the divine life of the one who came to share our humanity, Jesus Christ, your Son, our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

Genesis 12:1-3 – God Makes an Everlasting Promise

## Genesis 12:1-3

### New Revised Standard Version

#### **The Call of Abram**

**12** Now the LORD said to Abram, "Go from your country and your kindred and your father's house to the land that I will show you. <sup>2</sup> I will make of you a great nation, and I will bless you, and make your name great, so that you will be a blessing. <sup>3</sup> I will bless those who bless you, and the one who curses you I will curse; and in you all the families of the earth shall be blessed."<sup>[a]</sup>

Song: Praise to You, O God of Mercy  
ELW #208

## Praise to You, O God of Mercy

1 Praise to you, O God of mer - cy: thanks be to you for -  
 2 From of old you loved and sought us: thanks be to you for -  
 3 Praise to you, O God of mer - cy: thanks be to you for -

E B/D# A/C# B A F#m E

ev - er! Rais - ing high the weak and low - ly:  
 ev - er! Truth and jus - tice you have taught us:  
 ev - er! Rais - ing high the weak and low - ly:

E/B B<sup>7</sup> E/G# A F#m<sup>7</sup> G#<sup>7</sup>

3rd time to Coda 1 2

thanks be to you for - ev - er!  
 thanks be to you for - ev - er!  
 thanks be to you for -

A F#m<sup>7</sup> B<sup>7</sup> E B<sup>7</sup> E



Strong is your faith - ful-ness, strong is your love, re -

A B/A E/G# C#m F#m G#7 C#m E7

mem - b'ring your cov-e-nant of life with us.

A B/A E/G# C#m D F#m/C# B sus B7

*To stanza 3*

ev - er! Thanks be to you for - ev - er!

B7 C#m A F#m7 B7 E

**Coda**

Isaiah 9:6-7 & Micah 5:2-5a – God Promises a King

Isaiah 9:6-7

New Revised Standard Version

6 For 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.

7 His 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.

Micah 5:2-5

New Revised Standard Version

The Ruler from Bethlehem

2 [a] But you, O Bethlehem of Ephrathah,

who are one of the little clans of Judah,

from you shall come forth for me

one who is to rule in Israel,

whose origin is from of old,

from ancient days.

3 Therefore he shall give them up until the time

when she who is in labor has brought forth;

then the rest of his kindred shall return

to the people of Israel.

4 And he shall stand and feed his flock in the strength of the Lord,

in the majesty of the name of the Lord his God.

And they shall live secure, for now he shall be great

to the ends of the earth;

5 and he shall be the one of peace.

If the Assyrians come into our land

and tread upon our soil, [b]

we will raise against them seven shepherds

and eight installed as rulers.

Song: Lo, How A Rose E'er Blooming (v. 1&2)  
ELW #272

# Lo, How a Rose E'er Blooming

1 Lo, how a rose e'er bloom - ing from ten - der stem hath  
 2 I - sai - ah had fore - told it, the rose I have in  
 3 This flow'r, whose fra - grance ten - der with sweet-ness fills the  
 4 O Sav - ior, child of Mar - y, who felt our hu - man

sprung! Of Jes - se's lin - eage com - ing as  
 mind; with Mar - y we be - hold it, the  
 air, dis - pels with glo - rious splen - dor the  
 woe; O Sav - ior, king of glo - ry, who

seers of old have sung, it came, a flow'r so bright, a -  
 vir - gin moth - er kind. To show God's love a - right, she  
 dark-ness ev - 'ry - where. True man, yet ver - y God, from  
 dost our weak - ness know: bring us at length, we pray, to

mid the cold of win - ter, when half - spent was the night.  
 bore to us a Sav - ior, when half - spent was the night.  
 sin and death he saves us and light - ens ev - 'ry load.  
 the bright courts of heav - en and in - to end - less day.

Text: German carol, 15th cent.; tr. Theodore Baker, 1851–1934, sts. 1–2; Harriet R. Krauth,  
 1845–1925, st. 3; John C. Mattes, 1876–1948, st. 4

Music: ES IST EIN ROS, *Alte catholische geistliche Kirchengesänge*, Köln, 1599; arr. Michael Praetorius, 1571–1621

## Luke 1:26-35

### New Revised Standard Version

#### **The Birth of Jesus Foretold**

<sup>26</sup> In the sixth month the angel Gabriel was sent by God to a town in Galilee called Nazareth, <sup>27</sup> to a virgin engaged to a man whose name was Joseph, of the house of David. The virgin's name was Mary. <sup>28</sup> And he came to her and said, "Greetings, favored one! The Lord is with you."<sup>Ⓜ</sup> <sup>29</sup> But she was much perplexed by his words and pondered what sort of greeting this might be. <sup>30</sup> The angel said to her, "Do not be afraid, Mary, for you have found favor with God. <sup>31</sup> And now, you will conceive in your womb and bear a son, and you will name him Jesus. <sup>32</sup> He will be great, and will be called the Son of the Most High, and the Lord God will give to him the throne of his ancestor David. <sup>33</sup> He will reign over the house of Jacob forever, and of his kingdom there will be no end." <sup>34</sup> Mary said to the angel, "How can this be, since I am a virgin?"<sup>Ⓜ</sup> <sup>35</sup> The angel said to her, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you; therefore the child to be born<sup>Ⓜ</sup> will be holy; he will be called Son of God.

## Luke 1:38

### New Revised Standard Version

<sup>38</sup> Then Mary said, "Here am I, the servant of the Lord; let it be with me according to your word." Then the angel departed from her.

to the people of the Winter Community at Holden, 1985-1986

# Holden Evening Prayer

Setting by Marty Haugen

## 1. SERVICE OF LIGHT

### Procession

Capo 1: (D)

Leader: Eb

(Em7/D) (A/C#)

Fm7/Eb Bb/D

(Bm)

Cm

Jesus Christ, you are the light of the world; the light no darkness can o - ver - come;

(F#m)

Gm

Leader:

(Em)

Fm

(Em7/D)

Fm7/Eb

All:

(A/C#)

Bb/D

Stay with us now, for it is evening, and the day is al - most over.

(♩ = 69-72)

gentle and lyric

(Bm)

Cm

Leader:

(A/C#)

Bb/D

(Em)

Fm

All:

(D)

Eb

Let your light scat - ter the darkness, and shine within your peo - ple here.

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(G) (D) (Bm) (Em) (A7) (D)  
 Ab Eb Cm Fm Bb7 Eb *poco rit.*

# Evening Hymn

All: *a tempo* (D) (G) (D) (D/F#) (Bm) (Em)  
 Eb Ab Eb Eb/G Cm Fm

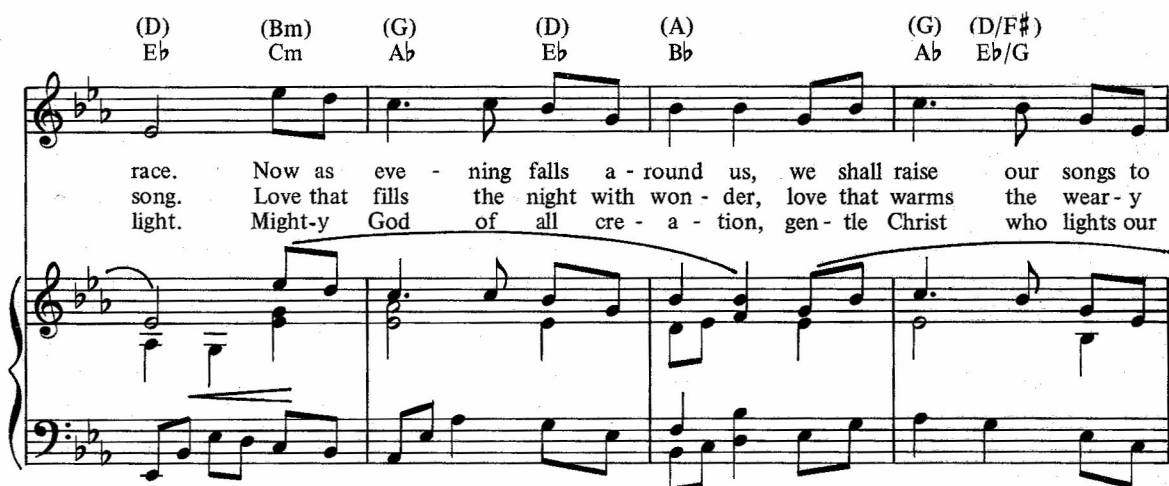
1. Joy - ous light of heav - 'nly glo - ry, lov - ing glow of God's own  
 2. In the stars that grace the dark - ness, in the blaz - ing sun of  
 3. You who made the heav - en's splen - dor, ev - 'ry danc - ing star of

(A/C#) (A) (Bm) (Em) (A) (Bm) (Em7) (A7)  
 Bb/D Bb Cm Fm Bb Cm Fm7 Bb7

face, you who sing cre - a - tion's sto - ry, shine on ev - 'ry land and  
 dawn, of the light of peace and wis - dom, we can hear your qui - et  
 night, make us shine with gen - tle jus - tice, let us each re - flect your

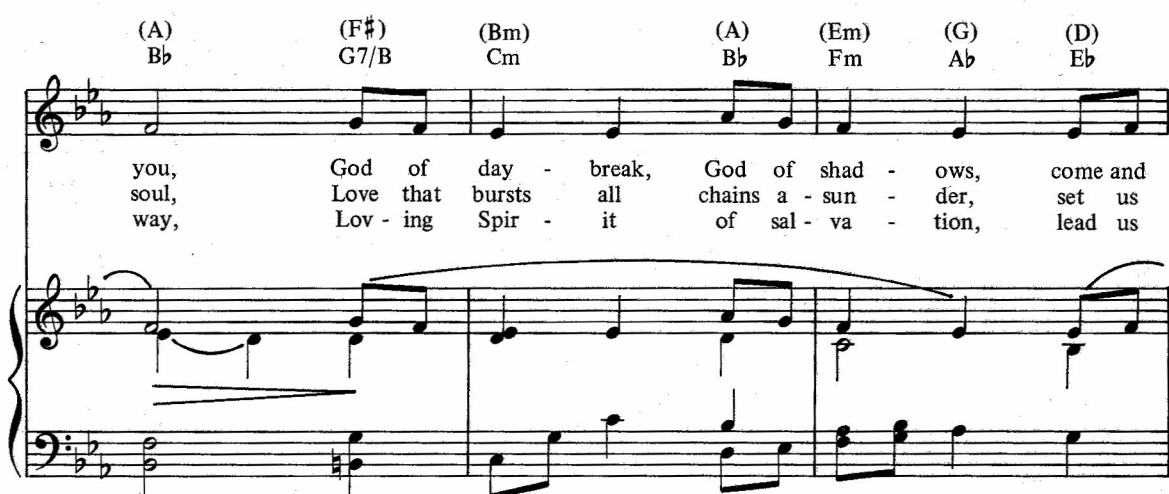
(D) Eb (Bm) Cm (G) Ab (D) Eb (A) Bb (G) Ab (D/F#) Eb/G

race. Now as eve - ning falls a - round us, we shall raise our songs to  
song. Love that fills the night with won - der, love that warms the wear - y  
light. Might-y God of all cre - a - tion, gen - tle Christ who lights our



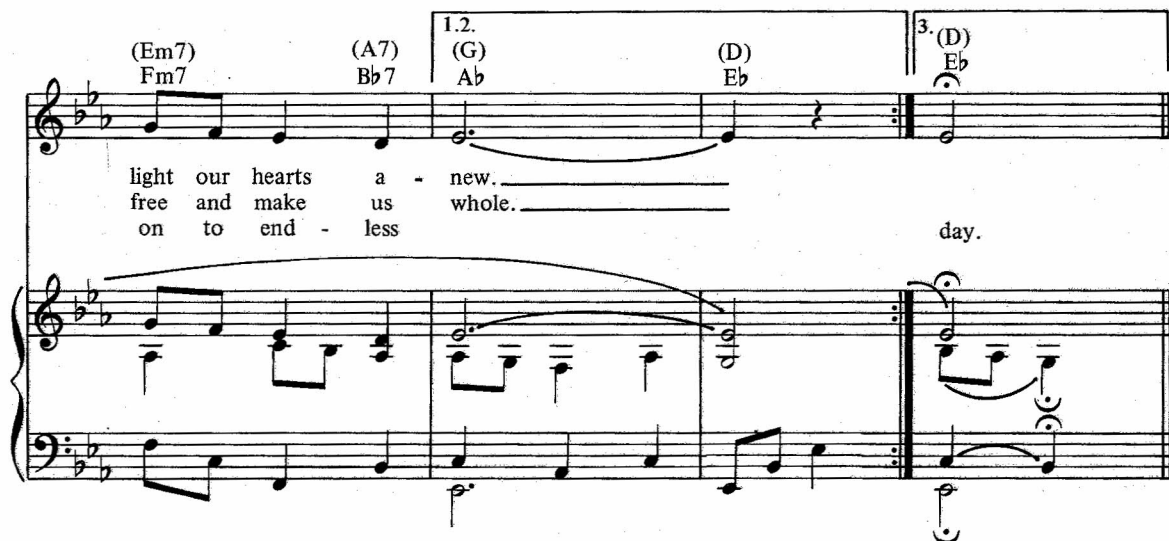
(A) Bb (F#) G7/B (Bm) Cm (A) Bb (Em) Fm (G) Ab (D) Eb

you, God of day - break, God of shad - ows, come and  
soul, Love that bursts all chains a - sun - der, set us  
way, Lov - ing Spir - it of sal - va - tion, lead us



(Em7) Fm7 (A7) Bb7 1.2. (G) Ab (D) Eb 3. (D) Eb

light our hearts a - new. \_\_\_\_\_  
free and make us whole. \_\_\_\_\_  
on to end - less day.



## Evening Thanksgiving

(D) (Em7/D) (A/C#) (Bm)  
 Eb Fm7/Eb Bb/D Cm  
 Leader: All:

May God be with you all, and al - so with you;

(F#m) (Em) (A7) (D)  
 Gm Fm Bb7 Eb  
 Leader: All:

Let us sing our thanks to — God, It is right to give God thanks and praise.

*freely* (Bm) (Am7) (Em) (Bm) (F# open) (Am7) (Em) (Bm)  
 Cm Bbm7 Fm Cm G open Bbm7 Fm Cm  
 Leader: *poco rit.* *a tempo*

Blessed are you, Cre - a - tor of the u - ni - verse — from old you have led your peo - ple

*poco rit.* *a tempo*

(Em) (F# open) (D) (G)  
 Fm G open Eb Ab

by night and day May the light of your Christ make our



(A)  
B $\flat$ (F)  
G $\flat$ (Dm)  
E $\flat$ m

dark - ness bright,

for your Word

and your pres - ence are the

(G)  
A $\flat$ (A)  
B $\flat$ (D)  
E $\flat$ *poco rit.*(Em)  
Fm(D)  
E $\flat$ (C)  
D $\flat$ (G/B)  
A $\flat$ /C

light

of our path - ways, — and you are — the light and life of

*poco rit.*(Am7)  
B $\flat$ m7(D)  
E $\flat$ (A/C $\sharp$ )  
B $\flat$ /D(Bm)  
Cm(G)  
A $\flat$ (Am7)  
B $\flat$ m7(D)  
E $\flat$ 

All:

all cre - a - tion.

A - - - - men.

*rit.*

## 2. PSALMODY, READINGS AND CANTICLES

## Psalm 141

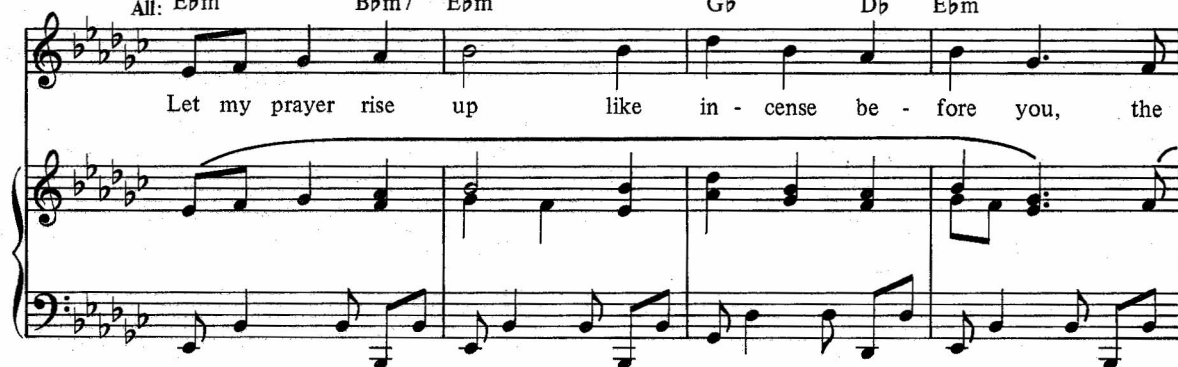
Capo 1: (Dm) (Am7) (Dm) (F) (C) (Dm)  
 Ebm Bbm7 Ebm Gb Db Ebm



(F) (Gm) (F) (Gm) (Am7) (Dm)  
 Gb Abm Gb Abm Bbm7 Ebm



All: (Dm) (Am7) (Dm) (F) (C) (Dm)  
 Ebm Bbm7 Ebm Gb Db Ebm



(F) (Gm) (F) (Gm) (Am7) (Dm)  
 Gb Abm Gb Abm Bbm7 Ebm



## VERSE 1:

Leader or Group One (C) Db (Am7) Bbm7 (Dm) Ebm (C) Db (Am7) Bbm7

O God, I call to you, come to me

All or Group Two

O God, I

(Dm) Ebm (F) Gb (C) Db (Dm) Ebm (C) Db (Am7) Bbm7

now; O hear my voice when I cry to

call to you, come to me now; O hear my

REFRAIN:

(Dm) Ebm (C) Db (Am7) Bbm7 (Dm) Ebm (Am7) Bbm7 (Dm) Ebm (Am7) Bbm7

you. Let my prayer rise up like

voice when I cry to you. Let my prayer rise

(F) G $\flat$  (C) D $\flat$  (Dm) E $\flat$ m (F) G $\flat$  (C) D $\flat$  (Dm) E $\flat$ m

in - cense be - fore you, the lift - ing up of my hands as an  
up like in - cense be - fore you, the lift - ing up of my

(Gm) A $\flat$ m (Am7) B $\flat$ m7 (Dm) E $\flat$ m

of - fer - ing to you. Keep watch with -  
hands as an of - fer - ing to you.

VERSE 2:  
(C) D $\flat$

(Dm) E $\flat$ m (C) D $\flat$  (Dm) E $\flat$ m (C) D $\flat$  (Am7) B $\flat$ m7

in me, God; deep in my heart may the light of your  
Keep watch with - in me, God; deep in my

(Dm)  
Ebm(C)  
Db(Am7) (Dm)  
Bbm7 Ebm(C)  
Db(Am7)  
Bbm7

love be burn - ing bright.

heart may the light of your love be burn - ing

## REFRAIN:

(Dm)  
Ebm(Am7) (Dm)  
Bbm7 Ebm(Am7) (F)  
Bbm7 Gb(C)  
Db(Dm)  
Ebm

Let my prayer rise up like in - cense be - fore you, the

bright.

Let my prayer rise up like in - cense be -

(F)  
Gb(C)  
Db(Dm)  
Ebm(Gm)  
Abm(Am7)  
Bbm7(Dm)  
Ebm(Am7)  
Bbm7

lift - ing up of my hands as an of - fer - ing to you.

fore you, the lift - ing up of my hands as an of - fer - ing to

## VERSE 3:

(Dm) Ebm (C) Db (Am7) Bbm7 (Dm) Ebm (C) Db (Am7) Bbm7

— All praise to the God of all — Cre - a - tor of

you. All praise to the

(Dm) Ebm (F) Gb (C) Db (Dm) Ebm (C) Db (Am7) Bbm7

life; all praise be to Christ and the Spir - it of

God of all — Cre - a - tor of life; all praise be to

## REFRAIN:

(Dm) Ebm (C) Db (Fm7) Gbm7 (Dm) Ebm (Am7) Bbm7 (Dm) Ebm (Am7) Bbm7

love. Let my prayer rise up like

Christ and the Spir - it of love. Let my prayer rise

(F) (C) (Dm) (F) (C) (Dm)  
G $\flat$  D $\flat$  E $\flat$ m G $\flat$  D $\flat$  E $\flat$ m

in - cense be - fore you, the lift - ing up of my hands as an

up like in - cense be - fore you, the lift - ing up of my

(Gm) (Am7) (Dm)  
A $\flat$ m B $\flat$ m7 E $\flat$ m

of - fer - ing to you.

hands as an of - fer - ing to you.

(Silence for meditation)

**Leader:** May our prayers come before you, O God, as incense, and may your presence surround and fill us, so that in union with all creation, we might sing your praise and your love in our lives.

**All:** Amen

*(Additional psalms and canticles may be sung or said. Silence for meditation follows each psalm or canticle. A psalm prayer appropriate to each psalm follows the silence.)*

**One or two lessons are read**

*(Silence for meditation follows each reading)*

**Leader:** The Light shines in the darkness

**All:** and the darkness has not overcome it.

## THE ANNUNCIATION

Luke 1: 26-28, 30-32, 38

Capo 3: (G)  
Bb

Leader:

An an - gel went from God to a

*pp sempre legato*

town called Naz - a - reth to a wom - an — whose name — was

Mar - y. The an - gel said to her "Re -

joice, O high - ly fa - vored, — for God is with you. —

(C/G) Eb/Bb (G) Bb (D/F#) F/A (Em) Gm (D/G) Bb/F (C) Eb (Am7) Cm7 (Dsus4) F#sus4 (D) F



(G)  
B $\flat$

(C/G)  
E $\flat$ /B $\flat$

You shall bear a child, and his name shall be Je - sus, — the

(D/G)  
F/B $\flat$

(G)  
B $\flat$

(D/F $\sharp$ )  
F/A

Cho - sen One of God Most High." And

(Em)  
Gm

(Bm)  
Dm

Mar - y said, "I am the ser - vant of my God, — I

(C)  
E $\flat$

(Am7)  
Cm7

(Dsus4)  
Fsus4  
rit.

(D)  
F

live to do your will." — immediately to "The Magnificat"

## THE MAGNIFICAT

Luke 1: 46-55

Capo 3: (G) B $\flat$  (D) F (C) E $\flat$  (G) B $\flat$

*a tempo*

1.3. My soul pro - claims your great - ness, O God, and my  
 2. You have cast the might - y down from their thrones, and up -

*a tempo*

(G/B) B $\flat$ /D (C) E $\flat$  (Am7) Cm7 (D) F (G) B $\flat$  (G7) B $\flat$ 7

spir - it re - joic - es in you, \_\_\_\_\_ You have looked with love on your  
 lift - ed the hum - ble of heart, \_\_\_\_\_ You have filled the hun - gry with

3rd time To Coda

(C) E $\flat$  (Am7) Cm7 (G/D) B $\flat$ /F (D7) F7 (C/G) E $\flat$ /B $\flat$  (G) B $\flat$  (D/F $\sharp$ ) F/A

ser - vant here, and blessed me all my life through. \_\_\_\_\_  
 won - drous things, and left the wealth - y no part. \_\_\_\_\_

(Em) Gm (Bm) Dm (C) Eb (G) Bb (Am) Cm (D7) F7

Great and might-y are you, O Ho - ly One, strong is your kind - ness  
Great and might-y are you, O Faith- ful One, strong is your jus - tice,

(G) Bb (D/F#) (Em) Gm (Bm) Dm (C) Eb (G) Bb  
ev - er - more. How you fa - vor the weak — and low-ly one,  
strong your love, As you prom-ised to Sar - ah — and A - bra - ham,

⊕ Coda

(Am7) Cm7 (D7) rit. F7 (C) Eb (G) Bb (D7) F7 (C) Eb (G) Bb

hum-bling the proud of heart.  
kind-ness for - ev - er - more.

through. —

*segue*

*rit.*

*segue*

## 3. LITANY AND PRAYERS

*This right hand omitted if woodwind plays*

Capo 3: (G) B $\flat$  (Am7/G) Cm7/B $\flat$  (G) B $\flat$  (Am7/G) Cm7/B $\flat$  (G) B $\flat$

**A** Repeat continuously **B** All:

(Hmmm) God — of mer - cy, hold us in love.

Leader: **A** **B**

1. In peace, — in peace, we pray — to you:

Leader: **A** **B**

2. For peace and sal - va - tion, we pray — to you:

Leader: **A** **B**

3. For peace be - tween na - tions, for peace be - tween peo - ples:
4. For us who are gath - ered to wor - ship and praise you:
5. For all of your ser - vants who live out your gos - pel:
6. For all those who gov - ern, that jus - tice might guide them:
7. For all those who la - bor in ser - vice to oth - ers:
8. Grant weath - er that nour - ish - es all of cre - a - tion:
9. Keep watch on our loved ones and keep us from dan - ger:
10. For all the be - lov - ed who rest in your mer - cy:

Leader:

Help us, com - fort us, all of our days:

(G) Bb (Am7/G) Cm7/Bb (G) Bb

All: Keep us, hold us, gra - cious God.

*rit.*



**Leader:** Great and merciful God, Source and Ground of all goodness and life, give to your people the peace that passes all understanding, and the will to live your Gospel of mercy and justice, through Jesus Christ our Lord.

**All:** Amen.



**Leader:** God, remember us in your love, and teach us to pray:

**All:** Our Father in heaven, hallowed be your name. Your Kingdom come: your will be done on earth as in heaven. Give us today our daily bread. Forgive us our sins as we forgive those who sin against us. Save us from the time of trial, and deliver us from evil. For the Kingdom, the power, and the glory are yours, now and forever. Amen.

*Explain how next song will be sung*

## Final Blessing

Capo 3: (G)

B $\flat$ 

(C)

E $\flat$ 

(Am7)

Cm7

(D)

F

Leader:

All:

Let us bless our God: praise and thanks to you.

Presider:

(G)

B $\flat$ 

(C)

E $\flat$ 

(G/B)

B $\flat$ /D

May God, Cre - a - tor bless us and keep us, may

(Am7)

Cm7

(D)

F

Christ be ev - er light for our lives, may the

(Em) (Bm) (C) (G) (Am7) (D)  
Gm Dm Eb Bb Cm7 F

Spir - it of Love be our guide and path, for all of our days. \_\_\_\_\_

(Am7) (D) (Am7) (D7) (G)  
Cm7 F Cm7 F7 Bb

All:

A - - - men.

All may depart in silence, or the leader may say "Go in peace", or the leader may invite all to share a sign of peace.

*Go in peace.  
Christ is with  
you.*

## Luke 2:1-7

# New Revised Standard Version

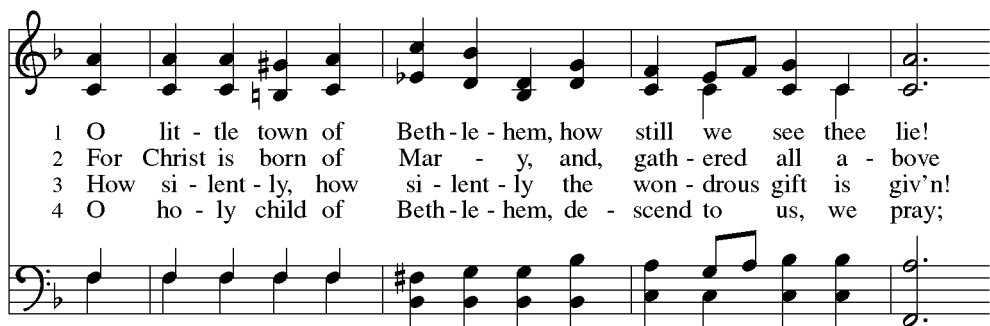
### **The Birth of Jesus**

**2** In those days a decree went out from Emperor Augustus that all the world should be registered. **2** This was the first registration and was taken while Quirinius was governor of Syria. **3** All went to their own towns to be registered. **4** Joseph 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. **5** He went to be registered with Mary, to whom he was engaged and who was expecting a child. **6** While they were there, the time came for her to deliver her child. **7** And 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.

Song: O Little Town of Bethlehem  
ELW #279



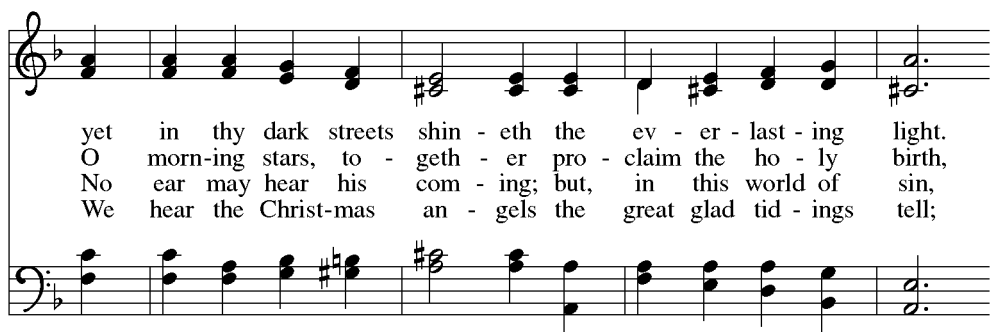
# O Little Town of Bethlehem



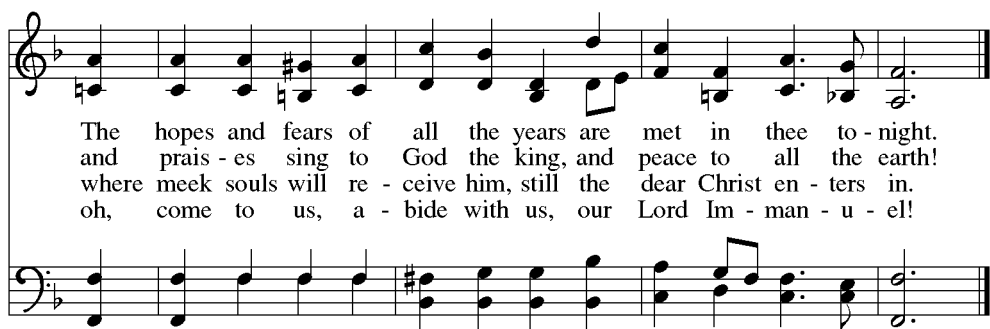
1 O lit - tle town of Beth - le - hem, how still we see thee lie!  
 2 For Christ is born of Mar - y, and, gath - ered all a - bove  
 3 How si - lent - ly, how si - lent - ly the won - drous gift is giv'n!  
 4 O ho - ly child of Beth - le - hem, de - scend to us, we pray;



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!

## Luke 2:8-16

### New Revised Standard Version

#### **The Shepherds and the Angels**

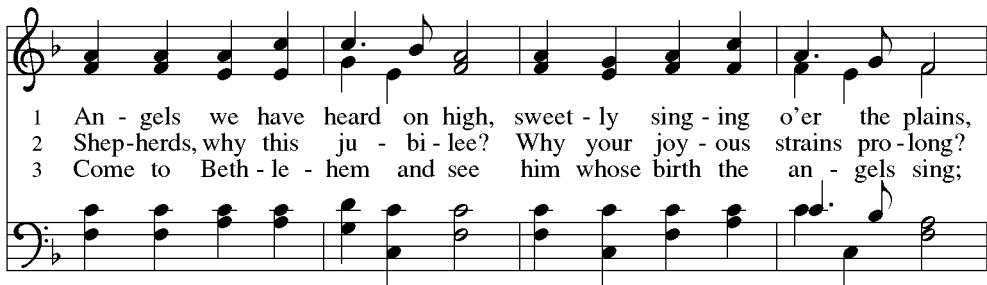
<sup>8</sup> In that region there were shepherds living in the fields, keeping watch over their flock by night. <sup>9</sup> Then an angel of the Lord stood before them, and the glory of the Lord shone around them, and they were terrified. <sup>10</sup> But the angel said to them, "Do not be afraid; for see—I am bringing you good news of great joy for all the people: <sup>11</sup> to you is born this day in the city of David a Savior, who is the Messiah,<sup>[a]</sup> the Lord. <sup>12</sup> This will be a sign for you: you will find a child wrapped in bands of cloth and lying in a manger." <sup>13</sup> And suddenly there was with the angel a multitude of the heavenly host,<sup>[a]</sup> praising God and saying,

<sup>14</sup> "Glory to God in the highest heaven,  
and on earth peace among those whom he favors!"<sup>[a]</sup>

<sup>15</sup> When 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." <sup>16</sup> So they went with haste and found Mary and Joseph, and the child lying in the manger.

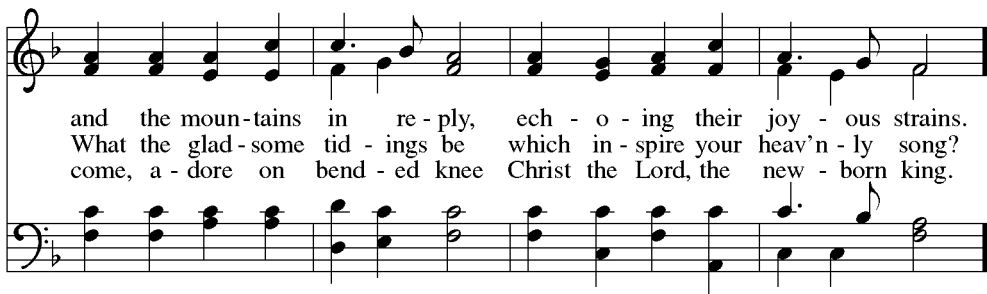
Song: Angels We Have Heard on High  
ELW #289

## 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 staves, with three verses of text aligned with the 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 for the second system are written below the staves, continuing the three verses from the first system.

*Refrain*

Glo - ri - a

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

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

## John 1:1-5

### New Revised Standard Version

#### **The Word Became Flesh**

**1** In the beginning was the Word, and the Word was with God, and the Word was God. **2** He was in the beginning with God. **3** All things came into being through him, and without him not one thing came into being. What has come into being **4** in him was life,<sup>[a]</sup> and the life was the light of all people. **5** The light shines in the darkness, and the darkness did not overcome it.

## John 1:10-14

### New Revised Standard Version

**10** He was in the world, and the world came into being through him; yet the world did not know him. **11** He came to what was his own,<sup>[a]</sup> and his own people did not accept him. **12** But to all who received him, who believed in his name, he gave power to become children of God, **13** who were born, not of blood or of the will of the flesh or of the will of man, but of God.

**14** And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father's only son,<sup>[a]</sup> full of grace and truth.

Song: When Long Before Time (v. 5, 6)  
ELW #861

861

# When Long before Time

*The Singer and the Song*

1 When long be - fore time and the worlds were be - gun,  
 2 The si - lence was bro - ken when God sang the Song,  
 3 The sounds of the crea - tures were one with their Lord's,  
 4 Though down through the a - ges the Song dis - ap - peared,

The musical score is written for a piano accompaniment. It features a treble and bass staff in 3/4 time, with a key signature of one sharp (F#). The melody is primarily in the treble staff, with chords indicated by letters (D, G, Em, Am, D) above the notes. The bass staff provides a harmonic foundation with chords and single notes. The lyrics are written below the treble staff, aligned with the melody.

D<sup>7</sup> G Em E Am A<sup>7</sup> D

when there was no earth and no sky and no sun,  
 and light pierced the dark-ness and rhy - thm be - gan,  
 their har - mo - nies sweet and be - fit - ting the Word;  
 its har - mo - nies bro - ken and al - most un - heard,

D<sup>7</sup> G Em Am D

and all was deep si - lence and night reigned su - preme,  
 and with its first birth - cries cre - a - tion was born,  
 the Sing - er was pleased as the earth sang the Song,  
 the Sing - er comes to us to sing it a - gain,

Em G Am D G

and e - ven our Mak - er had on - ly a dream—  
 and crea - ture - ly voic - es sang praise to the morn.  
 the choir of the crea - tures re - ech - oed it long.  
 our God - is - with - us in the world now as then.

5 The Light has returned as it came once before,  
 the Song of the Lord is our own song once more,  
 so let us all sing with one heart and one voice  
 the Song of the Singer in whom we rejoice.

6 To you, God the Singer, our voices we raise,  
 to you, Song Incarnate, we give all our praise,  
 to you, Holy Spirit, our life and our breath,  
 be glory forever, through life and through death.

Responsive Prayer of the People

Glory to God in the highest,

**and peace to God's people on earth.**

Blessed are you, Prince of peace. You rule the earth with truth and justice.

**Send your gift of peace to all nations of the world.**

Blessed are you, Son of Mary. You share our humanity.

**Have mercy on the sick, the dying, and all who suffer this day.**

Blessed are you, Son of God. You dwell among us as the Word made flesh.

**Reveal yourself to us in word and sacrament that we may bear your light to all the world. Amen.**

L: The peace of the Lord be with you all. **C: And also with you.**

*(share a sign of peace with one another)*

The Offering (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory: Sandman

Offering Response: Praise God, from Whom All Blessings Flow ELW #885

Praise God, from whom all blessings flow; praise God, all creatures here below;

Praise God above, ye heav'nly host; praise Father, Son, and Holy Ghost.



## Scene II.

Moderato.

Sand-man (the Sleep-Fairy: strewing sand in the children's eyes.)

(with a soft gentle voice)

I shut the children's peep - ers, sh! And guard the lit - tle

sleep - ers, sh! For dear - ly do I love them, sh! And glad - ly watch a -

bove them, sh! And with my lit - tle bag of sand By

ev - ry child's bed - side I stand; Then lit - tle tir - ed

VI. *pp* (con sordino) Harp. *pp* Fl. *pp* Cl. *pp* Ten. *p*

eye - lids close, And lit - tle limbs have sweet re - pose: And

*poco ritard.*  
if they're good and quick - ly go to sleep,

*poco ritard.*

*Più lento.*  
Then, from the starry sphere a - bove, The an - gels come with peace and love, And

VI. *p*

Fl. Cl.

send the children hap - py dreams While watch they keep!

Ob. 2

Cor. ingl.

Cl.

Then slum - ber, slum - ber, chil - dren, slum - ber, For

VI. *mf* *p* *mf* *p*

hap - py dreams are sent you thro' the hours you sleep!

Fl. Cl. Bass Ced.

*dolce*

*L'istesso tempo.*

Hänsel (half asleep.) Gretel (ditto.)

Sand-man was there! Let us first say our evening - pray - er! (They cower down and fold their hands.)

*m. d.*

*L'istesso tempo.*

*L'istesso tempo.*

Gretel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

Hänsel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

*L'istesso tempo.*

Str. *pp*

guard - ing, Two my feet are guid - ing, Two are on my right hand,

guard - ing, Two my feet are guid - ing, Two are on my

*poco cresc.*

# SANDMÄNNCHEN

## aus Hänsel und Gretel

von E. Humperdinck.

G. Goltermann.

Violoncello.

Piano.

*Ruhig.*

*pp*

*p*

*p*

*poco ritard.*

*poco ritard.*

*Langsamer*

*mf*

*tr*

*Langsamer*

*rallent.*

## 883

## All People That on Earth Do Dwell

1 All peo - ple that on earth do dwell, sing to the  
 2 Know that the Lord is God in - deed; with - out our  
 3 Oh, en - ter then his gates with praise; ap - proach with  
 4 For why? The Lord our God is good: his mer - cy  
 5 To Fa - ther, Son, and Ho - ly Ghost, the God whom

Lord with cheer - ful voice; him serve with mirth, his  
 aid he did us make. We are his folk, he  
 joy his courts un - to; his praise, laud, and bless his  
 is for - ev - er sure; his truth at all times  
 heav'n and earth a - dore, from us and from the

praise forth tell; come ye be - fore him and re - joice.  
 doth us feed, and for his sheep he doth us take.  
 name al - ways, for it is seem - ly so to do.  
 firm - ly stood, and shall from age to age en - dure.  
 an - gel host be praise and glo - ry ev - er - more.

Text: William Kethe, d. c. 1594  
 Music: Louis Bourgeois, 1510–1561

OLD HUNDREDTH  
 L.M.

## 884 Praise God, from Whom All Blessings Flow

Praise God, from whom all blessings flow;  
 praise him, all creatures here below;  
 praise him above, ye heav'nly host;  
 praise Father, Son, and Holy Ghost.

Text: Thomas Ken, 1637–1711

OLD HUNDREDTH  
 L.M.

Offertory Prayer: **Merciful God, in the mystery of the Word made flesh, you embrace our lives with your great love for humanity. With joy and gladness we ask that these gifts may be for many a sign of that love, and that we may continue to share in your divine life, through Jesus Christ our Lord. Amen.**

The Great Thanksgiving

P: The Lord be with you.

**C: And also with you.**

P: Lift up your hearts.

**C: We lift them to the Lord.**

P: Let us give thanks to the Lord our God.

**C: It is right to give our thanks and praise.**

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, through our Savior Jesus Christ. 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 church on earth and the hoeses of heaven, we praise your name and join their unending hymn:

Holy, Holy, Holy

ACS p. 36

Holy, holy, holy Lord, God of pow'r and God of might,

Heaven and earth are full of your glory. Hosanna in the highest.

Blessed is the one who comes in the name of the Lord.

Hosanna, hosanna in the highest. Hosanna, hosanna in the highest.

*The thanksgiving continues with the preface for the day or season; the assembly responds:*

5713

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

This system contains the first two measures of the hymn. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are 'Ho - ly, ho - ly, ho - ly Lord, God of pow'r and'.

God of might, heav-en and earth are full of your

This system contains the next two measures of the hymn. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are 'God of might, heav-en and earth are full of your'.

glo - ry. Ho - san - na in the high - est.

This system contains the final two measures of the hymn. The vocal melody concludes in the treble clef, and the piano accompaniment concludes in the grand staff. The lyrics are 'glo - ry. Ho - san - na in the high - est.'



Bless - ed is the one who comes in the name of the

This system contains the first four measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4 and Bb4, then a half note C5, and ends with a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

Lord. Ho - san - na, ho - san - na in the high - est.

This system contains measures 5 through 8. The vocal line continues with a half note G4, quarter notes A4 and Bb4, a half note C5, and ends with a half note Bb4. The piano accompaniment maintains the eighth-note pattern in the right hand and the harmonic accompaniment in the left hand.

Ho - san - na, ho - san - na in the high - est.

This system contains measures 9 through 12, ending with a double bar line. The vocal line begins with a half note G4, quarter notes A4 and Bb4, a half note C5, and ends with a half note Bb4. The piano accompaniment continues with the eighth-note pattern in the right hand and the harmonic accompaniment in the left hand.

Words of Institution and Lord's Prayer

**C: 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.**

Invitation to Communion

Be Known to Us

ACS p. 40

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia. Alleluia.

Hymn during Communion: Holy Child within the Manger WOV #638

1. Holy Child within the manger, long ago yet ever near;  
Come as friend to ev'ry stranger, come as hope for ev'ry fear.  
As you lived to heal the broken, greet the outcast, free the bound,  
As you taught us love unspoken, teach us now where you are found.
2. Once again we tell the story – how your love for us was shown,  
When the image of your glory wore an image like our own.  
Come, enlighten with your wisdom, come and fill us with your grace.  
May the fire of your compassion kindle ev'ry land and race.
3. Holy Child within the manger, lead us ever in your way,  
So we see in ev'ry stranger how you come to us today.  
In our lives and in our living give us strength to live as you,  
That our hearts might be forgiving and our spirits strong and true.

Be known to us, Lord Je-sus, in the break-ing of the bread.

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) consists of six measures: G4-A4 (quarter), B4 (quarter), A4-G4 (quarter), F#4 (quarter), E4 (half), and D4 (half). The piano accompaniment (grand staff) consists of six measures: two chords (G4-A4 and B4) in the first measure, followed by a sequence of chords and single notes in the subsequent measures, ending with a G4-A4 chord in the sixth measure.

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

The second system of the musical score is in G major (one sharp). The vocal line (treble clef) consists of six measures: G4-A4 (quarter), B4 (quarter), A4-G4 (quarter), F#4 (quarter), E4 (half), and D4 (half). The piano accompaniment (grand staff) consists of six measures: two chords (G4-A4 and B4) in the first measure, followed by a sequence of chords and single notes in the subsequent measures, ending with a G4-A4 chord in the sixth measure.

Be known to us, Lord Je-sus, in the break-ing of the bread.

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) consists of eighth and quarter notes. The piano accompaniment (grand staff) features chords in the right hand and single notes in the left hand.

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

The second system continues the musical score. The vocal line (treble clef) includes a long note with a fermata. The piano accompaniment (grand staff) continues with chords and single notes, ending with a double bar line.

[41] After all have returned to their places, the assembly stands. "At last, Lord" (p. 26 [26]) or another suitable song may be sung.

638

# Holy Child within the Manger

*Carol at the Manger*

Capo 1

(D)  
E<sup>b</sup>(G)  
A<sup>b</sup>(D)  
E<sup>b</sup>

1 Ho - ly Child with - in the man - ger, long a -  
 2 Once a - gain we tell the sto - ry— how your  
 3 Ho - ly Child with - in the man - ger, lead us

(Bm)  
Cm(Em<sup>7</sup>)  
Fm<sup>7</sup>(A)  
B<sup>b</sup>(Bm)  
Cm(Em)  
Fm

go yet ev - er near; come as friend to ev - 'ry  
 love for us was shown, when the im - age of your  
 ev - er in your way, so we see in ev - 'ry

(A)  
B<sup>b</sup>(Bm)  
Cm(Em<sup>7</sup>)  
Fm<sup>7</sup>(A<sup>7</sup>)  
B<sup>b7</sup>(D)  
E<sup>b</sup>

stran - ger, come as hope for ev - 'ry fear.  
 glo - ry wore an im - age like our own.  
 stran - ger how you come to us to - day.

(Bm) Cm (G) A<sup>b</sup> (D) E<sup>b</sup> (A) B<sup>b</sup> (D) E<sup>b</sup>

As you lived to heal the bro - ken, greet the  
Come, en - light - en with your wis - dom, come and  
In our lives and in our liv - ing give us

(G) A<sup>b</sup> (D) E<sup>b</sup> (A) B<sup>b</sup> (F<sup>#7</sup>) G<sup>7</sup> (Bm) Cm (A) B<sup>b</sup>

out - cast, free the bound, as you taught us love un -  
fill us with your grace. May the fire of your com -  
strength to live as you, that our hearts might be for -

(G) A<sup>b</sup> (D) E<sup>b</sup> (Em<sup>7</sup>) Fm<sup>7</sup> (A<sup>7</sup>) B<sup>b7</sup> (D) E<sup>b</sup>

spo - ken, teach us now where you are found.  
pas - sion kin - dle ev - 'ry land and race.  
giv - ing and our spir - its strong and true.

P: The body and blood of our Lord and Savior Jesus Christ strengthen you, comfort you, and keep you in his grace. **C: Amen.**

P: Let us all pray... **We thank you, O God, that you have strengthened our hearts through this feast of life and salvation. Shine the light of Christ on our path, that we may do justice, love kindness, and walk humbly with you, now and forever. Amen.**

### **SENDING**

Almighty God: Father, +Son, and Holy Spirit, bless us now and forever. **Amen.**


Song: Love Has Come

ELW #

292

1. Love has come – a light in the darkness! Love shines forth in the Bethlehem skies.  
See, all heaven has come to proclaim it; hear how their song of joy arises:  
Love! Love! Born unto you, a Savior! Love! Love! Glory to God on high.
2. Love is born! Come, share in the wonder. Love is God now asleep in the hay.  
See the glow in the eyes of his mother; what is the name her heart is saying?  
Love! Love! Love is the name she whispers; Love! Love! Jesus, Immanuel.
3. Love has come and never will leave us! Love is life everlasting and free.  
Love is Jesus within and among us. Love is the peace our hearts are seeking.  
Love! Love! Love is the gift of Christmas. Love! Love! Praise to you, God on high!

## 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!



Go in peace. Christ is with you. **Thanks be to God!**

Postlude: Angel's Chorus

(Complete darkness.)

(Here a bright light

Vi.  
pp  
rit.  
Hr.  
pp

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

Con espressione.  
Hr. Str.  
p

staircase vanishing in perspective in the middle of the stage.)

p  
dimin.  
Hr. Str.

## Scene III.

Pantomime.

Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

Vel.  
espress.  
p  
Harp.  
Cl.  
Hr.

intervals, while it is getting gradually lighter. The angels place themselves, according to

Fl.  
Hr.

the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads,

Vl. *p* Ten.

the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples

Vl. *p* Fl.

distribute themselves amongst the other couples so that the circle of the angels is completed.)

Vl. *p*

*mf* *cresc.*

*f*

*ff* Tromb.

into the circle, and takes its place as "guardian angels" on each side of the children.)

(The remaining angels now join hands and dance a stately dance around the group.)

Tempo moderato.

This musical score page contains six systems of music, each with a piano (p) part and an orchestral part. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Tempo moderato.'.

- System 1:** The piano part begins with a fortissimo (*ff*) dynamic. The orchestral part includes strings (*Str.*), trumpet and trombone (*Trp. Tromb.*), and harp (*Harp.*). A 7-measure rest is indicated for the strings.
- System 2:** The piano part continues with a fortissimo (*ff*) dynamic. The orchestral part features woodwinds (*Wind.*) and strings.
- System 3:** The piano part is marked with a forte (*f*) dynamic. The orchestral part includes woodwinds (*Wind.*) and strings.
- System 4:** The piano part includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The orchestral part features strings (*Str.*) and woodwinds (*Wind.*), with a piano (*p*) dynamic marking.
- System 5:** The piano part continues with a forte (*f*) dynamic. The orchestral part includes strings (*Str.*) and woodwinds (*Wind.*), with a piano (*p*) dynamic marking.
- System 6:** The piano part continues with a forte (*f*) dynamic. The orchestral part includes strings (*Str.*) and woodwinds (*Wind.*), with a piano (*p*) dynamic marking.

The score concludes with a 5-measure rest for the piano part in the final system.


[illegible]

The musical score for 'The White Dove' is presented in a single system with two staves. The key signature is one flat (B-flat), and the time signature is 2/4. The score begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The first staff features a series of chords, while the second staff has a melodic line with triplets and a fermata. A forte (*ff*) dynamic marking appears in the second measure of the second staff. The score concludes with a trill (*tr*) and a diminuendo (*dimin.*) marking. The piece is marked with a double asterisk (\*\*).

(Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.)

(Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.)

Wind.



Harp.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a continuous eighth-note accompaniment in the left hand and chords in the right hand. The melody is simple and catchy, with a repeat sign at the end.

Hr. Str.

Musical score for two parts: Hr. (Horn) and Str. (String). The score is written on two staves. The Hr. part is in the upper staff, and the Str. part is in the lower staff. The key signature is one flat (B-flat). The Hr. part features a melodic line with a trill in the first measure. The Str. part features a rhythmic accompaniment with a trill in the first measure. The score is divided into two measures by a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has two staves, and the second system has two staves. The piano part features a melody with many beamed eighth notes, and the voice part has a melody with many beamed eighth notes. There are also some chords and rests in the piano part. The score is written in a standard musical notation style.

# HANSEL AND GRETEL

93

Fairy Opera by E. Humperdinck.

## ANGEL SCENE

III. Swell  
II. Great  
I. Choir

transcribed for the Organ  
by EDWIN H. LEMARE.

**MANUAL.**

**PEDAL.**

*Ruhig.*  
III (Viol.)

*pp*

*II p*

trb

trb

trb

trb

trb

trb

trb

I (Viol.)

II

I (Oboe)

III *p*

I<sup>+</sup>

III

*p*

*mf*

II (4 ft. Flute)

III

III 3

I



III (Vox Humana)

First system of the musical score. It features a vocal line for 'III (Vox Humana)' in the upper staff, marked with a forte 'f' dynamic. The piano accompaniment is in the lower staves, with a first piano part marked 'I pp' and a second piano part. The key signature is one sharp (F#) and the time signature is 4/4.

Second system of the musical score. The vocal line continues with a 'poco cresc.' (poco crescendo) marking. The piano accompaniment includes a third piano part marked 'III'.

L.H.

pp subito

II 4th Fl. R.H.

L.H. + R.H.

I Ob.

Third system of the musical score. It includes woodwind parts: Flute (II 4th Fl. R.H.), Oboe (I Ob.), and Clarinet (L.H.). The piano part is marked 'pp subito'. The system also includes a third piano part marked 'III'.

pp

II

I

III

Fourth system of the musical score. It features piano parts marked 'pp', 'II', 'I', and 'III'. The system concludes with a large brace under the bottom staff.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with a key signature of two flats (Bb and Eb). The music features complex chordal textures and melodic lines. Performance markings include *poco rit.* (first staff), *pp* (second staff), and *rit.* (third staff).

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in bass clef with a key signature of two flats. The music continues with complex textures. Performance markings include *Tempo* (above the first staff), *pp* (first staff), and *rit.* (third staff).

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in bass clef with a key signature of two flats. The music continues with complex textures. Performance markings include *pp* (first staff) and *rit.* (third staff).

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in bass clef with a key signature of two flats. The music continues with complex textures. Performance markings include *p* (first staff), *rit.* (third staff), and *rit.* (bottom staff).

Fifth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in bass clef with a key signature of two flats. The music continues with complex textures. Performance markings include *p* (first staff), *rit.* (third staff), and *rit.* (bottom staff).

This page of musical notation is for a piano piece, consisting of five systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

**System 1:** The first system begins with a piano (*p*) dynamic marking. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A first finger (*I*) is indicated for the treble staff.

**System 2:** The second system continues the piece, showing a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A third finger (*III*) is indicated for the treble staff. The word *cre* is written above the treble staff, and the word *scen* is written above the bass staff.

**System 3:** The third system begins with a *do* marking above the treble staff, followed by a forte (*f*) dynamic marking. The word *poco* is written above the treble staff, and the word *ff* is written above the bass staff. The system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

**System 4:** The fourth system continues the piece, showing a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

**System 5:** The fifth system continues the piece, showing a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and contains a series of chords and eighth notes. The bass clef staff features a continuous eighth-note accompaniment. A first ending bracket labeled "I-III" spans the final measures of the system.

Second system of musical notation. The treble clef staff starts with a mezzo-forte (*mf*) dynamic and includes some rests. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff includes a crescendo (*cresc.*) marking and a *poco* (poco) marking. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff begins with a *cresc. e rit.* (crescendo e ritardando) marking and contains a complex chordal passage. The bass clef staff features a *ff* (fortissimo) dynamic and includes a section marked "III". The system concludes with a *Wie zuerst.* (As before) instruction.

First system of musical notation, measures 1-4. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. Measure 1 has a forte (*ff*) dynamic. Measure 2 has a piano (*f*) dynamic. Measure 3 has a piano (*f*) dynamic. Measure 4 has a piano (*f*) dynamic. Fingerings II and III are indicated above the first staff. A slur connects the first two staves in measures 1-2.

Second system of musical notation, measures 5-8. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. Measure 5 has a piano (*p*) dynamic. Measure 6 has a piano (*p*) dynamic. Measure 7 has a piano (*p*) dynamic. Measure 8 has a piano (*p*) dynamic. Fingerings III and 8 are indicated above the first staff. A slur connects the first two staves in measures 5-6.

Third system of musical notation, measures 9-12. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. Measure 9 has a piano (*p*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 11 has a piano (*p*) dynamic. Measure 12 has a piano (*p*) dynamic. Fingerings I-III and 8 are indicated above the first staff. A slur connects the first two staves in measures 9-10.

Fourth system of musical notation, measures 13-16. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. Measure 13 has a piano (*p*) dynamic. Measure 14 has a piano (*p*) dynamic. Measure 15 has a piano (*p*) dynamic. Measure 16 has a piano (*p*) dynamic. Fingerings II and 8 are indicated above the first staff. A slur connects the first two staves in measures 13-14.

First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music includes various chords and melodic lines. A piano (*p*) dynamic marking is present. A section marked with a Roman numeral II begins in the third measure. The system concludes with a *dim.* (diminuendo) marking.

Second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music includes various chords and melodic lines. A piano (*p*) dynamic marking is present. A section marked with a Roman numeral III begins in the second measure. A trill (*tr*) is marked in the first measure of the top staff. The system concludes with a *dim.* (diminuendo) marking.

Third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music includes various chords and melodic lines. The system concludes with a *dim.* (diminuendo) marking.

Fourth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music includes various chords and melodic lines. A piano (*p*) dynamic marking is present. A section marked with a Roman numeral III begins in the second measure. A section marked with a Roman numeral II begins in the third measure. The system concludes with a *pp* (pianissimo) dynamic marking. The bottom staff includes a *Tymp.* (Tympani) marking and a triplet of eighth notes.