

A Festival of
NINE LESSONS & CAROLS
December 18, 2016 - 6:30 p.m.



"Adoration of the Kings"
Giuseppe Chiari, 1564-1727

Mayesville Presbyterian Church - Mayesville, SC

THE ORIGIN OF THE SERVICE OF LESSONS AND CAROLS

A Festival of Nine Lessons and Carols, associated for nearly a century with King's College in Cambridge, England, originated in 1880 in Truro, Cornwall in England, when the local bishop devised a "little service of nine lessons and carols" to be held at 10:00 p.m. on Christmas Eve. According to historical anecdotes, his purpose in doing so was to keep men out of pubs on that holy night. That first service was held in a small wooden shed, which served as the worship space while the Cathedral of Truro was under construction. The service includes nine scripture readings ("lessons") that recount our fall from grace, the Messianic prophecies, and the Incarnation of Christ. Each reading is followed by a congregational carol or choral anthem that reflects upon the message of the lesson.

After its introduction at Truro, the service was observed quietly until 1918 when it was adapted and performed at King's College as a way to celebrate the end of the First World War. The Dean of the College, Eric Milner-White, who had been an Army chaplain in WWI, wanted a positive way for the residents of the college to observe Christmas. He believed this service would meet the need. That occasion catapulted A Festival of Nine Lessons and Carols into a wave of popularity, and the "little service" envisioned by the local bishop of Truro immediately began to spread to other churches, towns, and nations. Its popularity took on expansive proportions once the College began transmitting live radio broadcasts of the service in 1928. From that point, it rapidly became a tradition in cathedrals, churches, and collegiate chapels around the world. Stories include that of a news correspondent who heard the service in a tent on the foothills of Mount Everest; another, who heard it in the desolation of the desert. Many listen at home, busy about their own preparations for Christmas. These broadcasts have continued every Christmas Eve since that time, except in 1930. Overseas broadcasts started in the early 1930s, and broadcasts began airing over public radio in the United States in 1979. It is estimated that there are millions of listeners worldwide.

Aside from local adaptations to reflect cultural and denominational traditions, the format of the service has not changed substantially since 1918. Since 1919, the service has always begun with the carol "Once in royal David's city" with the first verse being sung by a child soloist (a boy soprano when possible). Regardless of regional variations, the primary theme of the service, as described by Dean Milner-White in 1918, remains the same: "... the development of the loving purposes of God ... seen through the windows and the words of the Bible."

Although the service developed within the Anglican tradition, it has been adopted by many mainstream Christian denominations, and its celebration is happily anticipated every year. Mayesville Presbyterian Church is pleased to share this tradition with the community.

Order of Service

** All who are able, please stand.*

THE OPENING RITE

The congregation is asked to maintain a reverent quiet during the prelude as a time of prayer and meditation.

PRELUDE: *Chorale & Variations on Nun komm, der Heiden Heiland*

Friedrich Wilhelm Zachau, ca. 1687

*Savior of the nations, come! Virgin's Son, make here your home.
Marvel now, both heav'n and earth, that the Lord chose such a birth.*

*Wondrous birth! O wondrous Child of the Virgin undefiled!
Though by all the world disowned, still to be in heaven enthroned.*

*From the Father forth He came and returneth to the same,
Captive leading death and hell -- high the song of triumph swell!*

*Thou, the Father's only Son, hast o'er sin the victory won.
Boundless shall Thy kingdom be; when shall we its glories see?*

*Brightly doth Thy manger shine, glorious is its light divine.
Let not sin o'ercloud this light; ever be our faith thus bright.*

(4th century hymn, attributed to Ambrose of Milan)

CHIMING OF THE TRINITY

WELCOME:

**The Rev. Brian C. Peake
Pastor, Mayesville Presbyterian Church**

INTROIT:

O come, O come, Emmanuel

Music: Plainsong, 13th Century
arr., Glenn Eernisse, 1999

Handbell Choir

* CONGREGATIONAL CAROL:

Once in royal David's city

Words: Cecil Frances Alexander, 1848

Music: *Irby*; Henry J. Gauntlett, 1849

Stanza 1: Marsha Nelson

Stanzas 2-5: All



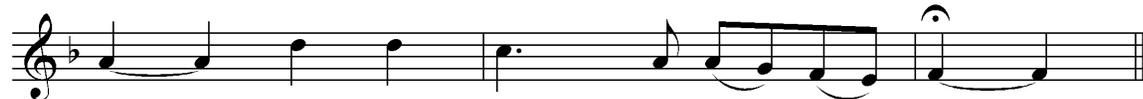
1. Once in roy - al Da - vid's ci - ty, stood a low - ly cat - tle _
2. He came down to earth from heav - en who is God and Lord of _



shed, where a moth - er laid _ her _ ba - by in a
all, and his shel - ter was a _ sta - ble, and his



man - ger for _ his _ bed: Ma - ry was that moth - er
cra - dle was a _ stall: with the poor, and mean, and



mild, _ Je - sus Christ her lit - tle _ child. _
low - ly, lived on earth our Sav - ior _ ho - ly.

3. And through all his wondrous childhood
he would honor and obey,
love and watch the lowly maiden
in whose gentle arms he lay:
Christian children all must be
mild, obedient, good as he.
4. And our eyes at last shall see him,
through his own redeeming love;
for that child so dear and gentle
is our Lord in heav'n above,
and he leads his children on to the
place where he is gone. (*Interlude*)

5. Not in that poor lowly stable,
with the oxen standing by,
we shall see him, but in heaven,
set at God's right hand on high;
when like stars his children crowned
all in white shall wait around.

*** THE BIDDING PRAYER**

Officiant: Beloved in Christ, in this season of Advent, let it be our care and delight to prepare ourselves to hear again the message of the Angels, and in heart and mind to go even unto Bethlehem, to see the Babe lying in a manger.

Let us read and mark in Holy Scripture the story of the loving purposes of God from the first days of our disobedience unto the glorious Redemption brought us by his holy Child; and let us look forward to the yearly remembrance of his birth with hymns and songs of praise.

But first, let us pray for the needs of his whole world; for peace and goodwill over all the earth; for the mission and unity of the Church for which he died, and especially in this country and within this town. And because this of all things would rejoice his heart, let us at this time remember in his name the poor and the helpless; the hungry and the oppressed; the sick and those who mourn; the lonely and the unloved; the aged and the little children; and all those who know not the Lord Jesus, or who love him not, or who by sin have grieved his heart of love.

Lastly, let us remember all those who rejoice with us, but upon another shore and in a greater light, that multitude which no one can number, whose hope was in the Word made flesh, and with whom, in this Lord Jesus, we for evermore are one.

These prayers and praises let us humbly offer up to the throne of heaven, in the words which Christ himself hath taught us:

All: Our Father, which art in heaven,
hallowed be thy Name,
thy kingdom come,
thy will be done, in earth as it is in heaven.

Give us this day our daily bread.
And forgive us our debts,
as we forgive our debtors.
And lead us not into temptation,
but deliver us from evil.
For thine is the kingdom, and the power, and the glory,
for ever and ever. Amen.

Officiant: The Almighty God bless us with his grace; Christ give us the joys of everlasting life; and unto the fellowship of the citizens above may the King of Angels bring us all. *Amen.*

The congregation is seated.

THE LESSONS AND CAROLS

INVITATORY ANTIPHON:

Prepare the Way

Words: Community of Taizé, 1984

Music: Jacques Berthier, 1984

*Prepare the way of the Lord. Prepare the way of the Lord,
and all people will see the salvation of our God.* (Based on Is. 40:3, 5)



THE FIRST LESSON:

Genesis 3: 8-15, 17-19

Reader: Dr. Gordon K. Reed

Pastor, New Harmony Presbyterian Church (PCA), Alcolu

Adam and Eve rebel against God and are cast out of the Garden of Eden.

*This passage is always the first lesson in the service of Lessons and Carols
because it recounts the beginning of the story of our salvation history.*

⁸ And they heard the sound of the LORD God walking in the garden in the cool of the day, 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 And 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 of 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 of 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 deceived me, and I ate.” ¹⁴ The LORD God said to the serpent, “Because you have done this, cursed are you above all livestock and above all beasts of the field; on 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 her offspring; he shall bruise your head, and you shall bruise his heel.” ¹⁷ And to Adam he said, “Because you have listened to the voice of your wife and have eaten of the tree of which I commanded you, ‘You shall not eat of it,’ cursed is the ground because of you; in pain you shall eat of it all the days of your life; ¹⁸ thorns and thistles it shall bring forth for you; and you shall eat the plants of the field. ¹⁹ By the sweat of your face you shall eat bread, till you return to the ground, for out of it you were taken; for you are dust, and to dust you shall return.”

CAROL:

Remember, O Thou Man
Words and Music: Thomas Ravenscroft, 1611

Remember, O thou man, O thou man, O thou man. Remember, O thou man, thy time is spent. Remember, O thou man, how thou art dead and gone, and I did what I can, therefore repent.

Remember Adam's fall, O thou man, O thou man. Remember Adam's fall from heav'n to hell. Remember Adam's fall, how we were condemned all in hell perpetual, there for to dwell.

Remember God's goodness, O thou man, O thou man. Remember God's goodness, and his promise made. Remember God's goodness, how He sent His Son doubtless, our sin for to redress, be not afraid.

Give thanks to God always, O thou man, O thou man. Give thanks to God always, most joyfully. Give thanks to God always, for this our happy day; let all men sing and say, "Holy, holy!"



THE SECOND LESSON:

Jeremiah 23:5-6
Reader: Heath Watson
Youth Representative, Mayesville Presbyterian Church

The prophet tells of the reign of the king of Kings.

⁵“Behold, the days are coming, declares the LORD, when I will raise up for David a righteous Branch, and he shall reign as king and deal wisely, and shall execute justice and righteousness in the land. ⁶In his days Judah will be saved, and Israel will dwell securely. And this is the name by which he will be called: ‘The LORD is our righteousness.’”

CAROL:

The King Shall Come
Words: John Brownlie, 1907
Music: *Consolation*, 1813; arr., Robert Hobby, 2009

The King shall come when morning dawns, and light triumphant breaks; when beauty gilds the eastern hills and life to joy awakes. Not as of old a little child, to bear and fight and die, but crowned with glory like the sun that lights that morning sky. The King shall come when morning dawns and earth's dark night is past; O haste the rising of that morn, that day that e'er shall last; and let the endless bliss begin, by weary saints foretold, when right shall triumph over wrong, and truth shall be extolled. The King shall come when morning dawns and light and beauty brings. Hail, Christ the Lord! Your people pray: Come quickly, King of kings. (Rejoice! Rejoice! Emmanuel shall come to you, O Israel.) Come quickly, King of kings!



THE THIRD LESSON:

Isaiah 9:2, 6-7

Reader: The Honorable Randolph Anderson
Former Mayor of Mayesville

The prophet foretells the coming of the Savior.

²The people who walked in darkness have seen a great light; those who dwelt in a land of deep darkness, on them has light shone. ⁶For to us a child is born, to us a son is given; and the government shall be upon his shoulder, and his name shall be called Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace. ⁷Of the increase of his government and of peace there will be no end, on the throne of David and over his kingdom, to establish it and to uphold it with justice and with righteousness from this time forth and forevermore. The zeal of the LORD of hosts will do this.

* CONGREGATIONAL CAROL:

Hark! the herald angels sing

Words: Charles Wesley, 1739 and 1753

Music: Mendelssohn; Felix Mendelssohn-Bartholdy, 1840

1. Hark! the her - ald an - gels sing, — "Glo - ry to the
 2. Christ, by high - est heav'n a - dored, — Christ, the ev - er-

new - born King; peace on earth, and mer - cy mild, —
 last - ing Lord! Late in time be - hold him come, —

God and sin - ners rec - on - ciled!" Joy - ful, all ye
 off - spring of the Vir - gin's womb. Veiled in flesh the

na - tions, rise, — join the tri - umph of the skies; —
 God - head see; — hail th'in - car - nate De - i - ty, —

with th'an - gel - ic host pro claim, "Christ is — born in Beth - le - hem!"
 pleased as man with men to dwell, Je - sus, — our Em - man - u - el.

* CONGREGATIONAL CAROL:

Come, thou long-expected Jesus

Words: St. 1, 4, Charles Wesley, 1744. St. 2-3, Mark E. Hunt, 1978

Music: *Hyfrydol*, Rowland Hugh Pritchard, 1855



1. Come, thou long - ex - spect - ed Je - sus,
2. Joy to those ___ who long to see ___ thee,



born to set thy peo - ple free;
Day - spring from on high, ___ ap - pear;



from our fears ___ and sins re - lease ___ us;
come, thou prom - ised Rod of Jes - se,



let us find our rest ___ in thee.
of thy birth we long ___ to hear!



Is - rael's strength and con - so - la - tion,
O'er the hills ___ the an - gels sing - ing



hope of all ___ the earth ___ thou art,
news, glad tid - - - ings of ___ a birth:



dear ___ De - sire ___ of ev - 'ry na - - - tion,
"Go ___ to him, ___ your prais - es bring - ing;

- continued next page -



joy of ev - - - 'ry long - ing heart.
Christ the Lord has come to earth."

3. Come to earth to taste our sadness, he whose glories knew no end;
by his life he brings us gladness, our Redeemer, Shepherd, Friend.
Leaving riches without number, born within a cattle stall;
this the everlasting wonder, Christ was born the Lord of all.
4. Born thy people to deliver, born a child and yet a king,
born to reign in us forever, now thy gracious kingdom bring.
By thine own eternal Spirit rule in all our hearts alone;
by thine all-sufficient merit, raise us to thy glorious throne.

The congregation is seated.



THE FIFTH LESSON:

Luke 1:26-35, 38

**Reader: Nancy Williams
Member, Mayesville Town Council**

*The Angel Gabriel announces to the Virgin Mary
that she will bear the Son of the Most High.*

²⁶In the sixth month the angel Gabriel was sent from God to a city of Galilee named Nazareth, ²⁷to a virgin betrothed to a man whose name was Joseph, of the house of David. And the virgin's name was Mary. ²⁸And he came to her and said, "Greetings, O favored one, the Lord is with you!" ²⁹But she was greatly troubled at the saying, and tried to discern what sort of greeting this might be. ³⁰And the angel said to her, "Do not be afraid, Mary, for you have found favor with God. ³¹And behold, you will conceive in your womb and bear a son, and you shall call his name Jesus. ³²He 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 father David, ³³and he will reign over the house of Jacob forever, and of his kingdom there will be no end." ³⁴And Mary said to the angel, "How will this be, since I am a virgin?" ³⁵And the angel answered her, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you; therefore the child to be born will be called holy — the Son of God. ³⁸And Mary said, "Behold, I am the servant of the Lord; let it be to me according to your word." And the angel departed from her.

CAROL:

Gabriel's Message

Words: Basque Carol; para. Sabine Baring-Gould, 1884
Music: 14th Century Basque Carol; arr., Nancy Grundahl, 2015

Soloists: Jane Watson and Cyndi Eckley

*The angel Gabriel from heaven came, with wings as drifted snow, his eyes as flame:
"All hail," said he, "thou lowly maiden Mary, most highly favored lady." Gloria!
"For know a blessed mother thou shalt be, all generations laud and honor thee;
thy Son shall be Emmanuel, by seers foretold, most highly favored lady." Gloria!
Then gentle Mary meekly bowed her head: "To me be as it pleaseth God," she said.
"My soul shall laud and magnify His holy Name." Most highly favored lady. Gloria!
Of her, Emmanuel, the Christ, was born in Bethlehem all on a Christmas morn, and
Christian folk throughout the world will ever say: "Most highly favored lady." Gloria!*



THE SIXTH LESSON

Luke 2:1, 3-7

**Reader: Laurie James
Secretary, Mayesville Presbyterian Church**

Luke tells of the birth of Jesus.

In those days a decree went out from Caesar Augustus that all the world should be registered. ³ And all went to be registered, each to his own town. ⁴ And Joseph also went up from Galilee, from the town of Nazareth, to Judea, to the city of David, which is called Bethlehem, because he was of the house and lineage of David, ⁵ to be registered with Mary, his betrothed, who was with child. ⁶ And while they were there, the time came for her to give birth. ⁷ And she gave birth to her firstborn son and wrapped him in swaddling cloths and laid him in a manger, because there was no place for them in the inn.

hons; Lk. 1:57-68; "Rejoice, O

CAROL:

The Cradle in Bethlehem

Words: Harry Rodney Bennett, 1945
Music: Roger Quilter, 1949

Jane Watson, Soprano

There was no cradle for Jesus when he was small, only a rough wooden manger in a poor stall; yet the baby who lay there so lowly was King of us all. There was no lamp in the stable that winter night, only a shepherd's dim lantern gave fitful light; yet the star that burned over the roof-tree made all heaven bright. No man made music for Jesus, songs they made none; only Heaven's angels were praising Father and Son in a song that will ring down the ages till ages are done. We sing the glory of Jesus as they sang then. Soon may the whole earth re-echo that song again: Praise and glory to God in the highest, goodwill toward men.

CAROL:

In the Bleak Mid-winter

Words: Christina Georgina Rossetti, 1872

Music: Gustav Holst, 1906. Arr., Valerie Shields, 1996

*In the bleak midwinter, frosty wind made moan, earth stood hard as iron,
water like a stone; snow had fallen, snow on snow, snow on snow,
in the bleak midwinter, long ago. Our God, heaven cannot hold Him, nor earth sustain;
heaven and earth shall flee away when He comes to reign.*

*In the bleak midwinter a stable place sufficed the Lord God Almighty, Jesus Christ.
Angels and archangels may have gathered there, cherubim and seraphim thronged the air;
but his mother only, in her maiden bliss, worshiped the beloved with a kiss.*

*What can I give him, poor as I am? If I were a shepherd, I would bring a lamb;
if I were a wise man, I would do my part; yet what I can I give Him: give my heart.*



THE SEVENTH LESSON:

Luke 2:8-16

**Reader: Selena Smith
Mayesville Firefighter**

The shepherds go to the manger.

⁸ And in the same region there were shepherds out in the field, keeping watch over their flock by night. ⁹ And an angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were filled with great fear. ¹⁰ And the angel said to them, “Fear not, for behold, I bring you good news of great joy that will be for all the people. ¹¹ For unto you is born this day in the city of David a Savior, who is Christ the Lord. ¹² And this will be a sign for you: you will find a baby wrapped in swaddling cloths and lying in a manger.” ¹³ And suddenly there was with the angel a multitude of the heavenly host praising God and saying, ¹⁴ “Glory to God in the highest, and on earth peace among those with whom he is pleased!” ¹⁵ When the angels went away from them into heaven, the shepherds said to one another, “Let us go over to Bethlehem and see this thing that has happened, which the Lord has made known to us.” ¹⁶ And they went with haste and found Mary and Joseph, and the baby lying in a manger.

CAROL:

The first noel

Music: English Carol, 17th cent.
arr., James C. Smith, 1997

Handbell Choir

* CONGREGATIONAL CAROL:

Angels we have heard on high

Words: Traditional French carol, 18th century
Music: *Gloria*, Traditional French melody, 18th century
Arr., Edward S. Barnes, 1937

1. An-gels we have heard on high, sweet-ly sing-ing o'er the plains,
and the moun-tains in re-ply ech-o back their joy-ous strains.
Glo - - - - - ri-a in ex-cel-sis De-o,
glo - - - - - ri-a in ex-cel-sis De-o.

2. Shepherds, why this jubilee?
Why your joyous strains prolong?
Say what may the tidings be,
which inspire your heav'nly song?
Gloria ...

3. Come to Bethlehem and see
him whose birth the angels sing;
come, adore on bended knee
Christ the Lord, the newborn King
Gloria ...

The congregation is seated.



THE EIGHTH LESSON:

Matthew 2:1-12

Reader: David Watson
Clerk of Session, Mayesville Presbyterian Church

The wise men are led by the star to Jesus.

Now after Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, wise men from the east came to Jerusalem, ² saying, "Where is he who has been born king of the Jews? For we saw his star when it rose and have come to worship him." ³ When Herod the king heard this, he was troubled, and all Jerusalem with him; ⁴ and assembling

all the chief priests and scribes of the people, he inquired of them where the Christ was to be born. ⁵ They told him, “In Bethlehem of Judea, for so it is written by the prophet: ⁶ ‘And you, O Bethlehem, in the land of Judah, are by no means least among the rulers of Judah; for from you shall come a ruler who will shepherd my people Israel.’” ⁷ Then Herod summoned the wise men secretly and ascertained from them what time the star had appeared. ⁸ And he sent them to Bethlehem, saying, “Go and search diligently for the child, and when you have found him, bring me word, that I too may come and worship him.” ⁹ After listening to the king, they went on their way. And behold, the star that they had seen when it rose went before them until it came to rest over the place where the child was. ¹⁰ When they saw the star, they rejoiced exceedingly with great joy. ¹¹ And going into the house they saw the child with Mary his mother, and they fell down and worshiped him. Then, opening their treasures, they offered him gifts, gold and frankincense and myrrh. ¹² And being warned in a dream not to return to Herod, they departed to their own country by another way.

CAROL:

No Small Wonder

Words: Paul Wigmore, 1983

Music: Paul Edwards, 1983

*Small wonder the star, small wonder the light, the angels in chorus, the shepherds in
fright; but stable and manger for God - no small wonder!
Small wonder the kings, small wonder they bore the gold and the incense, the myrrh, to
adore; but God gives his life on a cross - no small wonder!
Small wonder the love, small wonder the grace, the power, the glory, the light of his face;
but all to redeem my poor heart - no small wonder!*



THE NINTH LESSON:

John 1:1-14

Reader: The Rev. Brian C. Peake

John unfolds the great mystery of the Incarnation.

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 were made through him, and without him was not any thing made that was made. ⁴ In him was life, and the life was the light of men. ⁵ The light shines in the darkness, and the darkness has not overcome it. ⁶ There was a man sent from God, whose name was John. ⁷ He came as a witness, to bear witness about the light, that all might believe through him. ⁸ He was not the light, but came to bear witness about the light. ⁹ The true light, which gives light to everyone, was coming into the world. ¹⁰ He was in the world, and the world was made through him, yet the world did

not know him. ¹¹ He came to his own, and his own people did not receive him. ¹² But to all who did receive him, who believed in his name, he gave the right to become children of God, ¹³ who were born, not of blood nor of the will of the flesh nor of the will of man, but of God. ¹⁴ And the Word became flesh and dwelt among us, and we have seen his glory, glory as of the only Son from the Father, full of grace and truth.

* CONGREGATIONAL CAROL:

O come, all ye faithful

Words: Latin hymn attrib. to John F. Wade, 1751
 Music: *Adeste Fidelis*, attrib. to John F. Wade, 1751

1. O come, all ye faith - ful, joy - ful and tri - um - phant, O
 2. God of — God, — Light from Light e - ter - nal; —
 3. Sing, choirs of an - gels, sing in ex - ul - ta - tion, —

come ye, O come — ye to Beth - - le - hem;
 lo, he ab - hors — not the Vir - gin's womb:
 sing, all ye cit - i - zens of heav'n — a - bove;

come and be - hold him born the King of an - gels;
 ver - y — God, be - got - ten, not cre - a - ted;
 glo - ry to God, all glo - ry in the high - est;

O come, let us a - dore him, O come, let us a -

dore him, O come, let us a - dore him, — Christ — the Lord.

The congregation is seated.

HOMILY:

The Rev. Brian C. Peake

OFFERTORY:

What Child is This?

Greensleeves. Setting: Dennis Janzer, 2013

*The offering will be used to support the Music Ministry of Mayesville Presbyterian Church.
Thank you for your generosity.*

*** CONCLUDING PRAYER & BENEDICTION**

Congregational Response

Three-fold Amen (Danish)

A - men, a - men, a - - - - men.

*** CONGREGATIONAL CAROL:**

Joy to the world

Words: Based on Ps. 98. Isaac Watts, 1719
Music: *Antioch*, George F. Handel, 1742

1. Joy to the world! The Lord is come: let earth re-
2. Joy to the earth! The Sav - ior reigns: let men their
ceive her King; let ev - 'ry heart pre-
songs em - ploy; while fields and floods, rocks,
pare him room, and heav'n and na - ture sing, and
hills, and plains, re - peat the sound - ing joy, re-
heav'n and na - ture sing, and heav'n, and heav'n and na - ture sing.
peat the sounding joy, re - peat, re - peat the sounding joy.

Please see next page for stanzas 3 and 4.

3. No more let sins and sorrows grow, nor thorns in-
 4. He rules the world with truth and grace, and makes the
 fest the ground; he comes to make his
 na - tions prove the glo - ries of his
 bless - ings flow far as the curse is found, far
 right - eous - ness and won - ders of his love and
 as the curse is found, far as, far as the curse is found. (*interlude*)
 won-ders of his love, and won - ders, won - ders of his love.

* **POSTLUDE:**

MINUET from MUSIC FOR THE ROYAL FIREWORKS

George Frideric Handel, 1749

*Please join us in Morrison Hall for fellowship and refreshments
 immediately following the service.*

*Special thanks to Brandi Sloan (violin), Juanita Thompson (flute),
 and Andrew Raines (piano) for sharing their gift of music with us today.*

Additional Participants in Today's Service

Mayesville Presbyterian Church Choir & Handbell Choir

Carol Ann Compton, *Handbell Choir Director*

Tammy Williams, *Organist/Choir Director*

CHORAL & INSTRUMENTAL MUSIC NOTES

PREPARE THE WAY - a setting of a text synonymous with the Advent season - is an example of the meditative music familiarly known as *Taizé*. It is named for the small village of Taizé in central France that is home to an ecumenical monastic order whose members are drawn from 30 countries around the world. The community, founded in 1940, practices a strong devotion to peace and justice through prayer and meditation. Taizé has become one of the world's most important sites of Christian pilgrimage. Each year, tens of thousands of young pilgrims flock to the small village to share in the community's way of life. The Taizé community has spawned a style of worship that has become popular in churches, retreat centers, and seminaries throughout the world. The singing of distinctive and much-repeated prayer chants during candlelit prayer services is one of its trademarks. Taizé music highlights simple phrases, usually lines from the Psalms or other pieces of scripture, repeated or sung in canon and accompanied by a variety of instruments. The repetition is designed to help worshipers enter into meditation and prayer.

REMEMBER, O THOU MAN is attributed to Thomas Ravenscroft (c.1592 - c.1635). It was published in 10 stanzas in 1611 as part of his "Melismata" – a collection of folk songs and rounds. At services of Lessons and Carols throughout the world, it is sung as a response to the first reading. Ravenscroft started his career as a chorister at Chichester Cathedral and then moved to London to serve in St. Paul's Cathedral. William Shakespeare had made a name for himself by this time and theater was very popular. Ravenscroft wrote music to accompany some of the plays that were produced at the Globe Theatre. He was also responsible for the preservation of the largest collections of popular vocal music that had been published to date. These songs had massive popular appeal and, as with the plays of the era, proved profitable for publishers. In addition to collecting and transcribing folk songs and rounds, Ravenscroft wrote some of his own. Two popular children's rounds are attributed to him: *Three Blind Mice* and *Froggy Went A'Courtin'*. As is true with many English nursery rhymes, *Three Blind Mice* was a political commentary. Written by Ravenscroft when he was a teenager, the text is thought to refer to the execution of three Protestant bishops during the Reformation. Likewise, *Froggy Went A 'Courtin'* is said to be about François, Duke of Anjou's wooing of Elizabeth I of England.

THE KING SHALL COME is infused with the imagery of morning light typical of early Greek hymnody. The hymn is a confession of faith in the sure return of our Lord, and conviction that his coming again will occur in a blaze of glory which will far surpass his earthly death and resurrection. The text concludes with a paraphrase of an ancient prayer of the church - "Maranatha," or "Lord, come quickly" (Rev. 22:20). The text was first published in *Hymns from the East* (1907), a collection by John Brownlie (1859-1925) of translations and devotional material from the Eastern Orthodox tradition. Because no Greek original of this hymn has ever been found, scholars now assume that the text is not a translation but an original text by Brownlie that reflects his wide knowledge of Greek hymnody. A Presbyterian pastor in the Free Church of Scotland, Brownlie was educated at Glasgow University and at the Free Church College. He served for many years as pastor of the Free Church of Portpatrick, Wigtownshire. Brownlie's contribution to church music was significant: He published three volumes of original hymn texts; wrote a handbook to the 1898 edition of the Scottish Presbyterian hymnal, *The Church Hymnary*; and published several volumes of English translations of Greek and Latin hymns. Robert Hobby's 2009 setting of the hymn employs the hymntune CONSOLATION, composed by New Jersey-born musician and Presbyterian pastor Elkanah Kelsay Dare (1782-1826). From 1817 until his death, Dare pastored at Union Presbyterian Church, Colerain Township, PA. He also served as Dean of Boys at Wilmington College, Delaware.

GABRIEL'S MESSAGE - both text and tune - is based on a traditional Medieval Basque carol that was collected by Charles Bordes and published in the series *Archives de la tradition basque* (1895). Sabine Baring-Gould (1834-1924), an Anglican priest who wrote several novels and hymns (including *Onward Christian soldiers*) and who had spent a winter during his boyhood in Basque lands (northern Spain and southern France), translated the carol into English, reducing the original six stanzas to four and giving Gabriel the very beautiful and very Victorian "wings as drifted snow." The hymn quotes Luke 1:26-38.

THE CRADLE IN BETHLEHEM is an art song based on the biblical accounts of Jesus' birth. The text was written in 1945 by Rodney Bennett (1890-1948), an English poet and children's author. Roger Quilter (1877-1953) set Bennett's poem to music in 1949. Quilter has been called one of the most successful and prolific of English songwriters. He claimed Schubert, Schumann, and Fauré as his strongest compositional influences. His songs are known for their lyrical lines, sensitive accompaniments, and the use of the poetry of such masters as Shelley, Blake, and Shakespeare for the songs' texts.

IN THE BLEAK MID-WINTER is among the most loved Christmas hymns. It was written by English poet Christina Rossetti (1830-1894) and published as "A Christmas Carol" in *Scribner's Monthly* in January 1872. Its first appearance as a hymn occurred in the 1906 edition of *The English Hymnal*, where it was paired with a tune by English composer Gustav Holst (1874-1934). Hymn historians have written that it was Holst's tune that propelled the hymn to the wide popularity that it came to enjoy. In a commentary upon the hymn, Dr. C. Michael Hawn, Professor of Church Music at Perkins School of Theology, reflects upon the imagery that Rossetti chose for the first stanza: "Rossetti creates a dreary and desolate image of the world into which the infant Jesus appeared by drawing on the experience of a British winter. She is not suggesting that it literally snowed in Bethlehem, but is drawing on a long-established literary idea of associating snow with Christ's birth. The famous seventeenth-century poet, John Milton, used the winter imagery in his poem, "On the Morning of Christ's Nativity," as a pure covering to hide the sin of the world. Rossetti exploits this metaphor in the opposite way in her opening stanza. The Incarnate One, the Light of the World, brought warmth into the most forlorn and dreary of sinful situations." Hawn then considers the following stanzas: "The second stanza uses the device of antithesis to make the point that the eternal One whom 'heaven could not hold' nor 'earth sustain' appeared during the 'bleak winter' of human existence where 'a stable place sufficed'. This paradox of the eternal One born in a humble setting is a primary theme of many hymns of this season. An omitted third stanza explores the intimacy of the manger scene.

*Enough for him, whom cherubim / Worship night and day,
A breastful of milk, / And a mangerful of hay;
Enough for him, whom angels / Fall down before,
The ox and ass and camel / Which adore.*

"The final stanza is perhaps one of the most endearing to singers of Christmas hymns. Yet, as British hymnologist J. R. Watson observes, 'The final verse is strangely interesting.' Watson cites an article by British hymn writer Elizabeth Cosnett (b. 1936) who provides a social commentary that may shed light on this stanza. She notes that, 'when a woman wrote these words women were largely excluded from the professions and from higher education.' Like the shepherds, she was not employed; like the wise men, Rossetti held no degree. Watson concludes that this reading of the final stanza 'does not invalidate the more general reading of the verse; but it gives a special sharpness and poignancy to the last verse for those who wish to find it.' The writer invites us to offer our own gift to the Christ Child just as the shepherds and wise men did. We offer the most important gift -- our hearts."

NO SMALL WONDER is, in this writer's opinion, a small wonder of a text. Listener, let the words sink in; soak them up; meditate upon them; pray them. The poet, Paul Wigmore, speaks to its inception:

“Earworm. This, I am told, is the correct name for that annoying scrap of music that insists on ringing in the ears and round and round the brain from the moment you wake in the morning until you fall asleep at night. You cannot stop it. One November morning in 1983, I woke to find I had an earworm. But mine wasn’t music. I am a lyricist, so my earworm was considerate enough to present itself in words. Two words. ‘Small wonder.’

“Small wonder small wonder small wonder small wonder – it went on and on throughout the morning, the afternoon, the evening. It was the same the next morning. I had to do something to stop it. And then I had a bright idea. I was in the middle of writing lyrics for a new collection of Christmas carols and I wondered if I might write a carol based on those words. And so the carol *No Small Wonder* began to emerge. And the earworm stopped.

“I wrote the three short verses about the wonders of the Christmas story. The crowd of singing angels! The strange star seen by the three wise men! The shepherd being told by the angels where the baby, Jesus, could be found! However, all through these three short verses there is a ‘but’. All these wonders were small wonders when you consider the astonishing fact that God himself was coming to Earth as a human being! Over all these lesser wonders came that one truly enormous wonder; no small wonder indeed.

“The poem was written. I sent a letter to my dear composer friend, Paul Edwards, enclosing my poem. Paul remembers the day it arrived. He writes:

I well remember Friday 18th November 1983, when the morning post brought Paul’s text beginning, ‘Small wonder the star.’ . . . I was on my way to the nearby ‘Washeteria’ [laundromat], so I took the verses and some manuscript paper with me to while away an idle hour. And so it was that No Small Wonder came into being.

“His idyllic composition knocked me out. I had never heard anything quite so lovely. It transformed the words. Not long after it was published, it spread across the country and round the world. Cathedral choirs, small church choirs and choirs of many kinds embraced it. The BBC included it in its televised Christmas 2000 broadcast of carols sung by the Choir of King’s College, Cambridge. Animus [publisher] tells me that this earworm-cum-washeteria production has broken their records.”

- www.paulwigmore.co.uk

CHORALE AND VARIATIONS ON *NUN KOMM, DER HEIDEN HEILAND* is one of scores of settings of this particular melody. The melody is first documented as a Roman Catholic Latin hymn based upon Gregorian chant in manuscript form in Einsiedeln, Switzerland around 1120. The same melody source served as a basis for three important chorale melodies, one of which is *Nun komm, der Heiden Heiland* (*Savior of the nations, come*). Set with this text, the melody is strongly identified with the Advent season. Text and tune first appeared together in a German hymnal edited by organist/composer Johann Walther in 1524. The setting heard today was composed by German-born Friedrich Wilhelm Zachau (1663-1712). Zachau is best remembered as Handel's first music teacher. Zachau wrote a large body of compositions consisting mostly of church cantatas and organ pieces. [The Grove Dictionary of Music](#) describes Zachau's compositions as "thoroughly musician-like, and marked both by good taste and earnestness of purpose."

WHAT CHILD IS THIS? is presented today in a setting for violin and organ by Dr. Dennis Janzer. Perhaps the most famous aspect of this carol is its tune: GREENSLEEVES. It is a 16th century tune that was named for the character about which the folk song was written, Lady Green Sleeves. The tune also had a life as a political ballad, was referenced in Shakespeare's "Merry Wives of Windsor," and was paired in 1642 with a Christmas text called *The Old Year Now Away Has Fled*. The text *What child is this who laid to rest* was taken from *The Manger Throne*, a poem written by William Chatterton Dix about 1865. Its first published pairing with GREENSLEEVES appears to have been in the 1871 edition of *Christmas Carols Old and New*. Of all the ways in which the 400-year-old tune has circulated, this particular pairing provided it with its greatest popularity and longevity. Arranger Dennis Janzer is an organist/composer who currently serves St. Mary's Episcopal Cathedral in Memphis, Tennessee. He is also among the adjunct faculty for the University of Miami and Florida International University. His published compositions, for which he has won numerous awards, are heard regularly in concerts and worship services throughout the world.

CAROLS, HYMNS, AND SONGS: FINE DISTINCTIONS

In modern times, the word 'carol' has become a generic term referring to any Christmas song, especially those with religious-themed texts. In actuality, not all Christmas songs are carols. Some are indeed carols, some are hymns, and some are songs. In the interest of consistency and in keeping with the name of this service, all sung music for today's service is identified in this bulletin as a 'carol', whether or not it truly meets the definition.

The word 'carol' is derived from a Medieval French word meaning 'circle dance'. In that era, these dances were accompanied by songs with secular lyrics. Often, the lyrics were a bit spicy! For a time, then, carols were defined as songs with verses and repeating choruses used in dances. Because there were ... and are ... carols for all seasons of the year, the word was not solely associated with Christmas.

Throughout the history of the Christian church, it has been common practice to adapt secular music for use in worship services. Folk tunes have often been paired with liturgical texts and adopted into the body of Christian hymnody. *Be thou my vision* is a well-known example of such a hymn. Over the centuries, carols were adapted in this way, too. Eventually, they came to be identified thusly: a song form with verses, a repeating chorus, origins in folk tunes, and lacking an identified composer and author. *Angels we have heard on high* is such an example. *Tomorrow shall be my dancing day* is an example of a Lenten carol.

Christmas carols are distinct from Christmas songs (e.g., *Jingle Bells*) in that they generally speak to the sacred aspects of the season as opposed to the secular. Additionally, Christmas songs do not usually have their origins in anonymous folk songs. "White Christmas" is an example of a Christmas song.

Hymns are poems. Strictly speaking, hymns do not have repeated refrains, although repeated antiphons are often added to hymns (e.g., the alleluias at the end of each stanza of *For all the saints*). The verses are equally metered and each is sung to the same tune. Although not true in every case, hymns tend to be more firmly rooted in theology and scriptural accuracy than carols. *Once in royal David's city* and *Joy to the world* are examples of Christmas hymns. Both are rooted in scripture ("Joy to the world" is a paraphrase of Psalm 98), neither is derived from a folk song, and the authorship of each is definitive.

MAYESVILLE PRESBYTERIAN CHURCH: AN HISTORICAL SNAPSHOT

Between the years 1875 and 1880, settlers in Mayesville who had come down from Virginia and up the Black River from the coastal region recognized the need for a church in the community. A majority of those settlers were attending the Salem Black River Presbyterian Church and Mount Zion Presbyterian church.

1875-1880.....Settlers from Virginia and the Coastal Plain region of South Carolina identify need for a church in the community

Oct. 1880..... Application to form a church made to Harmony Presbytery

Jan. 1881..... Mayesville Presbyterian Church organized; services held in local lodge building

1892 First church building completed

1907 Manse completed

1952 Sunday school wing completed

May 1975..... Church building destroyed by fire due to lightning strike

1977 First service held in the new sanctuary

2005 Sunday school wing renovated; Morrison Hall added

Mid 1980s The congregation becomes a member of the Associate Reformed Presbyterian (ARP) Church.

The ARP Church was organized in Philadelphia on November 1, 1782 with the merger of Associate Presbyterians and Reformed Presbyterians, both of which originated in Scotland.

Mayesville Presbyterian Church is theologically reformed in what we believe and teach. We believe the Bible to be God's word, infallible and inerrant in all that it teaches. We are a confessional church in that we believe that the Westminster Confession of Faith, the Larger Catechism, and the Shorter Catechism accurately summarize the teaching of scripture and the theological foundations upon which we stand. Our church is Presbyterian in government and Calvinistic in doctrine.

**SUNDAYS AT 4:00
CONCERTS SERIES**

presents

The University of South Carolina Concert Choir

Sunday, April 2, 2017

4:00 p.m.

Mayesville Presbyterian Church

No admission. Donations appreciated.

Mayesville Presbyterian Church
A Congregation of the Associate Reformed Synod

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The Rev. Brian Peake, Pastor