

The background of the entire page is a dark blue, monochromatic illustration of an angel. The angel is depicted from the waist up, wearing a long, flowing robe with a sash. The angel's wings are large and feathered, extending behind their back. The angel's face is shown in profile, looking towards the left, and they are playing a trumpet. The entire illustration is rendered in a lighter shade of blue, creating a subtle, artistic backdrop for the text.

*an* ITALIAN  
CHRISTMAS

*with the* Trinity Youth Choir

The Lord's Day in Worship

December 10, 2017

# AN ITALIAN CHRISTMAS TRINITY YOUTH CHOIR

† Prelude Concerto in F (Op. 9, No. 3) Tomaso Albinoni

† The Call to Worship

Minister: Comfort, O Comfort my people, says your God.

People: **Speak tenderly to Jerusalem, and cry to her that she has served her term, that her penalty is paid, that she has received from the Lord's hand double for all her sins.**

Minister: A voice cries out: "In the wilderness prepare the way of the Lord, make straight in the desert a highway for our God."

People: **Every valley shall be lifted up, and every mountain and hill be made low; the uneven ground shall become level, and the rough places a plain.**

All: *Let us worship God.*

† The Processional Carol No. 203 *Hark! The Herald Angels Sing* MENDELSSOHN

† The Prayer of Confession

**Lamb of God, who came to take away the sins of the world, take away from us every stain of sin. Lamb of God, who came to redeem what was lost, do not cast us off whom you have redeemed; that when you return, we may rise with you to life eternal. Amen**

† The Assurance of God's Pardon

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The Reading of the Word

Hebrews 10:5-7  
Page 1282 in the Pew Bible

The Homily

“To Do Your Will”

Mr. Cooper

The Response to the Word

The Anthem

*Gloria*

Antonio Vivaldi

Translation of Latin Text:

***Gloria in excelsis Deo*** – Glory to God in the highest,

***Et in terra pax hominibus bonae voluntatis*** – And on earth, let peace be known by men of good will.

***Laudamus te, benedicimus te, adoramus te, glorificamus te*** – We praise You; we bless You; we adore; You; we glorify You.

***Gratias agimus tibi*** – We give thanks to you

***Propter magnam gloriam tuam*** – Because of Your great glory.

***Domine Deus, rex celestis, Deus Pater omnipotens*** – Lord God, king of heaven, God the Father almighty

***Domine Fili unigenite, Jesu Christe*** – Lord, the only begotten Son, Jesus Christ

***Domine Deus, agnus Dei, Filius Patris*** – Lord God, Lamb of God, Son of the Father, Who takes away the sin of the world; have mercy upon us.

***Qui tollis peccata mundi suscipe, deprecationem nostram*** – Who takes away the sins of the world, hear our prayer.

***Qui sedes ad dexteram Patris, miserere nobis*** – Who sits on the right hand of the Father, have mercy upon us.

***Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe*** – You alone are holy, You alone are the Lord, You alone are the Most High, Jesus Christ.

***Cum Sancto Spiritu, in Gloria dei Patris.*** – With the Holy Spirit, in the glory of God the Father, Amen.

Postlude

Sonata No. 7 in D Major

Giuseppe Jacchini;  
ed. Frank Cipolla

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A note about *Gloria*

Antonio Vivaldi (1678-1741) was a prolific Italian Baroque composer, who wrote around 500 concertos, 60 sacred vocal works, 38 cantatas, and numerous other works. Vivaldi was an ordained priest, virtuoso violinist, and music teacher in an orphanage for girls. He earned the nickname “the red priest” from his long red hair. Vivaldi’s works are innovative, melodic and refined. Vivaldi was a pioneer in formal structure and proportion. His works served as a profound influence on the works of later composers, including J.S. Bach, who transcribed several Vivaldi concertos for keyboard instruments.

Gloria in D Major, RV 589, is the second of two settings that Vivaldi composed for this text, which is one of the great prayers of praise in the historic Christian liturgy. The opening movement is a vibrant, joyful setting of “Gloria in excelsis Deo” – the acclamation of praise from the angels that announced the birth of Jesus. In contrast, the second movement, “Et in terra pax,” is slower and set in a minor key. It paints a picture of a suffering humanity yearning for peace. “Laudamus te” is a spirited duet of praise sung by two sopranos.; a fitting response to the message of the Incarnation. “Gratias agimus tibi” is a broad, emphatic statement of thanks to God for His self-revelation. This is followed by the lively, imitative “Propter magnam gloriam,” which speaks of God’s great glory. “Domine deus” is a lyrical duet between a soprano soloist and the oboe, which combines with the text to evoke a sense of God’s magnificence and transcendence as our heavenly King. “Domine fili unigenite” is in the French overture style with dotted rhythms. Three melodic ideas are passed between the voices and combine together to form one harmonious whole. The text is a creedal statement about the nature of Christ as the Son of God accompanied by a musical statement about the nature of Christ as the Son of God accompanied by a musical statement symbolizing the Trinity. “Domine Deus, agnus Dei” is an antiphonal exchange between alto soloist and choir. This movement is a prayer for redemption from sin. It takes the form of a litany, in which the choir responds to each intercession of the soloist. “Qui tollis” is a slow movement in a simple homophonic texture that captures the yearning of the human spirit for the freedom of God’s forgiveness. “Qui sedes ad dexteram” is urgent an impetuous; a plea for Christ to intercede as the savior of sinful people. “Quoniam tu solus sanctus” is a musical return of the opening movement as the text ascribes praise to Christ as the most high and holy God. “Cum Sancto Spiritu” is composed of two imitative musical statements (a double fugue). It completes the Trinitarian doxology and closes the work with an emphatic AMEN!

**TRINITY PRESBYTERIAN CHURCH WOULD LIKE TO EXPRESS THANKS  
TO OUR GUEST MUSICIANS:**

Trumpet: Robert Murray  
Oboe: Lauren Murray  
Violin 1: ??????

Violin 2: Emma Jones  
Viola: Lorna Wood  
Cello: Nathan Cottrell