

Congregation and 3 Octaves Handbells

Savior of the Nations, Come

Lutheran Service Book 332

Hymn of the Day for
First Sunday in Advent

Lyricist: attr. Ambrose of Milan, 340-397
German version, Martin Luther, 1483-1546
tr. William M. Reynolds, verses 1 & 2

Verses 1 & 2, text in public domain

Other verses, text is covered by various copyrights

Composer: Geystliche gesangk Buchleyn, Wittenberg, 1524
ed. Johann Walter

Hymn Tune: Nun Komm, der Heiden Heiland
Music in public domain

This arrangement is based on a setting sourced from Hymnary.org

Arranged for Congregation and Handbells by Arnold Ramming
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Savior of the Nations, Come

LSB 332

Hymn Tune: Nun Komm, der Heiden Heiland

3 Octaves

Handbells Used: 24

Handbell notation for the first two staves of the hymn tune. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The notation consists of small circles representing bells, with stems indicating pitch and direction.

Introduction

Handbell notation for the introduction of the hymn tune. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. Measures 2 through 5 are shown, featuring a variety of bell patterns including single notes, pairs, and chords.

Handbell notation for the main body of the hymn tune. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. Measures 6 through 9 are shown, continuing the pattern of chords and pairs of bells.

Verse 1

Savior of the na - tions, come, Vir-gin's Son, make here Your home!

Mar-vel now, O heav'n and earth, That the Lord chose such a birth.

Verses 2 & 3

Not by hu-man flesh and blood, By the Spir-it of our God,

Was the Word of God made flesh-Woman's off-spring, pure and fresh.

Verses 4 & 5

This section contains four staves of musical notation. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three flats. Measures 26, 27, and 28 show a repeating pattern of chords. Measure 29 begins with a single note followed by a repeat sign and then continues the chordal pattern.

This section contains four staves of musical notation. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three flats. Measures 30, 31, and 32 show a repeating pattern of chords. Measure 33 begins with a single note followed by a repeat sign and then continues the chordal pattern.

Verse 6 & 7

This section contains four staves of musical notation. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three flats. Measures 34, 35, and 36 show a repeating pattern of chords. Measure 37 begins with a single note followed by a repeat sign and then continues the chordal pattern.

This section contains four staves of musical notation. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three flats. Measures 38, 39, and 40 show a repeating pattern of chords. Measure 41 begins with a single note followed by a repeat sign and then continues the chordal pattern.

Verse 8

42 43 44 45

46 47 48 49